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**AN INVESTIGATION INTO THE LIFE AND WORKS OF RICHARD LANE, MEMBER OF THE
YOUNG COMPOSERS PROJECT: A COMPARATIVE STYLISTIC ANALYSIS OF CHORAL,
CHAMBER ENSEMBLE, STRING ORCHESTRA, AND WIND BAND WORKS**

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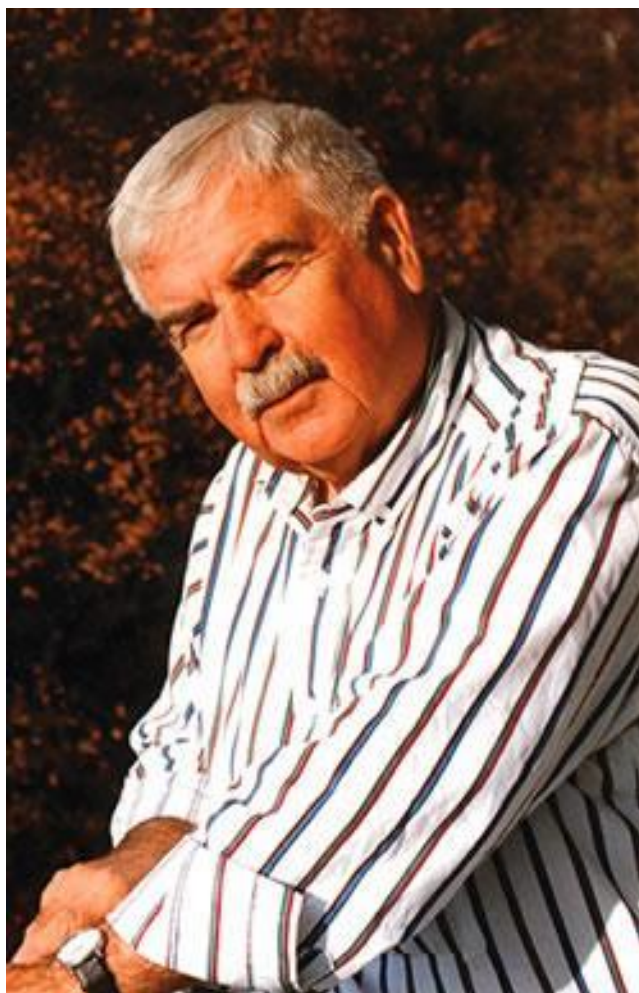
ABSTRACT

Richard Lane (1933-2004) was a prolific American composer from Paterson, New Jersey with approximately five-hundred pieces in his oeuvre. The primary research contribution of this study was to stylistically analyze, compare and contrast eight pieces composed by Lane during his career, with a focus on discovering the extent to which Lane developed his stylistic features as an adaptable and eclectic composer. Four of these works were completed early in his career during his two-year residency (1959-1961) in Rochester, New York and Lexington, Kentucky as a member of the Young Composers Project (YCP), while the other four works were completed during the last decade of his life (1994-2004). Choral, chamber ensemble, string orchestra and wind band works were selected to represent a broad overview of Lane's repertoire for each of these four genres, across educational, community, and professional levels. The theoretical analysis of Lane's pieces was conducted according to the processes detailed in Jan LaRue's (1918-2004) *Guidelines for Style Analysis*, which revolve around five musical elements: sound, harmony, melody, rhythm, and growth.¹ In order to introduce, complement and contextualize the style analysis and the development of Lane as a composer, the secondary and tertiary contributions of this study were conducted to produce the first complete biography of Lane, along with the first complete annotated work index of his compositional output. Although one other research study has been conducted relating to Lane's solo vocal compositional techniques, no other analytical research has been conducted on Lane's music from other genres, and there is currently no complete biography or complete work index of Lane's music.² Therefore, the current study on Lane provides three new research contributions to the literature: 1) stylistic analysis across four genres 2) a complete biography which situates Lane's entire life's work, complemented by 3) a complete annotated work index. The current study revealed that Lane wrote from educational through professional levels, combining aspects of Renaissance, Baroque, Classical and Romantic characteristics, alongside other twentieth century tonal compositional styles, including, but not limited to jazz and popular-oriented music. One implication of this study indicates that further research into Lane's compositional style deserves attention as only eight of his nearly five-hundred pieces are analyzed in detail in this study. The author aims for this study to be a valuable resource for future conductors and performers of Lane's music.

¹ LaRue, *Guidelines for Style Analysis* (2011).

² Bender, "Three American Composers from the Young Composers Project: Style Analysis of Selected Works by Emma Lou Diemer, Donald Martin Jenni and Richard Lane" (PhD diss., New York University, 1988).

Dedicated to the memory of Richard Lane



³ Klingenschmid, *Richard Lane* (1995).

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I would like to express my gratitude to Richard Lane. Without his profound influence on my life, I most likely would not have had the opportunity to be exposed to such an inspirational person and talented composer who merits further study. I want to thank Richard Lane for not only inspiring me to love music, but life as well. Richard Lane was not only my teacher, not only my mentor, but family, and I will always remember him as my “Uncle,” which is what I called him.

I want to thank publisher Jean-Pierre Mathez and Editions Bim for their continued sincere support in promoting Richard Lane’s music. Jean-Pierre has been one of Lane’s strongest supporters, although he never met him. Jean-Pierre has encountered Lane only through his music and I am indebted to him for his continuous pursuit in sharing Lane’s music and legacy. Jean-Pierre’s guidance and wisdom has assisted me immensely. Credit is given to Editions Bim, Carl Fischer, and Mills Music for the use of score extracts. I would also like to thank Bob Rheinhardt, the executor of Richard Lane’s estate, who has supported me in my research relating to Lane.

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I want to take this opportunity to acknowledge my family, especially my parents for instilling in me a passion for music and for supporting my musical endeavors. I vividly remember my first concert at Carnegie Hall with my father as well as my first rock concert with my mother! My deepest gratitude goes to my wife who has offered her support, understanding, patience and encouragement throughout my doctoral studies and the dissertation process.

I acknowledge that the use of American English was deliberately chosen for this study as an overwhelming majority of the sources and original quoted material were American in nature.

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PREFACE: PERSONAL LINK

The purpose of this preface is three-fold:

- 1) It is important to contextualize my personal relationship with Richard Lane and provide full disclosure of the fact that he was my teacher and mentor. This contextualization will demonstrate why I am appropriately-situated to complete this study.
- 2) The importance of this distinctive study will be highlighted by addressing three original contributions relating to Lane and his music: a) the first style analysis across four different genres (choral, chamber, string orchestra and wind band) is provided, b) the first complete biography is provided, and c) the first complete annotated work index is provided.
- 3) Being objective, keeping a critical distance and showing limited biases were the benchmarks on which this scholarly study was based.

Contextualization

In 1997 I enrolled in the State University of New York, Purchase College-Conservatory of Music as a trombone performance major. In addition to my trombone studies, I wanted to improve my piano skills and my trombone professor, Hal Janks (Metropolitan Opera), recommended that I take private lessons with Richard Lane in Paterson, New Jersey. These are the circumstances in which I met Lane.

Our lessons originally focused on piano, but I ended up studying theory, composition and music history with Lane until his death in 2004. Retrospectively, I consider my seven years of study with Lane as an apprenticeship, during which Lane shared his knowledge with me about music in general, and more specifically, about his own music. While we covered the works of many composers, Lane primarily taught me about music history, theory and compositional techniques through his own compositions, previously completed works and works that he was in the process of composing at the time. When I moved to Oberlin (Ohio), then to Bloomington (Indiana), and later to Wiesbaden (Germany), we continued to have weekly lessons over the phone. Lane would send me copies of his manuscripts via post so we could have engaging discussions (lessons) on his music.

Upon Lane's death, I was notified that he had left me the legal rights to all his music. This was a surprise to me as he had never discussed with me his intention regarding this matter.

Needless to say, I felt honored by Lane's decision and understood that Lane had entrusted me with the responsibility of disseminating his musical oeuvre. I have since dedicated my efforts to share Lane's music at large.⁴

While I had the opportunity to learn a lot about Lane's music from 1997-2004, it wasn't until 2004 when I received all his music (much of which was stored in his basement and of which I was unaware), that I realized the vastness of his life's works. I spent the next two years (2004-2006) organizing Lane's music and creating an initial database of all his compositions consisting of approximately five-hundred pieces. However, it took more than a decade to research and verify the complete Lane work index.

In 2006, as I was completing the initial database of Lane's music, I received a fortuitous email from Jean-Pierre Mathez, owner of Editions Bim International Publishing in Vuarmarens, Switzerland.⁵ Mathez had just listened to Richard Lane's *Song for Cornet* which was recorded by Phil Smith, former principal trumpet of the New York Philharmonic, with composer and pianist Joseph Turrin, accompanying Smith for the recording.⁶ Turrin (also a former student of Lane), whose own works are published by Editions Bim, shared the recording with Mathez. Mathez then contacted me to express his interest in publishing Lane's *Song for Cornet*. Upon learning more about Lane and his music, and the fact that only fourteen pieces by Lane were published during his lifetime, Editions Bim and I have arranged an exclusive agreement to have all the remaining works published. As a result, Lane's works have become synonymous with Editions Bim and any performer wanting to play a piece by Lane can easily find most of his pieces from one source. Since 2006, I have worked as the editorial advisor with Editions Bim for each Lane publication.⁷ My work involves proofreading the engravings of each manuscript and conducting research to write program notes, as well as conferring with Lane's contacts to gain better insight surrounding the context of why various pieces were composed.

In addition to making the pieces available on the open market, with each new piece published, I donate copies to the Eastman School of Music (Lane's Alma mater), Sibley Library, in Rochester, New York. Further, with the help of Robert Rheinhardt (executor of Lane's estate) along with a circle of Lane's friends and students (including myself), an endowed scholarship has

⁴ Bauldry, "Lesson of a Lifetime" in Delano (2018).

⁵ For more information, please refer to www.editions-bim.com.

⁶ Smith and Turrin, *Song for Cornet* by Richard Lane (1998); For more information on Turrin, please refer to <http://josephturrin.com>.

⁷ For more information on all published works, please refer to <https://www.editions-bim.com/search/sheetMusicResults?q=richard+lane>.

been established in his name at the Eastman School of Music. I remain in contact with the recipients of this annual scholarship in order to better spread Lane's music among younger generations of musicians and audiences, with an aim to create a lasting appreciation of Lane's music.

I wrote two published articles in 2010 for the Association for Music in International Schools Update on Richard Lane and his music entitled *Richard Lane Part I and Richard Lane Part II*.⁸ In 2016, I also presented the complete wind band music of Lane at the International Society for the Promotion and Research of Wind Music (IGEB) Conference in Oberwölz, Austria and this research is also published.⁹

In total, I have spent the last two decades studying the music of Richard Lane and this has helped me become competent and qualified to complete the current study. Further, as I am the only person with access to all the original manuscripts of Lane's music, I am well-positioned to complete this study. In addition to the objective scholarly need for this study, explained in Chapter 1: Introduction (Need for Study), I chose to write this study because I felt the subjective sense of duty as the legal beneficiary of Lane's music to present a holistic portrayal of him as a person and composer.

Importance

Besides my three research studies discussed above, there has only been one other scholarly study which has addressed two solo vocal works by Lane.¹⁰ The current study is important and relevant because it provides the first complete biography on Lane which contextualizes, situates and explains his entire oeuvre through the first complete annotated work index, with in-depth comparative stylistic analysis of eight pieces across four different genres (choral, chamber, string orchestra and wind band) from early and late periods in his career. This research is the first of its kind in relation to Richard Lane and his music.

⁸ Dimitrakoulakos, "Richard Lane (1933-2004), Parts I and II" in *The Association for Music in International Schools Update* (2010).

⁹ Dimitrakoulakos, "The Life of Richard Lane and the Rediscovery of His Works for Wind Band" in *Alta Musica*, 195-221 (2018).

¹⁰ Bender, "Three American Composers from the Young Composers Project: Style Analysis of Selected Works by Emma Lou Diemer, Donald Martin Jenni and Richard Lane" (PhD diss., New York University, 1988).

Objectivity

The full disclosure of my relationship with Lane and the importance of this study has been presented and I hereby state that it was my sincere intention to conduct my research with a critical distance. While there are some subjective descriptive characteristics used to evaluate Lane's music in the biography (both by the author of this study and other persons cited), the goal was to allow the objective stylistic analysis of Lane's works provide the evidential findings which represent Lane as a composer. The musical adjectives used in this study were not influenced by my relationship to Lane, rather they are descriptive characteristics which portray Lane's music. Nevertheless, if there are examples where critical distance is not perceived by the reader of this study, I acknowledge that it may be due to my personal relationship to Lane.

CHAPTER 1: INTRODUCTION

Contributions of Study

The primary research contribution of this dissertation was to stylistically analyze, compare and contrast selected pieces by composer Richard Lane (1933-2004), an inaugural member of the Young Composers Project (YCP). Eight pieces were chosen for analysis (two choral, two chamber ensemble, two string orchestra and two wind band). Four pieces for the secondary level were selected from the composer's participation in the YCP (1959-1961) early in his career, while he composed the other four pieces for both community and professional level groups during the last decade of his life (1994-2004). These pieces were selected in order to thoroughly illustrate the development of the composer's stylistic features in a holistic manner over the course of his career.¹¹ The primary research contribution of this study focused on discovering the extent to which Lane developed his stylistic features as an adaptable and eclectic composer.¹²

In order to holistically contextualize the style analysis and the development of Lane as a composer, the secondary contribution of this study was the production of his complete biography. For additional contextualization, the tertiary contribution was the production of the complete annotated work index of Lane, which includes approximately five-hundred pieces, along with the most current listing of commercially available recordings which include Lane's works. Some of these pieces were recorded by members of the Chicago Symphony, Los Angeles Philharmonic and the New York Philharmonic, among other ensembles.

Need for Study

Within the history of the American music landscape, research on Richard Lane is necessary because he contributed to the development of repertoire not only for the secondary level, but also for community and professional levels, thereby further mastering his compositional craft, which was a goal of the YCP.¹³ The life and works of Richard Lane have remained relatively

¹¹ Refer to the Methodology portion of this chapter for more specific criteria for the selection of pieces.

¹² For the purposes of the study, the terms "adaptable" and "eclectic" are defined in relation to the act of composing music as the following: 1) Adaptable represents a composer whose music has stylistic traits across various musical style periods such as the Renaissance, Baroque, Classical, Romantic, etc. Adaptable also represents a composer who has composed music for various instrumentations, including music for solo, chamber, and large ensembles across different settings, such as, but not limited to choral, orchestral and wind settings. 2) Eclectic represents a composer whose music can be described as belonging to a range of categories such as, but not limited to "classical", jazz and popular-oriented music.

¹³ Dello Joio, "Contemporary Music for Schools: Contemporary Music Project" (1966, p. 7).

unnoticed and unrecognized because Lane did not seek to market his music.¹⁴ Lane was not concerned with the commercial side of publishing his music, and as a result, his music has remained relatively neglected in terms of performance and scholarly research.¹⁵ Lane focused on writing music for people he knew personally and he was not occupied with the wider influence his music could have had if it were published.¹⁶ Therefore, Lane's music is not well-known by the mainstream masses. Further, there have been multiple recommendations for more research into the work of YCP composers, such as Lane, and their work during and after their YCP participation.¹⁷ In order to contextualize Lane's musical contribution to the YCP, his subsequent development as a composer and the need for this study, the information below provides an overview regarding the YCP and Lane's involvement within the YCP.

In 1957, the Ford Foundation, a private foundation focusing on public welfare topics such as scientific, educational, and charitable purposes, began an analysis of the humanities and arts, and their status in the educational scene across the United States of America (USA), particularly in the realm of K-12 (student ages 5-18) education.¹⁸ At that time, the Ford Foundation requested American composer and music teacher Norman Dello Joio (1913-2008), to share his ideas on ways to improve music education at the K-12 levels.¹⁹ As of 1956, Dello Joio described the hardship which young professional composers faced as they often had to work several jobs to support themselves, leaving little time to actually compose; at the same time there was not much encouragement from music educators for the creation and performance of new works. Considering these circumstances, Dello Joio proposed that the Ford Foundation support a paid internship program in American public schools, which would provide an appropriate set of opportunities for young composers to focus their time on composing to develop their art form, and also create opportunities for them to hear their music performed live. Moreover, students and teachers would be exposed to the creative process of composition, and therefore benefit from participating in such an enriching process. It was Dello Joio's hope that by selecting the nation's leading young professional composers, new quality music would be created to add to the core

¹⁴ Lund and Dimitrakoulakos, "Richard Lane Research" (2015, August 4); Borden and Dimitrakoulakos, "Richard Lane" (2015, October 27).

¹⁵ Ibid.

¹⁶ Ibid.

¹⁷ Bender, "Three American Composers from the Young Composers Project: Style Analysis of Selected Works by Emma Lou Diemer, Donald Martin Jenni and Richard Lane" (PhD diss., New York University, 1988); Schallert, "A Qualitative Analysis of Selected Compositions for Band from the Young Composers and the Composers in Public Schools Projects" (PhD diss., University of Northern Colorado, 2001); Webb, "An Appraisal of the Young Composers Project" (PhD diss., University of Illinois, 1966).

¹⁸ Ford Foundation, "History" (2016).

¹⁹ For more information on Dello Joio, please refer to <http://www.dellojoio.com>.

repertoire of choral, chamber, orchestral, and wind band works, at the secondary level and beyond.²⁰ Furthermore, Dello Joio stated that one of the chief objectives of the project would be the “interchange of musical ideas, techniques, and attitudes resulting from the close association of composers, school music directors, and students.”²¹

Dello Joio’s proposal was accepted by the Ford Foundation in 1958, and in conjunction with the National Music Council, the Ford Foundation allotted monetary resources to the National Music Council to implement Dello Joio’s plan. Under the leadership of Dello Joio, a seventeen-member committee was established in 1959, consisting mostly of university music professors, for the purpose of selecting the composers and schools which would participate in this paid internship project, which became known as the Young Composers Project, or the YCP.²² For the first instalment of the YCP (1959-1960), twelve composers, all recent university graduates in music, were selected from a pool of one-hundred-twenty-three applicants, and placed in states across the USA for composing residencies. For the application process, the composers were nominated by their composition professors. Then, the YCP selection committee reviewed the pieces that the composers submitted in their applications to select composers who they thought could compose quality music for the secondary level. The initial twelve composers selected and the areas in which they worked were:

Grant Beglarian (1959) – Cleveland Heights, Ohio (1927-2002)
Emma Lou Diemer (1959-1960) – Arlington, Virginia (1927-)
Arthur Frackenpohl (1959) – Hempstead, New York (1924-)
Arnold Freed (1959) – Long Beach, California (1926-)
Joseph W. Jenkins (1959) – Evanston, Illinois (1928-)
James L. Kurtz (1959) – Portland, Oregon (1936-)

²⁰ Dello Joio, "Contemporary Music for Schools: Contemporary Music Project" (1966, p. 7); Dello Joio, Mailman, Halgedahl, Fletcher, Beglarian, and Wersen "The Contemporary Music Project for Creativity in Music Education" (1968, pp. 42-70); MENC: The National Association for Music Education, "The Young Composers Project: 1961-1962" (1961, p. 56); MENC: The National Association for Music Education, "The Young Composers Project 1962-1963" (1962, p. 72).

²¹ Dello Joio, et al. (1968, pp. 45-46).

²² "Composers were awarded a salary commensurate with the teaching salary scale of the individual school system where composers were placed" (Covey, 2013, p. 45); In 1963, the YCP developed into the Contemporary Music Project (CMP), which not only sponsored composer-in-residence programs, but seminars and workshops relating to the development of comprehensive musicianship skills for both students and teachers. Due to lack of funding resources, the CMP ceased in 1973 (Covey, 2013, pp. 6, 602-604).

Richard Lane (1959) – Rochester, New York, (1960) – Lexington, Kentucky (1933-2004)
Martin Mailman (1959-1960) – Jacksonville, Florida (1932-2000)
Robert Muczynski (1959) – Oakland, California, (1960) – Tucson, Arizona (1929-2010)
Harold Owen (1959) – Wichita, Kansas (1931-)
Robert Washburn (1959) – Elkhart, Indiana (1928-2013)
Michael White (1959) – Seattle, Washington, (1960) – Amarillo, Texas (1931-)

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The YCP was very important as it marked the starting point in the careers of these premiere young composers, and it supported their professional development as composers.

Extensive research has been completed about the YCP itself and the works of some YCP composers which were written after their time in the YCP, but little research exists regarding analysis of the pieces composed for the YCP.²⁴ In the case of Richard Lane, no research has been conducted on any of his YCP pieces and little research has been conducted on the rest of his oeuvre.²⁵ As early as 1966, Robert Webb conducted the first research on the YCP.²⁶ Webb concluded that more research should be conducted on the quality of music written for the YCP, and to date, no such research has been specifically conducted on the YCP works of Lane.²⁷ The only academic research that has been written on Richard Lane is James Bender's 1988 dissertation, which focused on two songs by Lane, but these were not songs he wrote for the YCP.²⁸ While Bender traced Lane's development as a composer in regards to solo vocal pieces for professionals, no research has been conducted on Lane's development as a composer of secondary, community, and professional levels, across four different genres: choral, chamber ensemble, orchestral, and wind band. Bender himself "recommended that further investigations into the music and careers of YCP members could be studied to determine the growth of

²³ Dello Joio, "Contemporary Music for Schools: Contemporary Music Project" (1966, pp. 80-82).

²⁴ See Related Literature Review.

²⁵ Bender, "Three American Composers from the Young Composers Project: Style Analysis of Selected Works by Emma Lou Diemer, Donald Martin Jenni and Richard Lane" (PhD diss., New York University, 1988). This is the only other scholarly research conducted on Lane's music and it only discusses two of his solo vocal works, *Fern Hill* (1960) and *Five Night Songs* (1980-1981). Lane wrote *Fern Hill* while he was a member of the YCP, but this piece was not written specifically for the YCP.

²⁶ Webb, "An Appraisal of the Young Composers Project" (PhD diss., University of Illinois, 1966).

²⁷ *Ibid.*, 113-114.

²⁸ Bender, "Three American Composers from the Young Composers Project: Style Analysis of Selected Works by Emma Lou Diemer, Donald Martin Jenni and Richard Lane" (PhD diss., New York University, 1988).

compositional style.”²⁹ In 2001, fifteen years after Bender’s study, Gary T. Schallert wrote a dissertation which analyzed selected YCP wind band compositions by Herbert Bielawa (1930-2015), David Tcimpidis (1938-), Ramon Zupko (1932-), and Donald Martin Jenni (1937-2006), although none of these are from the original 1959 YCP membership.³⁰ Schallert contended that a vast number of compositions written for band during the project seem to be unknown, unfamiliar, or forgotten works in the profession today.³¹ Schallert also declared that every wind band work composed for the YCP had some significance in the history and development of the wind band repertoire.³² Thus, such a stance holds true not only for the YCP members who wrote wind band works, but also for all the composers of the project who composed pieces for choirs, chamber ensembles, and orchestras. By analyzing the YCP works of Lane and comparing them to his later works, while providing biographical information along with his work index, the current study may contribute to further fulfilling the recommendations of these researchers as well as advancing the goals of the YCP as they pertain to Lane.

Lane’s involvement in the YCP (1959-1961) proved to be an important stage in his development as a composer, especially for writing pieces conducive to the secondary student level, as well as more advanced pieces, ranging from solo, chamber, and large ensemble pieces for choral, orchestral, wind band, and even opera settings.³³ Lane wrote seventy-four pieces: twenty-two in 1959, thirty-four in 1960, and eighteen in 1961. Of these seventy-four pieces, thirty-four were composed specifically for the YCP. Lane composed the other forty pieces while he was in the YCP, but these pieces were not for the YCP. However, as a result of being in the YCP and having the opportunity to focus on composing, Lane’s participation in the YCP enabled him to write these additional pieces and experience the most productive compositional period of his lifetime.³⁴ Only seven pieces written by Lane during 1959-1961 were published during his lifetime, while posthumously, to date, two of Lane’s YCP pieces have been published.³⁵ This fact

²⁹ Ibid., 306.

³⁰ Schallert, "A Qualitative Analysis of Selected Compositions for Band from the Young Composers and the Composers in Public Schools Projects" (PhD diss., University of Northern Colorado, 2001).

³¹ Ibid., 94.

³² Ibid., 95.

³³ Dello Joio, "Contemporary Music for Schools" (1966, pp. 21-22, 44, 53). This information was verified and updated through research with the original manuscripts by the author of this study. For unknown reasons, Lane did not submit all of his YCP pieces, nor all of his non-YCP era pieces to Dello Joio for inclusion in this publication. See Chapter 2, *Young Composers Project: 1959-1961* for more information regarding Lane’s involvement in the YCP.

³⁴ See Appendix.

³⁵ Ibid.

demonstrates that much of Lane's YCP-era music has largely been forgotten. To exacerbate the problem and illustrate the need for this study, of the remaining four-hundred-plus pieces that Lane composed throughout his career, pre- and post-YCP, for primary, secondary, tertiary, community, and professional levels, only seven additional pieces, for a total of fourteen, were published during his lifetime. The vast majority of present-day music students, educators, community and professional musicians are not aware of Lane and his music.

In summary, through a comparative stylistic analysis of Lane's early YCP and later works across different genres, along with contextualized biographical and work index information, the current study highlights Lane's contributions to the YCP and his subsequent development as a composer. There is a specific need to study the music of Lane because he contributed to the development of repertoire not only for the secondary level, but also community and professional levels, and these were goals of the YCP. The life and works of Richard Lane have remained relatively unnoticed and unrecognized at the scholarly level largely due to the fact that Lane did not seek to market his music and it is simply unknown by the masses. Therefore, there is a need to bridge this present gap. There have been multiple recommendations across the span of thirty-five years for further research into the work of YCP composers such as Lane, and their work during and after their YCP participation.³⁶ Studying Lane's life and music through a holistic lens is something that no other researcher has done. By completing a full biography which situates stylistic analysis of Lane's music alongside his complete annotated work index, a coherent, threefold set of new scholarly contributions are presented in this study.

³⁶ Webb, "An Appraisal of the Young Composers Project" (PhD diss., University of Illinois, 1966, pp. 113-114); Bender, "Three American Composers from the Young Composers Project: Style Analysis of Selected Works by Emma Lou Diemer, Donald Martin Jenni and Richard Lane" (PhD diss., New York University, 1988, p. 306); Schallert, "A Qualitative Analysis of Selected Compositions for Band from the Young Composers and the Composers in Public Schools Projects" (PhD diss., University of Northern Colorado, 2001, pp. 94-96).

Related Literature Review³⁷

The purpose of this related literature review is threefold. First, in terms of scholarly research, it will be demonstrated that Lane's music has been neglected and underrepresented in comparison to other members of the YCP. Possible reasons for this lack of scholarly attention will be presented. Second, Lane's music will be contextualized in relation to the works of other YCP composers and inaccurate information which has been published on Lane's involvement in the YCP will be clarified to better reflect his contribution to the YCP in comparison to his YCP peers at the time. Third, the related literature review will further illustrate the recommendations which support the need for the current study.

As Lane's involvement in the YCP was the starting point of his career after his formal academic studies and military service, it is appropriate to discuss some of the literature relating to the YCP. Robert K. Webb's 1966 dissertation was the first research completed on the YCP.³⁸ The purpose of his dissertation was to 1) examine the historical background information which led to the formation of the YCP, 2) appraise the first seven years of the project, and 3) highlight the impact the YCP had on secondary school music education.³⁹ His study is significant from many perspectives. Webb discussed in detail the criteria for the selection of the young composers and their school placement, which included: 1) composers who graduated from their tertiary studies no more than three years prior and were recommended by their university professors, 2) composers submitted samples of their work, and 3) the YCP selection committee reviewed both work samples and references to make a final decision.⁴⁰ Webb also discussed how the YCP contributed to enlarging the contemporary literature for student music groups at the secondary level across the USA. He also discussed the valuable interplay and communal learning (ensemble playing) that resulted from the YCP, among the composers, music teachers, music students, school administrations, and general communities.⁴¹ Through the use of qualitative questionnaires,

³⁷ The customary "Literature Review" is labelled "Related Literature Review" in this study as there is little research on Lane. Due to this lack of research and for proper contextualization purposes, the "Related Literature Review" was placed after the "Need for Study." As such, all related literature supports the need for the study in regards to Lane and his participation in the YCP, comparing research completed on the other YCP composers and the relation to Lane's subsequent development as a composer. While recommendations for future research on Lane are discussed in Chapter 4 of this study, additional examples are discussed in this chapter as they are connected to the review of related literature.

³⁸ Webb, "An Appraisal of the Young Composers Project" (PhD diss., University of Illinois, 1966).

³⁹ *Ibid.*, 2.

⁴⁰ *Ibid.*, 31.

⁴¹ *Ibid.*, 3-4.

first-hand recollections by students, teachers and composers were presented in his study. However, at the time, there were no known contributions or public reflections about Lane's time in the YCP.⁴² Webb concluded that overall, the YCP had met its aims in giving composers freedom to pursue their craft without additional responsibilities, offering composers opportunities for their music to be performed, providing young musicians and teachers firsthand experience with contemporary music, promoting exchanges of ideas between composers and teachers, encouraging communities to be more aware of contemporary music, making positive contributions to school music programs in general, and collecting a body of contemporary repertoire appropriate for student performances.⁴³ While there was some negative feedback from composers surveyed who felt teachers were not always "properly trained to conduct and rehearse contemporary music," the composers, teachers and students primarily reflected positively about the YCP experience.⁴⁴ Webb also recommended that future research be conducted to evaluate the "quality and worth" of music produced by the YCP composers.⁴⁵ In regards to Lane, completing research for the current study will add to Webb's findings and recommendations.

At the same time that Webb published his dissertation, Dello Joio published a catalogue entitled *Contemporary Music for Schools*, which contained most of the compositions written by the thirty-nine composers involved in the first five years of the YCP.⁴⁶ The term "most" is used here because it is possible that some of the composers, like Lane, simply did not report or submit all their compositions to Dello Joio which may have resulted in inaccurate findings.⁴⁷ Dello Joio also included compositions which were written after composers' participation in the YCP, further resulting in some inaccurate findings. Nonetheless, the catalogue is arranged by types of works (choral, band, orchestral and ensemble, the genres for which the composers were expected to write, as these were the type of ensembles found in schools), and includes the duration, level, and publisher information if a piece was published. One-hundred-eighty-four of the five-hundred-seventy-five pieces presented were published as of 1966.⁴⁸ However, after cross-referencing

⁴² Webb informed the author of this study that no raw data on Lane existed as the school districts where Lane was in residency did not participate in Webb's study. Webb, "Young Composers Project" (2014).

⁴³ Webb, "An Appraisal of the Young Composers Project" (1966): 58-59.

⁴⁴ Ibid., 110-112; As a follow up to Webb's work on the YCP almost five decades later, Paul Covey conducted a comprehensive study on the YCP and the development of the YCP into the Contemporary Music Project; Covey, "The Ford Foundation-MENC Contemporary Music Project 1959-1973: A View of Contemporary Music in America" (PhD diss., University of Maryland, 2013).

⁴⁵ Webb, "An Appraisal of the Young Composers Project" (1966): 113.

⁴⁶ Dello Joio, "Contemporary Music for Schools" (1966).

⁴⁷ This is a speculation by the author of this study.

⁴⁸ Ibid.

Lane's manuscripts for the pieces he wrote for the YCP, not all of them were present in the catalogue written by Dello Joio, who listed only twenty-nine of Lane's pieces, one of which was completed after Lane's YCP participation. Lane's wind band works, as well as some choral and orchestral pieces for the YCP were missing. Dello Joio's catalogue also provides short resumes for each composer in the YCP, but for reasons unknown, there are resumes for only twenty-eight of the thirty-nine composers. Most likely, the composers did not provide Dello Joio with an updated biography.⁴⁹ Lane is one of the composers omitted, further lessening the information available about him. All of this incomplete information demonstrates the YCP's lack of organizational accountability for the systematizing of relevant documentation.⁵⁰ In addition, Dello Joio also included a list of participating school districts, project committee members, publishers' addresses, and a memorandum to composers and music supervisors, which provide background information on the YCP. Overall, this resource was helpful in determining some of the inaccuracies presented in the catalogue when cross-referenced with Lane's manuscripts, but it was also useful for comparing the amount and types of works the other composers in the YCP produced, particularly during 1959-1961. Overall, according to the information presented in this document, Lane composed a large amount of pieces for the YCP. In comparison to other YCP composers, with twenty-nine pieces reported, Lane was second only to Emma Lou Diemer.⁵¹ Of Diemer's thirty pieces, twenty-three of them were published, while only five of Lane's were published at the time. As mentioned, a possible reason for this disparity may have been due to Lane's disinterest in submitting and self-promoting his works for publishing and as a result, publishers were unaware of Lane's other works.⁵²

In "*History of Composers in the Schools Project: MENC Historical Center Marks Project's Silver Anniversary*" Roger J. Folstrom, chairman of the Silver Anniversary Committee for the Contemporary Music Project (CMP), provided an account of the CMP (the second phase of the YCP).⁵³ For the 1984 CMP Silver Anniversary concert in Chicago, Illinois, Folstrom reported that the CMP committee "urged performances of music from the early days of the project and also

⁴⁹ Ibid.

⁵⁰ In his dissertation, Paul Covey stated, "Beginning in 1964-65, composers submitted formal reports at the end of each Project year, but before that, reporting was much more casual" (2013, p. 55).

⁵¹ Dello Joio, "Contemporary Music for Schools" (1966); Covey, "The Ford Foundation-MENC Contemporary Music Project 1959-1973: A View of Contemporary Music in America" (PhD diss., University of Maryland, 2013).

⁵² Lund and Dimitrakoulakos, "Richard Lane Research" (2015, August 4); Borden and Dimitrakoulakos, "Richard Lane" (2015, October 27).

⁵³ Folstrom, "History of Composers in the Schools Project: MENC Historical Center Marks Project's Silver Anniversary" (1983).

current pieces of the seventy-eight composers who participated in the original YCP."⁵⁴ In addition, reading sessions of the YCP composers' pieces were conducted, along with "meet and greet" sessions with the composers and a reunion for the composers.⁵⁵ Lane was one of the composers who contributed the most amount of works across various genres for the secondary level, yet none of his works were performed either in the concert or reading sessions, and he did not participate in the CMP Silver Anniversary in any way. This is further proof that Lane's works were under-represented and unknown. The reason for this neglect might possibly be due to the composer's own decision not to participate in the event.⁵⁶ The CMP Silver Anniversary Concert included works by only nine of the seventy-eight YCP composers: Robert Muczynski, Norman Dinerstein (1937-1982), Robert Washburn, Phillip Glass (1937-), Conrad Susa (1935-2013), Michael Hennagin (1936-1993), Emma Lou Diemer, Phillip Rhodes (1940-), and Barry Vercoe (1937-).⁵⁷

To further exacerbate the problem of YCP literature being underrepresented in research, many articles, dissertations, and books have been written about the original YCP members, but little of this research focuses on the music they composed for the YCP. Although not all-inclusive, below are some examples of the research that has been conducted on the YCP members; particularly their non-YCP music, and their connections to Lane's work as a composer.

In 2002, Jerico Manalaysay-Vasquez analyzed two piano concertos by Emma Lou Diemer from 1953 and 1991 respectively. The purpose of this study was to highlight neglected piano works by a female composer and to discuss the pedagogical importance of Diemer's two piano concertos.⁵⁸ In 2002, Min-Jung Cho wrote a dissertation which focused on the creation of a performer's guide for Robert Muczynski's *Six Preludes, Op. 6* and his *Tocatta, Op. 15* (both non-YCP pieces).⁵⁹ Additionally, Cho traced the Russian influence in Muczynski's works, which was a result of Muczynski's studies with Russian composer, Alexander Tcherepnin (1899-1977). In 2003, Rebecca Billock studied intermediate piano pieces by seven women of the twentieth

⁵⁴ Ibid., 63.

⁵⁵ Ibid.

⁵⁶ This is a speculation by the author of this study.

⁵⁷ Northern Illinois University Philharmonic and Concert Choir, *A Concert in Honor of the Twenty-fifth Anniversary of the MENC/Ford Foundation Contemporary Music Project* (1984, March 23).

⁵⁸ Manalaysay-Vasquez, "The Two Piano Concertos of Emma Lou Diemer: A Critical Study" (PhD diss., University of Houston, 2002).

⁵⁹ Cho, "A Performer's Guide to the Six Preludes, Op. 6, and Tocatta, Op. 15, of Robert Muczynski, with a Short Synopsis of Russian Influence and Style" (PhD diss., Ohio State University, 2002).

century, one of which was Emma Lou Diemer.⁶⁰ Four of Diemer's piano pieces (*Billions of Stars*, *The Rings of Saturn*, *Space People Dancing*, and *Dance in the Light Year*) were analyzed, but none of these are from her YCP years. Also in 2003, Gregory Kostraba wrote a dissertation which "provided a detailed analysis and framework for the interpretive understanding of the *First Piano Trio, Op. 24* (1966-67)" by Robert Muczynski.⁶¹ In 2006, Eun Jun Oh analyzed Robert Muczynski's *Second Piano Trio* through thematic material, form, harmony, rhythm, meter, tempo articulation, texture, and dynamics.⁶² In 2012, Kristal Bang Kim analyzed the solo piano works of Emma Lou Diemer through a pedagogical and performance framework.⁶³ Diemer has produced a considerable output of solo piano works which have added to the twentieth and twenty-first century repertoire and in addition to the pedagogical and performance context, Bang Kim provided analysis of several of Diemer's piano works. In 2013, Eun-Joung Kim analyzed a selection of piano works of Robert Muczynski and Emma Lou Diemer, along with works of other non-YCP composers.⁶⁴ According to Kim, Muczynski and Diemer demonstrated their "individual musical styles while maintaining the typical traits of the toccata genre."⁶⁵ This is one of the few research publications that discusses more than one YCP member in the same study. All of these studies are of importance as the authors demonstrate that research into Diemer's and Muczynski's works has been neglected.

These studies also demonstrate the lack of attention to and research conducted on any of Lane's solo and chamber piano music, and the disparity between researches conducted on him and other YCP composers such as Diemer and Muczynski. For example, Lane wrote three piano concertos, one of which was started while he was in the YCP.⁶⁶ Lane also wrote over sixty works for solo piano, and more than thirty piano trios, across easy, medium, and advanced levels, a few of which were written during his time in the YCP. None of these pieces have been researched.⁶⁷

⁶⁰ Billock, "Selected Intermediate Piano Pieces by Seven Women of the Twentieth Century: Marion Bauer, Germaine Tailleferre, Ruth Crawford Seeger, Sofia Gubaidulina, Emma Lou Diemer, Chen Yi, and Karen Tanaka" (PhD diss., University of Washington, 2003).

⁶¹ Kostraba, "The First Piano Trio by Robert Muczynski" (PhD diss., University of Cincinnati, 2003).

⁶² Oh, "An Analytical Study of Robert Muczynski's Second Piano Trio" (PhD diss., University of North Texas, 2006).

⁶³ Bang Kim, "Emma Lou Diemer's Solo Piano Works through 2010: A Study of Pedagogy and Performance in the Context of 20th- and 21st-century Music Making" (PhD diss., University of Cincinnati, 2012).

⁶⁴ Kim, "A Style and Performance Guide to Selected Piano Toccatas, 1957-2000" (PhD diss., University of Cincinnati, 2013).

⁶⁵ *Ibid.*, 92.

⁶⁶ See Appendix.

⁶⁷ *Ibid.*

In 2005, Jennifer Morgan created a conductor's guide to selected choral-orchestral works of Emma Lou Diemer.⁶⁸ This is one of the few instances where a work from the YCP has been researched. Morgan analyzed *To Him All Glory Give* which Diemer composed in 1961 for the Washington-Lee High School in Arlington, Virginia, where she was a YCP member. Morgan also analyzed six other choral-orchestral works from Diemer's non-YCP years. Similar to Diemer, Lane also composed a choral-orchestral work, *Out of the Depths* (1960), during his time in the YCP and a total of five choral-orchestral pieces throughout his career. In addition, Lane also wrote many choral-wind band and choral-chamber pieces.⁶⁹

In 2010, Elise Sparks analyzed commissioned choral works for secondary school music ensembles and personal perspectives of Emma Lou Diemer and Alice Parker (1925-).⁷⁰ Sparks' ethnographic study "explored the relationship between musical worth and pedagogical value" amongst the pieces discussed by Diemer and Parker. Sparks concluded that Diemer and Parker "share the belief that longevity, originality, expressivity, and sustained interest are characteristics of music of worth, while authentic engagement, holistic learning, and matching skill with challenge are integral aspects of pedagogical value."⁷¹

Similar to Diemer and Parker, Lane also composed more than one-hundred choral works, many during his time in the YCP as well as throughout his career, which were either directly for school music ensembles, or at accessible levels for such groups. Additional research could investigate the musical and pedagogical worth of Lane's choral works. For example, Lane featured the texts of many poets in his choral works, including William Blake (1757-1827), Edgar Allan Poe (1809-1849), William B. Yeats (1865-1939), Sara Teasdale (1884-1933), Mark Van Doren (1894-1972), among many others. Literary and historical concepts could be analyzed through Lane's music for connections between interdisciplinary holistic learning opportunities.⁷²

⁶⁸ Morgan, "A Conductor's Guide to Selected Choral-orchestral Works of Emma Lou Diemer" (PhD diss., University of Cincinnati, 2005).

⁶⁹ See Appendix.

⁷⁰ Sparks, "Toward an Integrated Theory of Musical Worth and Pedagogical Value: An Analysis of Commissioned Choral Works and Personal Perspectives of Emma Lou Diemer and Alice Parker" (PhD diss., Georgia State University, 2010).

⁷¹ Ibid., 170.

⁷² Concert reviews of Lane's *Four Songs* with text by Mark Van Doren described the songs as "atmospheric" and "possessing an enduring value" (Southgate, 1963 and Kimball, 1963). Kimball previously reviewed Lane's *Four Songs* when they were premiered in 1956 (Kimball, 1956).

Further, in 2010, Alicia Kosack wrote a dissertation which focused on “high school level to reasonably advanced level” flute music written by American women composers.⁷³ In this dissertation, Kosack addressed twenty-five works and Emma Lou Diemer’s *Sonata for Flute and Harpsichord* was analyzed. As Kosack stated, this dissertation is of much interest because the works discussed provide “worthy alternatives to the more frequently played flute repertoire.”⁷⁴ While the flute works of Lane were not applicable to this study of women composers, Lane did produce more than twenty solo flute works, including seven sonatas for the high school to reasonably advanced levels, and these pieces could also provide alternatives to the mainstream flute repertoire.⁷⁵

In Timothy Salzman’s book, *A Composer’s Insight – Volume 4: Thoughts, Analysis and Commentary on Contemporary Masterpieces for Wind Band*, the following pieces by Joseph W. Jenkins are discussed: *Pieces of Eight*, *American Overture for Band*, *Charles County Overture*, *Arioso for Band*, *Toccata for Winds*, *Cannonade*, and *Cumberland Gap Overture*.⁷⁶ Only *Cumberland Gap Overture* is from Jenkins’ time in the YCP. In 2013, Christian Zembower wrote an article in the *Journal of Band Research* which provided a history and analysis of Robert Washburn’s *Symphony for Band*.⁷⁷ This piece was composed during Washburn’s time in the YCP in 1959, but it was not for the YCP. Rather, it was dedicated to the State University of New York-Potsdam, Crane Wind Ensemble. These studies further demonstrate the lack of attention and research conducted on Lane’s four YCP era wind band works, as well as his other wind band pieces which he wrote throughout his career.

Thus, most of the research conducted on the original twelve YCP composers revolves around Diemer and Muczynski, and it is about pieces which were written later in the composers’ careers. A considerable amount of these pieces are also at an advanced level of difficulty. There is a plethora of music from the YCP, a legacy of music which has largely gone unresearched, as well as the music and development of YCP composers throughout their careers.

⁷³ Kosack, "American Women Composers: Selected Published Works for Flute and Piano and for Unaccompanied Flute Composed between 1930 and 2008" (PhD diss., University of Maryland, College Park, 2010).

⁷⁴ *Ibid.*, 55.

⁷⁵ See Appendix.

⁷⁶ Salzman, *A Composer's Insight: Thoughts, Analysis and Commentary on Contemporary Masterpieces for Wind Band* (2009).

⁷⁷ Zembower, "Robert Washburn's Symphony for Band: A History and Analysis" (2013).

It was not until 1988 that some of Lane's pieces were formally investigated for the first time in a doctoral dissertation. James Bender analyzed solo-vocal pieces by three composers of the YCP: Emma Lou Diemer, Donald Martin Jenni, and Richard Lane.⁷⁸ Bender compared the compositional techniques of these three composers by examining early and later works to discover how their compositional style developed over time. Using the *Guidelines for Style Analysis* by LaRue, Bender analyzed *Fern Hill* (1959) and *Five Night Songs* (1981) by Lane.⁷⁹ While *Fern Hill* was composed in 1959, during Lane's YCP residency, it was not for the YCP. Bender determined that Lane's style

was neo-Romantic, consonant, traditionally-oriented in both works as development of style was characterized by increased economy and subtle consolidation of elements towards a more conservative and balanced control of compositional unity and variety.⁸⁰

Bender found that the compositional style of Lane, along with Diemer and Jenni,

grew towards greater control in the use of individual musical elements, an increased integration of all of the contributing elements, the adoption of thematic functions correlated with textural fabric and an evolution towards higher concinnity in large-dimensional unity.⁸¹

As Bender was the first person to publish analysis of Lane's works, his work and findings were seminal in nature. While Bender's findings were correct as they relate to the two solo vocal pieces by Lane which he analyzed in his study: *Fern Hill* (1959) and *Five Night Songs* (1980-1981), the current study will demonstrate that Lane's overall style across choral, chamber ensemble, string orchestra and wind band genres was much more far-reaching, and actually included many characteristics other than "neo-Romantic, consonant, traditional and conservative."⁸² However, the current study will further support Bender's finding that Lane "increasingly integrated musical elements" relating to sound, harmony, melody, rhythm and growth within his compositions.⁸³ Little research has been conducted on Lane's music since 1988, and as a result, Bender's work serves as a foundational starting point with a clear framework to pursue more analysis of Lane's pieces. Bender specifically recommended that "additional works

⁷⁸ Bender, "Three American Composers from the Young Composers Project: Style Analysis of Selected Works by Emma Lou Diemer, Donald Martin Jenni and Richard Lane" (PhD diss., New York University, 1988).

⁷⁹ LaRue, *Guidelines for Style Analysis* (2011).

⁸⁰ Bender, "Three American Composers from the Young Composers Project: Style Analysis of Selected Works by Emma Lou Diemer, Donald Martin Jenni and Richard Lane" (PhD diss., New York University, 1988): 292-293.

⁸¹ *Ibid.*, 296.

⁸² *Ibid.*, 292. See Chapters 2-4 of the current study for supporting evidence and conclusions.

⁸³ *Ibid.*, 296. See Chapters 2-4 of the current study for supporting evidence and conclusions.

by Lane be studied in order to provide deeper insight into his creative processes and development of style."⁸⁴ Bender's work is also important because it includes direct quotes from Lane describing his compositional approach.⁸⁵

Gary T. Schallert conducted a qualitative study for his dissertation in which the author analyzed four compositions for band from the Young Composers Project-Composers in Public Schools-Contemporary Music Project. As Schallert documented the overall success of the YCP, his work is significant because he addressed the issue that many of the band compositions from these programs are still unknown within the music education profession and that overlooked works deserve further study and performance.⁸⁶ While Schallert did not analyze any of the band pieces written by Lane in the YCP, his research supports the problem of YCP pieces being unfamiliar to music educators and music students. Schallert stated that of the "one-hundred-seventy-four works for band from the YCP, only seven have entered the standard repertoire."⁸⁷ This accounts for just four percent of the total number of band pieces composed for the YCP. Schallert's research is based on the examination of various literature reference guides, such as wind band encyclopedias and state-prescribed band music lists. For example, Schallert found that:

- 1) *The Heritage Encyclopedia of Band Music* only lists sixty-two of the one-hundred-seventy-four compositions.
- 2) *Best Music for High School Bands* only includes five of the one-hundred-seventy-four compositions.
- 3) *Best Music for Young Bands* only includes one piece of the one-hundred-seventy-four compositions.
- 4) *The Twentieth Century American Wind Band/Ensemble History* only lists six of the one-hundred-seventy-four compositions.⁸⁸

⁸⁴ Ibid., 306.

⁸⁵ Ibid., 292-293.

⁸⁶ Schallert, "A Qualitative Analysis of Selected Compositions for Band from the Young Composers and the Composers in Public Schools Projects" (PhD diss., University of Northern Colorado, 2001): 6, 9, 94-96.

⁸⁷ Ibid., 9.

⁸⁸ Ibid., 10-11.

While some works written by original YCP members after their YCP residencies have been included in various band repertoire lists, the band music composed by the original twelve composers has essentially been abandoned. Schallert concluded that

many of the YCP compositions are unknown because many were too difficult for public school musicians, compositions utilized modern compositional techniques that were not liked at the time, publishing companies were hesitant to invest in young unknown composers and as a result, many of the works were not commercially published.⁸⁹

While Lane was a young composer and relatively unknown, he did have his *Four Songs* for mezzo-soprano and orchestra performed in 1956 and recorded and published as early as 1958, before he entered the YCP program. This piece was noted as being “appealing” and “creating a communicative atmosphere.”⁹⁰ According to Gid Waldrop of the Juilliard School of Music, who was the YCP Field Representative assigned to assess Lane’s contribution to the YCP, Lane took great care to compose a balance of “conservative and modern music that was well made, well-suited and tailored to fit the abilities of the students with whom he worked.”⁹¹ Moreover, Anne Williams, a music student at Henry Clay High School during Lane’s YCP participation, reported that Lane “crafted each piece to accommodate the proficiency level of the group as a whole.”⁹² Chapter 3 of the current study will provide further evidence that Lane’s YCP repertoire was accessible to secondary level musicians. Despite this, few of Lane’s YCP pieces have been performed since the 1959-1961 era.⁹³

In 1983, Roy Magers wrote a review of *All American Music: Composition in the Late Twentieth Century* by John Rockwell, which was subsequently republished several times, most recently in 1997.⁹⁴ Magers, who was assistant professor of music at Winthrop College (South Carolina) in 1983, felt that Rockwell presented an accurate reflection of new music in the USA as of 1983. As Magers commented, Rockwell was selective in including minimalist composers like Philip Glass who, like Richard Lane, was also a member of the YCP. Composers of electronic,

⁸⁹ Ibid., 94.

⁹⁰ Berlin, *Four Songs for Mezzo-Soprano and Orchestra* by Richard Lane (1958); Kimball, “American Music Fete Opens” (1956, May 3); Turner, “Four Songs for Mezzo-Soprano and Orchestra by Richard Lane” (1958).

⁹¹ Ford Foundation, National Music Council, and Gid Waldrop. Partial Catalog of Works Written by Project Composers for Host School Systems. 1959-1962.

⁹² Williams and Dimitrakoulakos, “Richard Lane: Henry Clay High School” (2014, November 1).

⁹³ This information has been corroborated by analyzing all reported performances of Lane’s works with the American Society of Composers, Authors and Publishers (ASCAP). While it is possible that other performances of Lane’s YCP works have taken place, but not reported to ASCAP, the available documentation supports the low performance history of Lane’s YCP works; Jung, “ASCAP Domestic and International Performance Histories for Richard Lane” (2014, September 12).

⁹⁴ Rockwell, *All American Music: Composition in the Late Twentieth Century* (1997).

ambient, quasi-jazz, rock, Broadway, and salsa were also included. However, Magers commented on Rockwell's interest in writing about the American composers who refused to accept whatever was expected of them.⁹⁵ Lane is a classic example of this type of composer and it could have been appropriate to include him in this book. Lane himself is quoted as saying:

Art in any form must have organization and in order to be successful, the composer's job is to attempt [to portray] this "order" to his public. Relative to present trends in contemporary music my music is definitely out of step. I would much rather have a listener satisfied he had heard some language more or less familiar to him than create a sensation of cacophony. There will always be listeners who don't understand even my communication, but enough who will respond to the "message" I intend to convey. I would rather speak my language, making every effort to communicate, and hope that my "words" would be understood, even if only in part.⁹⁶

As there was still relatively little information known about Lane in the 1980s, it was unlikely that Rockwell would include him in his text.⁹⁷ Lane was known for being apathetic in marketing his music and it is possible he was uninterested because he felt his music was "out of step."⁹⁸ As a result, the possible feeling that his music may not have been received well against the musical trends of the time could be an additional reason as to why Lane's music is still relatively unknown.⁹⁹ In the post-modern era, 1945 and onwards, American composers were expected to add to the "new" music of America. However, Lane was steadfast in developing his individuality, and his "new" music within a twentieth century tonal framework inspired by past eras. Lane was not interested in "cacophony" or atonalism, rather he wanted to communicate by composing music which was overall harmonious.¹⁰⁰ While Lane's harmonies are sometimes complex, he wanted his music to be accessible from the aural perspective to both performers and audiences.¹⁰¹

⁹⁵ Magers, "Review of the Book All American Music: Composition in the Late Twentieth Century by John Rockwell" (1983): 69.

⁹⁶ Bender, "Three American Composers from the Young Composers Project: Style Analysis of Selected Works by Emma Lou Diemer, Donald Martin Jenni and Richard Lane" (PhD diss., New York University, 1988): 292-293.

⁹⁷ This is a speculation by the author of this study.

⁹⁸ Lund and Dimitrakoulakos, "Richard Lane Research" (2015, August 4); Borden and Dimitrakoulakos, "Richard Lane" (2015, October 27); Bender, "Three American Composers from the Young Composers Project: Style Analysis of Selected Works by Emma Lou Diemer, Donald Martin Jenni and Richard Lane" (PhD diss., New York University, 1988): 292-293. Based upon these references, this is a speculation by the author of this study.

⁹⁹ Ibid. Based upon these references, this is a speculation by the author of this study.

¹⁰⁰ Bender, "Three American Composers from the Young Composers Project: Style Analysis of Selected Works by Emma Lou Diemer, Donald Martin Jenni and Richard Lane" (PhD diss., New York University, 1988): 292-293.

¹⁰¹ Ibid. The Methodology section which follows will demonstrate how the pieces for this study were chosen to represent Lane's style as a composer. Through stylistic analysis, Chapter 3 will further demonstrate how these pieces show Lane's steadfastness in developing a tonally-influenced and accessible framework to his music which also show influences from past musical eras.

In conclusion, eighteen scholarly works which discuss the music of Lane's YCP peers and other American composers have been presented to emphasize that, with the exception of one study by Bender, Lane's music is scholarly underrepresented.¹⁰² Samples of Lane's own oeuvre were highlighted to accurately contextualize his contribution to the YCP as an inaugural participant, both during his official YCP time and throughout the remainder of his career. Documented calls for research on Lane's music for a span of over thirty-five years were identified.¹⁰³

Methodology

There are four types of doctoral dissertation studies in the field of music research: 1) Descriptive, 2) Historical, 3) Philosophical, and 4) Experimental.¹⁰⁴ Descriptive research design traditionally focuses on collecting large corpora of data through three types of methods: observational, case studies, and survey (including the use of interviews), in order to explain and validate findings on a particular subject.¹⁰⁵ In the music field, theoretical style analysis is also another method in which to conduct descriptive research.¹⁰⁶ Analysis findings through descriptive research can lead to significant recommendations for future research.¹⁰⁷ However, descriptive research, particularly as it relates to the interview method, can be limiting as interviewees may provide different or varied reflections on a specific subject. As a result, a definitive finding may not be possible.¹⁰⁸

The purpose of historical research design is to collect, corroborate, analyze, and synthesize evidence (both primary and secondary sources) from the past in order to better contextualize, understand and interpret information relating to a particular research problem.¹⁰⁹

¹⁰² Bender, "Three American Composers from the Young Composers Project: Style Analysis of Selected Works by Emma Lou Diemer, Donald Martin Jenni and Richard Lane" (PhD diss., New York University, 1988).

¹⁰³ Webb, "An Appraisal of the Young Composers Project" (PhD diss., University of Illinois, 1966, pp. 113-114); Bender, "Three American Composers from the Young Composers Project: Style Analysis of Selected Works by Emma Lou Diemer, Donald Martin Jenni and Richard Lane" (PhD diss., New York University, 1988, p. 306); Schallert, "A Qualitative Analysis of Selected Compositions for Band from the Young Composers and the Composers in Public Schools Projects" (PhD diss., University of Northern Colorado, 2001, pp. 94-96).

¹⁰⁴ Miller, "Dissertations in Music" (Lecture, Doctoral Music Course, University of Illinois, 1979).

¹⁰⁵ Gall et al., *Educational Research: An Introduction* (2003, pp. 289-290); Phelps et al., *A Guide to Research in Music Education* (2005, pp. 8, 35, 39).

¹⁰⁶ Phelps et al., *A Guide to Research in Music Education* (2005, p. 2).

¹⁰⁷ *Ibid.*, 40.

¹⁰⁸ Gall et al., *Educational Research: An Introduction* (2003, pp. 222-223).

¹⁰⁹ Gall et al., *Educational Research: An Introduction* (2003, p. 513); Phelps et al., *A Guide to Research in Music Education* (2005, pp. 205, 222).

Challenges associated with historical research include, but are not limited to: 1) access to authentic documentation and other appropriate sources and 2) bias, as the researcher's own perspectives may impact the interpretation of particular sources of information.¹¹⁰

Philosophical research design explores concepts with the intention of challenging beliefs in particular studies such as ontology, epistemology and aesthetics.¹¹¹ A disadvantage of philosophical research includes, but is not limited to the fact that theoretical conclusions are not definitive, but rather open to various interpretations and future developments.¹¹² Lastly, experimental research design deals with exploring a relationship between two variables, producing quantitative findings, in order to better explain what causes something to occur.¹¹³ Disadvantages of experimental research include, but are not limited to: internal validity issues such as selection and experimenter biases and external validity issues such as artificial settings and interaction of selection and treatment, all which may alter the results of a given experiment.¹¹⁴

The current study primarily focuses on descriptive research aspects with objective stylistic analysis and expressive adjectives used to characterize Lane's music in Chapters 2-4 (Biography, Style Analysis and Comparison, and Summary). The creation of a work index (Appendix A) is descriptive and also historical in nature. There are other historical aspects covered in Chapters 2-3, where background information and other historical contextualization is provided on certain pieces. Descriptive and historical research designs were used in the current study as they provided appropriate means by which to address the contributions of this study. As a result of 1) interviewing key people with pertinent information on Lane's life and music, 2) conducting style analysis on Lane's music through direct access to original manuscripts, and 3) collecting, verifying, analyzing and synthesizing other secondary source materials relating to Lane, evidential findings were accordingly produced in the current study. Philosophical and experimental research practices were not applicable to the current study.

The primary research contribution of this study focused on discovering the extent to which Lane developed his stylistic features as an adaptable and eclectic composer. In order to

¹¹⁰ Gall et al., *Educational Research: An Introduction* (2003, pp. 520-523, 528-529); Phelps et al., *A Guide to Research in Music Education* (2005, pp. 211-214).

¹¹¹ Phelps et al., *A Guide to Research in Music Education* (2005, p. 119).

¹¹² *Ibid.*, 155.

¹¹³ Gall et al., *Educational Research: An Introduction* (2003, p. 365); Phelps et al., *A Guide to Research in Music Education* (2005, p. 185).

¹¹⁴ Gall et al., *Educational Research: An Introduction* (2003, p. 367-368); Phelps et al., *A Guide to Research in Music Education* (2005, pp. 194-195).

thoroughly examine the development of the composer's stylistic features in a holistic manner over the course of his career, an early and late piece of each genre (choral, chamber ensemble, string orchestra, and wind band), for a total of eight pieces across secondary, community and professional levels were selected.¹¹⁵ A review of literature pertaining to Lane was completed, with particular attention given to his involvement with the YCP. Information was collected from published reports on the YCP, many of which are from the YCP Archives, housed since the conclusion of the project in June 1973 at the University of Maryland.¹¹⁶ Further research, primarily from the *Music Educators Journal* was used to collect data on Lane's involvement in the YCP. The review of literature informed the formulation of this study's contribution and the necessity of contextualizing relevant information pertaining to Lane's life and overall repertoire. After the review of literature was performed, it was necessary to select the pieces which would be analyzed.

Selection of Pieces

While Lane wrote thirty-four pieces for the YCP and approximately five-hundred in total, to limit the scope, eight of these pieces were selected for use in this study according to the criteria discussed below. Near the end of Lane's placement in the YCP several of his pieces were performed at the Ford Foundation Young Composers Concert at the Southern Music Educators Conference in Greensboro, North Carolina in 1961, whereas several more of Lane's YCP pieces were selected to be on display at the Music Educators National Conference in Chicago, Illinois in 1962.¹¹⁷ These works bare importance because Lane selected them along with his music supervisor, Joseph Beach, as being exemplary works of his time in the YCP, which also provide a well-rounded representation of his compositions for the secondary level during the YCP.¹¹⁸ These were:

Choral:

Alleluia, (SAB), 1960 (On exhibit at the Music Educators National Conference, Illinois, March 1962)

¹¹⁵ Refer to the subsection Style Analysis of this chapter for more information pertaining to the methodology of style analysis and an explanation as to why Jan LaRue's guidelines were used in this study.

¹¹⁶ For more information, refer to <http://www.lib.umd.edu/scpa/nafme/cmp/home>.

¹¹⁷ Ford Foundation and National Music Council, Partial Catalog of Works Written by Project Composers for Host School Systems (1959-1962); MENC: The National Association for Music Education, "The Young Composers Project 1962-1963" (1962).

¹¹⁸ Beach and Mathez, "Richard Lane" (2006, October 13).

Hymn to the Night, (SATB), 1960 (Performed at Ford Foundation Young Composers Concert for the Southern Music Educators Conference, North Carolina, April 1961)

Out of the Depths, (SATB and orchestra), 1960 (On exhibit at the Music Educators National Conference, Illinois, March 1962)

Chamber Ensemble:

Elegy, (12 Cellos), 1960 (Performed at Ford Foundation Young Composers Concert for the Southern Music Educators Conference, North Carolina, April 1961)

Orchestra:

Overture (Tango), 1960 (Performed at Ford Foundation Young Composers Concert for the Southern Music Educators Conference, North Carolina, April 1961); (On exhibit at the Music Educators National Conference, Chicago, March 1962)

Passacaglia, 1960 (Performed at Ford Foundation Young Composers Concert for the Southern Music Educators Conference, North Carolina, April 1961)

Pavane, 1960 (Performed at Ford Foundation Young Composers Concert for the Southern Music Educators Conference, North Carolina, April 1961); (On exhibit at the Music Educators National Conference, Illinois, March 1962)

Prelude and Fugue, 1960 (Performed at Ford Foundation Young Composers Concert for the Southern Music Educators Conference, North Carolina, April 1961); (On exhibit at the Music Educators National Conference, Illinois, March 1962)

String Song, 1960 (On exhibit at the Music Educators National Conference, Illinois, March 1962)

Tarantella, 1961 (Performed at Ford Foundation Young Composers Concert for the Southern Music Educators Conference, North Carolina, April 1961)

Wind Band:

Scherzo, 1960 (On exhibit at the Music Educators National Conference, Illinois, March 1962)

In this list of works, there is at least one example from four different genres: choral, chamber ensemble, orchestra (string and full), and wind band, representing a broad view of Lane's works for the YCP.¹¹⁹ The following works chosen for analysis in this study were: choral (*A Hymn to the Night*), chamber ensemble (*Elegy*), string orchestra (*Passacaglia*), and wind band (*Scherzo*). Of these four pieces, two of them, *Passacaglia* and *A Hymn to the Night*, are pieces which were published around the time of the YCP and therefore, presumably were performed more than Lane's other YCP pieces. *Scherzo* and *Elegy* have recently been published, and these four pieces highlight Lane's work during the YCP.¹²⁰ Hence, it is a combination of the following aspects that account for the criteria for which these pieces were chosen:

- 1) Lane chose these works for performance at the Ford Foundation Young Composers Concert for the Southern Music Educators Conference or for inclusion at the Music Educators National Conference to best represent his work for the YCP.
- 2) These four YCP pieces have been published.

To juxtapose the four YCP works for the secondary level, choral, chamber ensemble, string orchestra, and wind band works written during the last decade of Lane's life for community and professional levels were selected in order to thoroughly examine the composer's stylistic development. Respectively, these works are: *Vocalise* (1995, community-based); *Recompense* (1994, professional-based) *Elegy for Jules* (2001, professional-based), and *Rondo* (1994, community-based). In addition, the works were selected according to the criteria discussed below.

Regarding the choral genre, Lane did not compose any works for SATB choir during the last decade of his life. However, he did write sixteen works for TTBB and SSAA choirs and these four-part choral genres correspond well to the SATB *Hymn to the Night* (1960). The majority of these works were for the Ridgewood Orpheus Club and the Ridgewood Chorale, both community-based groups. *Vocalise* (1995), a work for SSAA with piano accompaniment was written for the Ridgewood Chorale, and it was selected for analysis for two reasons: 1) *Vocalise* is the first example in which Lane re-orchestrated an instrumental piece for a choir, and 2) *Vocalise* is based on the second movement of Lane's *Trio* (1993) for viola, cello, and piano. Lane further utilized

¹¹⁹ While Lane wrote other pieces during his YCP tenure for genres other than choral, chamber ensemble, orchestra and wind band, such as advanced solo piano and violin pieces and even an opera, the main purpose of the YCP was for composers to write new repertoire for secondary school ensembles such as choirs, chamber ensembles, orchestras and wind bands. Thus, the scope of this study focused on the four above-mentioned secondary school ensemble genres.

¹²⁰ Lane, *A Hymn To The Night* Mills Music (1962); Lane, *Elegy* Editions Bim (2015); Lane, *Passacaglia* Carl Fischer (1962); Lane, *Scherzo* Editions Bim (2015).

this technique in 2004 when he re-orchestrated the second movement of his *Flute Concerto* (2003) for SSA, flute and piano. As Lane previously wrote four other vocalises for solo singer and accompaniment, *Vocalise* (1995) was selected to demonstrate Lane's development in regards to such vocal-choral settings. Lane wrote his first vocalise while he was a member of the YCP, although the piece was not for the YCP. In 1960, Lane composed *Canzone*, a vocalise for soprano, violin, and organ. In 1978, Lane composed *Lullaby*, a vocalise for soprano and piano, while in 1981, he composed *A Song of Night*, a vocalise for soprano, clarinet, and piano. *Vocalise* (1995) demonstrates Lane's development from three perspectives: 1) choral writing for a four-part texture, 2) vocal settings without words, and 3) the use of re-orchestrating instrumental pieces to choral pieces.

Regarding the chamber ensemble genre, Lane composed three pieces within the last decade of his life that correspond well to his *Elegy* (1960) for 12 cellos. While Lane did not compose another piece for a cello choir, he did compose three pieces for 6 violas, all which were for professional groups: 1) *Recompense* (1994) for 6 violas for the New York Viola Society; 2) *Sort of Suite* (1999) for 6 violas da gamba for the New York Consort of Viols; and 3) *Triptych* (2002-2003) for 6 violas for the New York Viola Society. While *Triptych* was Lane's last piece for a medium-size chamber ensemble of 6 parts, analysis of the three pieces above indicated that *Recompense* best demonstrates Lane's harmonic development and use of fugal techniques as a composer within the chamber ensemble genre. From a historical perspective, *Recompense* was commissioned by Lane's friend, famed violist and conductor, Emanuel Vardi (1915-2011), while the piece was dedicated to the memory of their mutual friend, Rosemary Glyde (1948-1994), an American violist, composer, founder and first president of the New York Viola Society.¹²¹ Moreover, the New York Viola Society supports a Rosemary Glyde Scholarship.¹²² For these reasons, *Recompense* was chosen for analysis.

Regarding the string orchestra genre, Lane composed two pieces for string orchestra in the last decade of his life: *Sonatina* (1995) and *Elegy for Jules* (2001). Both of these pieces were written for the professional Adelphi Chamber Orchestra. While Lane demonstrated Classical style features in regards to form and texture combined with twentieth century harmonies in *Sonatina*, *Elegy for Jules* was selected for this study as analysis indicated it was a comparable piece to *Passacaglia* (1961), to track Lane's development as a composer in the string orchestra genre.

¹²¹Musiker and Musiker, *Conductors and Composers of Popular Orchestral Music: A Biographical and Discographical Sourcebook* (1998); Ryan, "Rosemary Glyde, 46, Violist and Composer" (1994).

¹²² New York Viola Society, "Rosemary Glyde Scholarship Program" NYVS Organization (2008).

The concept of elegy writing is one that spanned Lane's career. Starting with *Elegy* (1961) for 12 cellos, Lane composed *Elegy* (1968) for soprano, violin, cello, and piano; *Elegy* (1969) for soprano, clarinet, and piano; *Elegy* (1989) for violin and piano; and finally, *Elegy for Jules* (2001) for string orchestra.

Regarding the wind band genre, Lane wrote five pieces for wind band in the last decade of his life: 1) *Rondo* (1994) for solo euphonium and concert band; 2) *Tarantella* (1996) for solo soprano saxophone and wind band; 3) *Suite* (1996) for wind band; 4) *Air Apparent* for solo flute and wind band; and 5) *Tribute* for solo flute quartet and wind band. *Suite* is the only piece solely for wind band while the other pieces highlight Lane's preference for featuring a solo instrument/group with wind band. Of the pieces listed above, *Rondo* was selected for analysis in this study for the reasons discussed below. *Rondo* demonstrates Lane's most advanced writing for the wind band genre and was composed for one of the premier community wind bands in the USA, the Ridgewood Concert Band.¹²³ Unlike the other pieces for solo instrument/group and wind band in which the wind band primarily functions as an accompaniment to the solo part, in *Rondo* Lane gives more importance to the band, which provides not only accompaniment, but interacts with the solo part.

In summary, the early pieces selected for analysis in this study were chosen because Lane and his YCP supervisor thought these were representative pieces of Lane's best works for the secondary level and all of them have also been published. The later pieces selected for analysis in this study were chosen based upon corresponding genres (choral, chamber, string orchestra and wind band), which were composed for either community or professional levels to provide a well-rounded representation of Lane's music, contrasting the early and late pieces across different levels.

Style Analysis

The method used to analyze each work focused around the following essential musical elements: sound, harmony, melody, rhythm, and growth.¹²⁴ This analytical approach was devised by Jan LaRue and described in his book *Guidelines for Style Analysis* in 1970, with a second

¹²³ For more information, please refer to <http://ridgewoodband.org>.

¹²⁴ Specific attention was given to noteworthy aspects of Lane's compositional style and techniques in regards to these five musical elements.

edition in 2011.¹²⁵ The fact that the second edition came forty-one years after the first shows how the validity of LaRue's text has withstood the test of time.

Jan LaRue's *Guidelines for Analysis* were chosen because James Bender utilized the same guidelines in his dissertation in which he analyzed works of not only Lane, but also Emma Lou Diemer and Donald Martin Jenni.¹²⁶ Bender's analysis of Lane's music accounts for the only other academic evaluation of Lane's music. In order to make further connections and comparisons to Lane's music, the same criteria were used in this study to analyze the pieces discussed. Among many, other doctoral dissertations that utilize LaRue's guidelines include, but are not limited to: Jeff Lankov's *The Solo Piano Compositions of John Adams: Style, Analysis, and Performance*; Lynell Kruckeberg's *Federico Mompou: A Style Analysis of Thirty-five Songs*; and Jamesetta Holliman's *Stylistic Study of Max Reger's Solo Piano Variations and Fugues on Themes by Johann Sebastian Bach and Georg Phillip Telemann*.¹²⁷ In addition to their use in dissertations, LaRue's guidelines have also been used in music texts.¹²⁸ These examples demonstrate how LaRue's guidelines have been used over the last forty years. Moreover, LaRue's guidelines provide a systematized and comprehensive overview of explaining a piece of music and its organization. To demonstrate the importance of LaRue's *Guidelines for Style Analysis*, in a review of the first edition, Carolyn Raney stated that LaRue's guidelines provide a "remarkable way of training the eye and ear" when analyzing music.¹²⁹ Raney also commented on LaRue's "revolutionary contribution to musical analysis by utilizing the term 'growth process' to elucidate that which everyone else calls 'form' to show that music is movement in time, and not a static visual score."¹³⁰ In a 1992 review of the work, Bathia Churgin mentioned that LaRue's work has been translated into Japanese, Spanish, and Italian, further stating that LaRue's "comprehensive approach to style analysis has influenced all levels of music teaching and research."¹³¹ In addition,

¹²⁵ LaRue, *Guidelines for Style Analysis* (2011).

¹²⁶ Bender, "Three American Composers from the Young Composers Project: Style Analysis of Selected Works by Emma Lou Diemer, Donald Martin Jenni and Richard Lane" (PhD diss., New York University, 1988).

¹²⁷ Holliman, "A Stylistic Study of Max Reger's Solo Piano Variations and Fugues on Themes by Johann Sebastian Bach and Georg Phillip Telemann" New York University (1975); Kruckeberg, "Federico Mompou: A Style Analysis of Thirty-five Songs" University of Iowa (2012); Lankov, "The Solo Piano Compositions of John Adams: Style, Analysis, and Performance" New York University (2013).

¹²⁸ Bauer, *Open the Door: The Life and Music of Betty Carter* (2002); Hsu, *Olivier Messiaen, the Musical Mediator: A Study of the Influence of Liszt, Debussy, and Bartók* (1996).

¹²⁹ Raney, "Review of the Book Guidelines for Style Analysis by Jan LaRue" (1971): 73.

¹³⁰ *Ibid.*, 74.

¹³¹ Churgin, "Review of Book Guidelines for Style Analysis by Jan LaRue (1994): 1429.

Floyd Grave, Professor of Musicology at Rutgers University, reviewed LaRue's text and reported that LaRue's

[...] procedures and analytical symbols have found their way into textbooks and college curricula, and his ideas have been widely assimilated in researchers' habits of observation and analytical deduction. His concept of style analysis has thus grown to occupy a prominent place in the musicological landscape.¹³²

Indeed, John Gilbert, associate professor of music and music education at New York University, used LaRue's guidelines as a required text in his course: *Analysis of 19th and 20th Century Music*.¹³³

While LaRue's approach is widely accepted in the field of music analysis, depending on one's perspective, LaRue's methods can be viewed as complex. In a review, Graham George stated that while LaRue's method is "comprehensive," it can also be "suffocating" due to the "meticulousness" of LaRue's approach.¹³⁴ However, for the purpose of this study, LaRue's thorough guidelines provide a firm grounding to describe not only Lane's music in a theoretical manner, but also in a functional manner. By describing the function of the music at hand, the reader becomes holistically informed about the music. While LaRue's approach to music analysis is one of many approaches, the reasons explained above justify its use as the common benchmark to analyze the pieces in this study.

However, it is important to briefly discuss some other valid approaches to music analysis. In *A Guide to Musical Analysis*, Nicholas Cook discussed five approaches to music analysis: 1) Traditional methods, 2) Schenkerian analysis, 3) Psychological approaches to music analysis, 4) Formal approaches to music analysis, and 5) Comparative analysis.¹³⁵

Traditional analysis includes analyzing the overall form and other melodic, harmonic, and rhythmic content with the use of figured bass or Roman-letter analysis.¹³⁶ Traditional analysis can be helpful in determining how form, melody, and harmony actually function.

According to Cook, Heinrich Schenker's method of analysis describes the essential or underlying structures of tonal music and "omits inessentials to highlight important relationships"

¹³² Grave, "Review of Book Guidelines for Style Analysis by Jan LaRue" (1993): 269.

¹³³ Gilbert, "NYU Music Course: Analysis of 19th & 20th Century Music" (1997).

¹³⁴ George, "Guidelines for Style Analysis Review by Jan LaRue" (June 1972): 680-81.

¹³⁵ Cook, *A Guide to Musical Analysis* (2009).

¹³⁶ *Ibid.*, 9-17.

between pitches, triads and the linear unfolding of harmony.¹³⁷ As Cook mentioned, omitting inessentials to highlight relationships between pitches, triads, and the linear unfolding of harmony is similar to what figured bass and Roman-letter analysis does for traditional analytical methods.¹³⁸ Cook further stated that Schenkerian analysis “attempts to answer two questions: 1) How are progressions directed towards a goal?, and 2) How is music directed motion in time?”¹³⁹

Cook also discussed the concept of American-influenced Schenkerism that leaves out the psychological and metaphysical foundation of Schenker’s theory, an idea elaborated in Schenker’s text, *Free Composition*; the idea of how musical sounds are experienced.¹⁴⁰ Schenker’s ideas of psychological analysis of music transition well into the psychological methods of Leonard Meyer and Rudolph Reti. Meyer was concerned with musical patterns and “how unity and coherence of music structure are experienced.”¹⁴¹ Meyer examined “how the various parts of a piece belong together as a meaningful whole.”¹⁴² Meyer elaborated his theoretical concept of music analysis in his text, *Emotion and Meaning in Music*.¹⁴³ Along the same lines, Rudolph Reti was particularly concerned with motivic patterns and the “psychological significance of motifs in terms of the composer’s creation of the music.”¹⁴⁴ Reti elaborated his approach to musical analysis in his text, *The Thematic Process in Music*.¹⁴⁵ However, as Cook pointed out, there are shortcomings with Meyer’s and Reti’s approaches because they “neglect harmonic organization in favor of melodic and rhythmic patterns,” and Schenker’s approach is more musical because it accounts for the function of melody and rhythm within a harmonic framework.¹⁴⁶

Formal analysis refers to “any kind of analysis that involves coding music into symbols and deducing the music structure from the pattern those symbols make.”¹⁴⁷ There are many examples of formal analysis and Jeffrey Kresky’s book, *Tonal Music*, is one which outlines a formal approach to music analysis.¹⁴⁸ Traditional analysis, along with the analytical methods of Schenker, Meyer, and Reti are also formal analyses because they all code music using different

¹³⁷ Ibid., 28.

¹³⁸ Ibid.

¹³⁹ Ibid., 34, 39.

¹⁴⁰ Ibid., 28, 67; Schenker, *Free Composition* (2011).

¹⁴¹ Cook, *A Guide to Musical Analysis* (2009): 70-71.

¹⁴² Ibid., 71.

¹⁴³ Meyer, *Emotion and Meaning in Music* (1961).

¹⁴⁴ Cook, *A Guide to Musical Analysis* (2009): 96.

¹⁴⁵ Reti, *The Thematic Process in Music* (1978).

¹⁴⁶ Cook, *A Guide to Musical Analysis* (2009): 89, 110.

¹⁴⁷ Ibid., 116.

¹⁴⁸ Kresky, *Tonal Music: Twelve Analytic Studies* (1978).

systems. As Cook explained, formal analysis is more or less similar to Schenkerian analysis, except “where the Schenkerian analyst is interested in the psychological experience of time, the formal analyst conceives structure statically, in terms of logical patterns.”¹⁴⁹ The last type of analysis Cook described is that of comparative analysis, and this simply refers to “measuring different pieces against each other using some kind of common assessment criteria.”¹⁵⁰

It is important to note that while each approach to analysis offers a different perspective, they are also very much connected. Aspects of traditional, Schenkerian, Schenkerian/American-influenced, formal, and comparative analysis can all be applied to LaRue’s framework. For example, traditional Roman numeral analysis, Schenkerian omission of non-essential material to highlight harmonic relationships, focusing on the coherence of music structure and motivic patterns as described by Meyer and Reti, and comparative analysis can all be applied to LaRue’s approach. The flexibility of LaRue’s approach can accommodate a well-rounded analysis. Therefore, traditional, Schenkerian, Schenkerian/American-influenced, comparative analyses, and LaRue’s guidelines are all types of formal analyses as they all code music, albeit in different manners.

In summary, there were six overarching reasons as to why LaRue’s stylistic guidelines were chosen to be used in this study.

- 1) LaRue’s guidelines provide a systematized, yet flexible and comprehensive overview of explaining a piece of music and its organization.
- 2) The validity of LaRue’s contribution to the field of music analysis is well supported with the second edition of his text printed four decades after the first publication, along with translations completed in multiple languages.
- 3) LaRue’s stylistic guidelines were chosen because they were the stylistic guidelines that James Bender used in his seminal research on Richard Lane and the author of the current study felt that using these guidelines provided a coherent method in which to follow up on Bender’s research.¹⁵¹

¹⁴⁹ Cook, *A Guide to Musical Analysis* (2009): 122.

¹⁵⁰ *Ibid.*, 138.

¹⁵¹ Bender, “Three American Composers from the Young Composers Project: Style Analysis of Selected Works by Emma Lou Diemer, Donald Martin Jenni and Richard Lane” (PhD diss., New York University, 1988).

- 4) Many other doctoral dissertations have used LaRue's guidelines.¹⁵²
- 5) Several published music texts have also used LaRue's guidelines.¹⁵³
- 6) While systematic in nature, LaRue's approach can be flexibly utilized and can accommodate aspects of other valid stylistic approaches to music analysis, such as, but not limited to: a) Traditional methods, b) Schenkerian analysis, c) Psychological approaches to music analysis, d) Formal approaches to music analysis, and e) Comparative analysis.

These important aspects illustrate why LaRue's stylistic guidelines were chosen to be used in this study.

Biography

All information relating to Lane's biography for the secondary contribution of this study was collected from a variety of sources:

- 1) Research discussed in the Related Literature Review, particularly the works of Dello Joio and Bender.
- 2) Research conducted by reviewing personal correspondence and other related artefacts, such as concert bulletins and program notes from the executor of Lane's estate.
- 3) Research based on a combination of semi-structured and unstructured interviews (written and by telephone), mostly with friends and colleagues, with special attention given to people for whom Lane composed pieces.¹⁵⁴ The purpose of these interviews was to collect first-hand accounts of people who had close contact with Lane in order to corroborate information discovered in steps 1-2 above, as well as to uncover new, undocumented information regarding Lane's life, both personal and professional. All oral interviews were recorded and transcribed. In conjunction with the written interviews, the

¹⁵² Cf. inter alia: Holliman, "A Stylistic Study of Max Reger's Solo Piano Variations and Fugues on Themes by Johann Sebastian Bach and Georg Phillip Telemann" New York University (1975); Kruckeberg, "Federico Mompou: A Style Analysis of Thirty-five Songs" University of Iowa (2012); Lankov, "The Solo Piano Compositions of John Adams: Style, Analysis, and Performance" New York University (2013).

¹⁵³ Cf. inter alia: Bauer, *Open the Door: The Life and Music of Betty Carter* (2002); Hsu, *Olivier Messiaen, the Musical Mediator: A Study of the Influence of Liszt, Debussy, and Bartók* (1996).

¹⁵⁴ While there was no use of a structured interview guide, depending on the person being interviewed, there was a clear focus and goal with the questions asked, which were about the person's relationship with Lane at a personal and/or professional level. The open-ended nature of questions posed allowed the author of this study to glean as much information as possible about the life and works of Lane.

most relevant information was included in Lane's biography to support the holistic understanding of his life alongside his development as a composer.¹⁵⁵

The method used to write Lane's biography was to present his life in semi-chronological order through thematic analysis of his childhood, early and tertiary music training, and then moving on to his professional life as a composer for educational, community and professional levels. Attention was given to significant events and music pieces. Lane's personal life was connected to his professional life to better contextualize his life as a composer. Certain patterns, phases, progressions, cycles, and turning points emerged as a result of this contextualization. Some overlaps of information were presented to better highlight connections throughout his life.

Work Index

The tertiary contribution of this study was to produce the first complete annotated index of Lane's works, which includes approximately five-hundred pieces, along with the most current listing of commercially available recordings with Lane's works. The work index was completed through hands-on research with the original manuscripts.¹⁵⁶ The process of creating the work index required fourteen years in total. After receiving all original manuscripts from Lane's home in 2004, along with all of Lane's personal audio and video recordings (records, cassettes, compact discs, and videocassettes), an initial work index was created by archiving all the scores in chronological order by year simply to document Lane's oeuvre. While some of the scores were received intact, many scores and parts of scores were misplaced within other scores. In many cases, Lane had multiple copies of the same piece, from draft versions, to finished versions, and to performance versions, which had additional annotations and updates. Many pieces also had multiple (from two up to four) finished versions with alternative instrumentation. Some pieces also had revisions years after the first "final" version was completed. Sorting all the scores through thousands of pieces of manuscript paper with the aim to decipher the correct final version(s) of each piece was laborious and challenging.

After the initial work index was created by yearly chronology, the pieces were then arranged by month as in most cases, Lane marked this information on each score. In cases where more than one piece was composed in the same month, pieces were listed in alphabetical order.

¹⁵⁵ Thirty-four interviews (twenty-nine by email and five by telephone) of varying lengths were conducted over an eleven-year period (2006-2017), all of which are documented in the Bibliography of this study.

¹⁵⁶ The author of this study is the legal heir to the works of Richard Lane and upon Lane's death, received all of Lane's manuscripts.

In cases where Lane did not provide a month for a composition, these works were listed at the end, labeled as “unknown” for the month. This arrangement helped to provide a clearer representation of Lane’s compositional history.

Based upon instrumentation, the genre of each piece was then determined according to five instrumental genres: solo, choral, chamber, orchestra, and wind band. In some cases, pieces were categorized with multiple genres to clearly represent the instrumental demands of a given piece. For instance, some pieces are for both choir and orchestra, and hence, they were attributed with both choral and orchestral indicators. Likewise, there are cases where pieces are solo-oriented within a chamber ensemble setting, and as such, were identified with both solo and chamber indicators, whereas there are also other multi-genre pieces in Lane’s oeuvre.

As a next step, figuring out the duration of each piece was documented. Lane had recordings for some of his pieces and it was therefore possible to determine the timing of these pieces rather easily. The majority of pieces, however, were engraved into the Sibelius notational software to obtain the duration.¹⁵⁷ For other pieces, tempo markings were used to find out the length of a specific measure. This amount was then multiplied by the number of measures each piece had to get an approximate timing. Adjustments were made to take into consideration tempo changes within a movement as well. Nonetheless, obtaining duration times from Sibelius or by tempo markings alone only provided approximate timings. Hence, the coding “circa” was used because depending on the interpretation of any given piece in live performance, the timing could be slightly different.

Furthermore, identifying the publishers of each piece was verified by both hard copies of published pieces in Lane’s personal library and also through the database of all registered pieces by Lane with the American Society of Composers, Authors and Publishers.¹⁵⁸

The names of dedicatees were subsequently included in the work index as Lane often included this information on each score. A remarks column was also added, which included the names of each movement for multi-movement works, names of lyricists for vocal works, and other pertinent background information, such as, but not limited to the purpose of a commission, and composer names for musical arrangements completed by Lane.

An analysis of each piece was then conducted to determine the difficulty level in accordance to the five levels of Easy, Easy-Medium, Medium, Medium-Advanced and Advanced.

¹⁵⁷ For more information, please refer to <https://www.avid.com/sibelius>.

¹⁵⁸ For more information, please refer to <https://www.ascap.com>.

These level indicators were chosen as these are the indicators which the author of this study uses as the editorial advisor for Lane's music with Editions Bim International Publishing.¹⁵⁹ The process of attributing levels of difficulty to a piece is not an exact science. Sometimes it can be argued that a piece can be categorized in one level rather than another. However, thinking about each piece holistically and in comparison to not only Lane's work index, but also to other pieces which use this classification system, the author of this study believes that appropriate levels of difficulty were applied to Lane's work index.

Through a combination of musical analysis and research conducted as part of Lane's biography, the intent of each piece was determined by classifying each work as either a pedagogical, community, or professional-related. It is important to note that just because a piece had a pedagogical or community-related intent does not mean the level of the piece is easy. Similarly, just because a piece was intended for a professional does not mean that the level of the piece is always advanced. The work index of Lane entails pieces across all five indicators, from easy to advanced.

As a result of conducting research for Lane's biography, additional pieces were identified as Lane did not possess the scores to all of his own pieces. For example, for many years, the author of this study understood that *Lost in the Clouds* from 1949 was Lane's first composition. However, after obtaining a copy of Lane's interview with Myron Rosenblum in 1991 from the International Viola Congress, the author discovered that *A Swiss Music Box* from 1944 was actually Lane's first composition.¹⁶⁰ Likewise, among other examples, after receiving a program note from Daniel Lesson, formerly of the 19th U.S. Army Band in Ft. Dix, it was discovered that Lane's first piece for wind band was *Minor Premise* from 1956, and not *Theme with Variations* from 1960.¹⁶¹

After the annotated work index was completed, a summary was created to list in score order all solo instrumental pieces, classified into separate categories of: woodwinds (flute, oboe, clarinet, saxophone, bassoon), brass (French horn, trumpet, trombone, euphonium, strings (violin, viola, cello), keyboard (piano, organ), vocal (soprano, tenor), followed by genres of choral (unison, SATB, SSAA, SSA, SAB, TTBB), chamber (organized by decade), orchestral (string, chamber, symphony), wind band, and all arrangements (vocal solo, vocal choral, instrumental

¹⁵⁹ For more information, please refer to <https://www.editions-bim.com>.

¹⁶⁰ Lane and Rosenblum (1991, April 27).

¹⁶¹ Leeson, Daniel. Program notes, "Symphonic Band Concert." 19th U.S. Army Band Concert. Ft. Dix, NJ: May 29, 1956.

solo, instrumental chamber), across pedagogical, community and professional levels. A conclusion was then provided, which highlights the musical features of Lane's music in regards to his sonic palette, approach to harmony, approach to melodic construction, and use of rhythm and forms. For contextualization purposes, influences from the Renaissance to the twentieth century were discussed with comparisons made to Girolamo Frescobaldi through to Ronald Lo Presti, showcasing Lane as an adaptable and eclectic composer.

While it is possible that there are other, yet-to-be discovered pieces of Lane's work index, at this time, the author of this study has tried to present Lane's work index to the best of his ability, based upon fourteen years of research.

The most current listing of Lane works recorded commercially was catalogued through his personal collection of all such artefacts, and verified through WorldCat, the world's largest network of library content and services.¹⁶² Additionally, in order to guide the research within this study, *The Craft of Research* was consulted.¹⁶³

Limitations

The primary research contribution of this study was to address the stylistic features which Richard Lane demonstrated in his early works from the YCP period juxtaposed to later works in his career to determine how Lane developed as a composer. The current study focused on only four of the thirty-two works for the secondary level which Lane composed during his two-year residency in the YCP, early in his career. They were investigated and comparatively analyzed with four pieces which were for the community and professional levels from the last decade of the composer's life. These eight pieces account for less than two percent of Lane's overall repertoire, leaving ample opportunity for future research.¹⁶⁴

The pieces in this study were examined utilizing the style analysis techniques set forth by Jan LaRue.¹⁶⁵ Despite the flexibility of LaRue's approach, it is possible that further analysis utilizing different techniques may produce different and/or additional analytical results. It was not always possible to address each point of LaRue's definition of sound, harmony, melody, rhythm,

¹⁶² For more information, please refer to <https://www.worldcat.org>.

¹⁶³ Booth, Colomb, and Williams *The Craft of Research* (2008).

¹⁶⁴ Taking into account that there are approximately one-hundred other pieces musically described in the biography chapter, roughly twenty-two percent of Lane's music is discussed in this study, providing a significant representation of his music.

¹⁶⁵ LaRue, *Guidelines for Style Analysis* (2011).

and growth in each piece. Only significant musicological aspects were deduced from analysis and synthesized to support conclusions addressing style comparison and development.

Summary

The primary research contribution of this study was to stylistically analyze, compare and contrast eight pieces composed by Richard Lane (an inaugural member of the Young Composers Project - YCP), four of which were completed early in his career (in the 1960s), while the other four were completed during the last decade of his life (1994-2004). Choral, chamber ensemble, string orchestra and wind band works were selected to represent a broad overview of Lane's repertoire for each of these four genres, across educational, community, and professional levels. The primary research contribution of this study focused on discovering the extent to which Lane developed his stylistic features as an adaptable and eclectic composer. For the secondary and tertiary contributions of this study, a complete biography and complete work index were realized in order to holistically contextualize Lane's life and musical oeuvre.

CHAPTER 2: BIOGRAPHY¹⁶⁶

Childhood and Early Music Training

Richard Bamford Lane was born on December 11, 1933 to Richard Lane (1902-1992) and Evelyn Collins Lane (1903-1978). The Lane family was native to Paterson, New Jersey, and Richard Bamford Lane spent the majority of his life there, living in his family home.¹⁶⁷ He never married and had no children. Lane had only one sibling, an older sister, Constance (1932-1951), who passed away from a brain hemorrhage at the early age of nineteen. Constance's sudden and tragic death was a traumatic experience from which the family never truly recovered, and it is one of the reasons Lane continued to live with his parents for the remainder of their lives. He felt he needed to be there to support his parents emotionally. They were a very tight-knit family.¹⁶⁸

Lane's father was a vice-principal at the Paterson Vocational and Technical School, while his mother was an amateur singer who performed on local radio stations in the 1920s and 1930s and taught private vocal students. Lane's mother passed her musical talents to her young son, who started pecking at the piano at age seven and before long was pleading for piano lessons. However, Lane's parents turned down his requests for lessons because they thought he would hate the piano as his older sister hated learning the piano. Not to be denied, Lane taught himself. At age eight, he played *Sleep* by Fred Waring's *Pennsylvanians* at school. Lane's teacher was so impressed that he added this song to the school Christmas play despite the fact that it had little to do with the Christmas theme.¹⁶⁹

¹⁶⁶ Preliminary Statement: This biography supports the secondary research contribution of this study which is to better contextualize the stylistic analysis of Chapter 3. This biography is organized through both a semi-chronological structure and thematic-based approach. For contextualization purposes, the following subsections are used to highlight various themes: Childhood and Early Music Training, The Eastman Years and Connections, The Viola and the Impact of the Army, Young Composers Project: 1959-1961, Post-YCP, Educational Music, Community Music, Professional and Semi-professional Music, and Final Resting Place-Cape Cod.

¹⁶⁷ All subsequent occurrences of "Richard Lane" or "Lane" refer to the son/composer.

¹⁶⁸ Rosenblum and Dimitrakoulakos, "Richard Lane" (2015, February 26); Stevens and Dimitrakoulakos, "Richard Lane" (2006, July 11).

¹⁶⁹ Ridgewood Orpheus Club, "Richard Lane" (2015, July 21); Lane and Rosenblum (1991, April 27); Bender, "Three American Composers from the Young Composers Project Style Analysis of Selected Works by Emma Lou Diemer, Donald Martin Jenni and Richard Lane" (PhD diss., New York University, 1988), 150.

In 1944, at the age of eleven, Lane composed his first piece for piano, entitled *A Swiss Music Box*, which he dedicated to his aunt.¹⁷⁰ Unfortunately, the manuscript for this piece has not survived. At that moment, his parents understood that he had a musical talent and they truly supported him to take private piano, harmony, and music appreciation lessons with Isadore Freeman in Paterson, New Jersey.¹⁷¹ Lane continued his lessons with Freeman for six years and this time proved to be vital in his rapid development as a pianist. During that time, Lane established himself as an accompanist, having accompanied several school choruses, which led to his first paid-professional experience, accompanying The Melodaires, a vocal ensemble also from Paterson, New Jersey.¹⁷² These lessons also provided Lane with the theoretical and musicological background which shaped his early development as a composer. Lane's earliest documented piece is from 1949 and is entitled *Lost in the Clouds*.¹⁷³ It was dedicated to a female choir at his high school, Paterson Central. Lane eventually paid tribute to Freeman by dedicating five works to him: *The Magician's Shoes* (1953) for flute, oboe, clarinet, bassoon, piano, 2 violins, cello and narrator; *Sonata* (1975) for two flutes and piano; *A Song of Night* (1981) for soprano, clarinet, and piano; *Celebration* (1993) for wind band; and *Trio* (1994) for clarinet, string bass, and piano.¹⁷⁴ In addition to studying with Freeman, Lane also studied music theory and music appreciation with his high school music teacher, Betty Shaw. Lane's studies with Shaw and Freeman helped him to be accepted on full scholarship to study piano and composition at the

¹⁷⁰ Lane and Rosenblum (1991, April 27).

¹⁷¹ Ibid. In addition to teaching private piano, harmony, and music appreciation lessons, Freeman was a concert pianist who performed solo, chamber, and orchestral concerts. In particular, he was an active chamber musician with members of the New York Philharmonic, with concerts at Carnegie Hall and elsewhere ("Fairleigh Dickinson University Concerts: 1974-1975"; Freeman, 1938; Jewish Post, 1936; Prabook, 2015). Freeman was also Professor of Piano at Kean University in New Jersey, and Director of the Fair Lawn Summer Music Festival, also in New Jersey (Prabook, 2015). Freeman received a Congressional Salute of Honor for his outstanding career as a performing artist and the honor and pride he brought to the city of Paterson, New Jersey. Freeman was recognized for his positive impact on the cultural life of New Jersey as a piano soloist, teacher, accompanist, chamber musician, producer of hundreds of concerts, and as Secretary and President of the Paterson Musicians' Union (Roe, 1990).

¹⁷² Lane and Rosenblum (1991, April 27).

¹⁷³ *Lost in the Clouds* is reminiscent in style to the four-part chorales of Johann Sebastian Bach and this piece demonstrates Lane's firm understanding of harmony, proper voice-leading and lyrical melodic writing within the key of B major. It is apparent that Lane's lessons with Freeman were helping him develop his knowledge of music theory.

¹⁷⁴ See subsection The Eastman Years and Connections for more information on the children's cantata *The Magician's Shoes* and subsection Professional and Semi-professional Music for more information on the lyrical-based *Sonata*. The vocalise *A Song of Night* is reminiscent of Sergei Rachmaninov's ethereal *Vocalise* from *Romances, Op. 34*, whereas *Celebration* is characterized by a fast heroic Hollywood action film-sounding fanfare, along with a contrasting expressive section. Contrarily, *Trio* demonstrates slight harmonic and rhythmic jazz influences. These five pieces alone illustrate the diversity of Lane's music, both in terms of genre and style, across a span of thirty-five years.

prestigious Eastman School of Music (Rochester, New York) in 1951. Lane graduated with a Bachelor of Music in 1955 and a Master of Music in 1956.¹⁷⁵

In summary, the key points illustrating Lane's childhood and early music training are:

- 1) Lane started playing the piano at age seven (originally self-taught) and he composed his first piece at age eleven.
- 2) Following his first composition, Lane's parents understood he had talent and finally allowed him to take private lessons. His main piano and composition teacher was Isadore Freeman, an active chamber musician with members of the New York Philharmonic, so Lane started with a strong pedigree in terms of the pedagogy he received, evidenced by his eventual full scholarship for a double degree in performance and composition at the Eastman School of Music, a top-ranked American music school.

The Eastman Years and Connections

At Eastman, Lane studied piano performance with Jose Echaniz (1905-1969) and Armand Basile (1922-), and composition with Louis Mennini (1920-2000), Wayne Barlow (1912-1996), and Bernard Rogers (1893-1968). Howard Hanson (1896-1981) also mentored Lane in his compositional pursuits, and even conducted some of Lane's works, such as his *Four Songs*, based on poems by Pulitzer Prize for Poetry winner, Mark Van Doren (1894-1972) for mezzo-soprano and orchestra. The performances took place on April 4-6, 1956, at a concert dedicated to a symposium of student works for orchestra, as well as on May 2, 1956, which was the twenty-sixth annual Eastman School Festival of American Music.¹⁷⁶

Music critic George H. Kimball gave the following review of the May 2, 1956 concert:

[...]Most important, concertgoers who yearn for music at once new and listenable could find much for which to be grateful. All composers (Joseph Scianni (1928-), Richard Lane, Thomas Canning (1911-1989), Weldon Hart (1911-1957), and Dominick Argento (1927-)) were on hand to hear their music creditably performed and to share acknowledgement of generous applause bestowed by the audience.

[...]Last night's music indicated there is a tendency among young composers to avoid the more radical developments: Atonalism is out the window and more or less agreeable melody is always in evidence. Dissonances, even strident ones, are here to stay, but only

¹⁷⁵ Prior to being accepted by the Eastman School of Music, Lane was the winner of the Wyckoff Male Chorus Prize in New Jersey (1949), winner of the International Piano Teachers Association Competition (1949 and 1950), and winner of the Griffith Foundation Award (1951). While studying at Eastman, Lane was also a music teacher at the Hochstein School of Music in Rochester, NY (1955-1956); Lane, "Ford Foundation Grant Application" (1959).

¹⁷⁶ Coppen, "Concert Bulletins" (2015, July 29).

in moderate and carefully selected use, and there seems to be a concerted effort to achieve a communicative atmosphere. Most successful in the latter respect [...] was Lane's *Four Songs*.

[...]Lane's work possesses rhythmic vitality and has considerable appeal, especially the lively "Dunce's Song" and the syncopated "Will He Come Back?" Although a youthful enthusiasm seems to have carried him away from Van Doren's philosophical expressions.¹⁷⁷

While Kimball's comments suggest that Lane was still developing as a composer, it is clear that when compared to his counterparts, Lane demonstrated control of his compositional voice in regards to his use of dissonance within a tonally-based work. Kimball's review also demonstrates that Lane's music was met with a positive response from the audience. More noteworthy is the fact that this was only Lane's thirteenth piece, and his first one for full orchestra with a vocal solo. Lane's *Four Songs*, his Master's thesis project, highlights his musical achievement during his student years, for which he received the Eastman Recording and Publication Award and Presser Publishing Scholarship for producing this piece. The piece was published by Carl Fischer in 1957 and was later reissued for America's Bicentennial in 1976.¹⁷⁸ This piece was dedicated to Lane's friend and Eastman classmate, Patricia Berlin. In addition to the score's publication, the Eastman-Rochester Symphony Orchestra under the direction of Howard Hanson subsequently recorded it on the Mercury label.¹⁷⁹ In 1958, Charles Turner offered the following review of this recording:

Richard Lane, who is only twenty-four, is in the Romantic tradition in his *Four Songs for Mezzo-Soprano and Orchestra*, and these songs ought to help satisfy the need for appealing music for voice and symphony orchestra. The orchestra part is solidly written and symphonic in conception and does not sound like an arrangement of a piano accompaniment. Expressive possibilities are inherent in the vocal writing, particularly in many soaringly lyrical phrases and quiet, intimate sections. These songs should be sung by a truly fine singer. They are modest and intimate in conception, subtle and a little enigmatic in poetic import, and yet well adapted for a symphonic performance, not an easy task for a young composer to accomplish successfully.¹⁸⁰

In addition to Kimball's review, Turner's comments further support the acceptance of Lane's music. As Turner commented, Lane's *Four Songs* are Romantic in nature. With long cantabile melodic lines and through the use of consonant and tasteful use of dissonance, Lane's music was accessible from both the performing and listening perspectives. As atonalism took hold in Western

¹⁷⁷ Kimball, "American Music Fete Opens" (1956, May 3).

¹⁷⁸ Bender, 1988, p. 151.

¹⁷⁹ Eastman-Rochester Symphony Orchestra, 1958. This recording was one of the best-selling records of the 1950s (*The New York Times*, 1958, March 16). In 1988, Richard Weitach, a friend of Lane's from Eastman, conducted *Four Songs* with the Metropolitan Opera Orchestra with Jeryl Metz as soloist, at the New York City Town Hall, through *Project Music Rediscovery*. This was a program which Weitach initiated to bring lesser known pieces which he felt had merit back to the concert hall (Weitach, 1988).

¹⁸⁰ Turner, "Four Songs for Mezzo-Soprano and Orchestra by Richard Lane" (1958).

music earlier in the twentieth century, Lane's return to the late Romantic style in *Four Songs* struck a positive accord with musicians and listeners. While Kimball's comments implied that Lane was still a developing composer, Turner's comments demonstrated that despite his young age, Lane had developed his craft of composition to a high degree. Due to the success of *Four Songs*, Hanson also conducted the world premiere of Lane's *Fern Hill* in May, 1960.¹⁸¹ This piece is for tenor and orchestra, and it was dedicated to Lane's Eastman friend, John Paton.¹⁸²

It was during his time at Eastman that Lane formed life-long friendships with Mary K. Green-Traver, Henry and Lucy Ingram (pianists), Arno and Ruth Drucker (pianists), Irene Mueller Fix (pianist), Anastasia Jempelis (violinist), Buz Kohan (composer), and George Marge (woodwind specialist). Between 1953 and 1955 Lane composed his *Suite No. 1* for solo piano, which was dedicated to Mary K. Green-Traver.¹⁸³ This was the first of four pieces Lane wrote for Green-Traver between 1953 and 1963. The other pieces, all for solo piano, were *Suite No. 2* (1958), *Concerto No. 1* (1962), and *Prelude VIII* (1963). In particular, *Suite No. 1* marks the beginning of Lane's advanced music for solo piano, which is characterized by a combination of complex unpredictable dualities of agile (disjunct) and smooth (conjunct) melodic motion with thin and thick orchestral-like harmonic textural palettes of mild dissonance. *Suite No. 1* is reminiscent of *Petrushka* (1911) by Igor Stravinsky (1882-1971), alongside impressionistic elements of parallel motion, short motives juxtaposed by longer and free-moving lyrical melodies. Likewise, *Suite No. 2* is characterized by both spacious and dense harmonies, although it has a different variety of elements ranging from tonally-influenced fugues and sarabande-like features indicative of the Baroque era with jazz elements which are at times reminiscent of *Porgy and Bess* (1935) and *Rhapsody in Blue* (1924) by George Gershwin (1898-1937).¹⁸⁴

In April 1955, Lane composed a piece entitled *The Greatest of These*, as a wedding gift to Henry Ingram (1931-2008) and his wife Lucy (1934-). This was the first of nine pieces which Lane wrote for the Ingrams during his lifetime. The following eight pieces are: *Preludes IX* and *XII* from *12 Short Preludes* (1963), *Theme with Variations* (1982), *Fantasy* (1990), *Passacaglia* (1991), *Variations on Madonna* (1993), *Carolina Variations* (1997), *Cape Cod Reflections* (1998).

¹⁸¹ Paton and Dimitrakoulakos, "Richard Lane" (2015, July 28).

¹⁸² Paton had a distinguished career, not only as a performer, but vocal pedagogue, having taught voice at the University of Wisconsin, University of Colorado, and the University of Southern California. Paton also edited, revised and published various lieder (Paton, 2013). In *Expressive Singing Song Anthology for Medium Voice*, now in its third edition, Paton included Lane's *Farmer by the Sea* of 1955 (Christy & Paton, 1990).

¹⁸³ See Appendix.

¹⁸⁴ Stylistic diversity is a characteristic trait of Lane's music.

In particular, *Cape Cod Reflections* is characterized by four distinct movements: a pastoral introduction, a fervent waltz, a slow, lyrical and reflective third movement, followed by a jovial, circus-sounding ending, all which are “eminently playable.”¹⁸⁵

According to Lucy Ingram, Lane wrote letters by hand every week to stay in touch with his friends.¹⁸⁶ Henry Ingram and Lane corresponded with each other every Sunday.¹⁸⁷ As Henry was an only child, and Lane was one too after the death of his sister, Henry and Lane developed a brotherly relationship.¹⁸⁸ This gives a strong insight into Lane’s character, and his unwavering desire not only to stay in touch, but to stay in close and frequent contact with his friends and loved ones. Due to the strong bond Lane had with both Henry and Lucy Ingram, it is no coincidence that Lane dedicated nine pieces to them over a period of four decades, a testament to their enduring friendship, both personally and musically.¹⁸⁹

Lane also formed a close relationship with Arno (1933-) and Ruth (1933-) Drucker while at Eastman.¹⁹⁰ Arno Drucker and Lane were roommates, and as both of them were pianists they formed a tight bond. In fact, Lane was the best man at the Drucker’s wedding, and composed *An die Geliebte* (To The Beloved), a song for their wedding ceremony in May of 1955, for soprano voice and piano. Marion Anders, a mutual friend from Eastman performed the song with Lane.¹⁹¹ *An die Geliebte* is characterized by two themes, one which is enchanting and romantic, and a second theme, which is darker, more introspective and prayer-like in quality.

¹⁸⁵ Duckham, Gallagher and Dimitrakoulakos, "Richard Lane: Squibnocket Trio: Cape Cod Reflections" (2015, March 5).

¹⁸⁶ Ingram, "Composer Richard Lane: Research Question" (2015, October 24).

¹⁸⁷ Ibid.

¹⁸⁸ Ibid.

¹⁸⁹ Henry Ingram later became Professor Emeritus of Piano at Greensboro College in North Carolina after thirty-eight years of teaching. Henry and Lucy Ingram also formed the concert series *Music for a Great Space* which lasted almost twenty years in Greensboro (Clay, 2008). Lane visited the Ingrams every summer at their summer beach house, which was on the Outer Banks of the Atlantic Ocean. "Lane loved being there and it was one of the few places he could relax" (Stevens and Dimitrakoulakos, July 28, 2006). Hence, Lane was inspired to compose *Carolina Variations*. In addition, *Cape Cod Reflections* was dedicated to the Ingrams, as well as David Gallagher, another of Lane’s Eastman friends (although the two did not study at the same time). In addition, to spending time in North Carolina every summer, Lane rented a house in Cape Cod where he spent time composing every summer. The Ingrams also visited Lane there on many occasions and Gallagher was a resident of the Cape Cod area. Hence, *Cape Cod Reflections* was composed and dedicated to the Ingrams and Gallagher. However, it was Gallagher’s Squibnocket Trio which went on to perform this piece most frequently (Duckham, Gallagher and Dimitrakoulakos, 2015).

¹⁹⁰ Ruth Drucker has led an acclaimed career, having soloed with the Baltimore Symphony and National Symphonies, and was a Professor for twenty years at the Peabody Conservatory of Music and is Professor Emeritus at Towson University in Maryland. Among many professional accolades, Arno was the Baltimore Symphony Orchestra Principal Pianist for over twenty years, and founder of the American Arts Trio (Drucker and Drucker, "About Arno and Ruth" (2015, December 14).

¹⁹¹ Drucker and Dimitrakoulakos, "Richard Lane" (2015, July 23).

In 1959, Lane composed *Suggestive Caller* for soprano and piano, which was dedicated to Ruth.¹⁹² In 1963, Lane composed *12 Short Preludes* for piano and dedicated *Preludes IX* and *V* to Arno and Ruth, respectively. In September 1977, Lane wrote another song which was dedicated to Arno and Ruth, entitled *The Light of Stars*, for soprano and piano.¹⁹³ However, Lane never notified the Druckers about any of these dedications and they only recently learned about these pieces.¹⁹⁴ Even though Drucker was the author of *American Piano Trios: A Resource Guide*, he did not include any of Lane's thirty-two piano trios.¹⁹⁵ Despite Drucker's close relationship with Lane, Drucker was simply unaware of the existence of any of Lane's piano trios.¹⁹⁶ Lane composed his first trio for violin, cello, and piano in 1954, and he was perhaps influenced to write this piece for Drucker who was playing in a piano trio at Eastman at the time.¹⁹⁷ However, Lane never informed Drucker whether this was the case, and the piece was eventually premiered the following year, after Drucker graduated from Eastman.¹⁹⁸ Guy Lumia (violin), Charlene White (cello), and Robert Spillman (piano), performed the trio at a concert featuring music by American composers on March 27, 1955.¹⁹⁹ Other composers represented on the program were Walter Piston (1894-1976), John Schlenk (1936-2015), Samuel Barber (1910-1981), Richard Winslow (1918-2017), Walter Hendl (1917-2007), Peter Menin (1923-1983), and Richard Lane's friend and peer, Buz Kohan (1933-).²⁰⁰

Lane was well-known for impeccable manuscript writing and Drucker asked for Lane's help in writing out by hand the musical examples of more than thirty American composers for his dissertation, which was the basis for his book.²⁰¹ Drucker later commented on his sadness about not knowing about Lane's trio works as he would have included them in his book.²⁰² Drucker's book only deals with trio music written for violin, cello, and piano, and Lane eventually only wrote three pieces for this instrumentation. However, while the composers in Drucker's dissertation and book most likely did not influence Lane in terms of his compositional style, according to Drucker,

¹⁹² *Suggestive Caller* is a slow waltz characterized by a consuming and sinister dichotic nature with unresolved harmonies.

¹⁹³ *The Light of Stars* evokes a peaceful and rustic quality.

¹⁹⁴ Drucker and Dimitrakoulakos, "Richard Lane" (2015, July 31).

¹⁹⁵ Drucker, *American Piano Trios: A Resource Guide* (1999).

¹⁹⁶ Drucker and Dimitrakoulakos, "Richard Lane" (2015, July 31).

¹⁹⁷ Ibid.

¹⁹⁸ Ibid.

¹⁹⁹ Lane, "A Concert of Music by American Composers" (1955, March 27).

²⁰⁰ Ibid.

²⁰¹ Drucker, "A Chronological Survey and Stylistic Analysis of Selected Trios for Piano, Violin and 'Cello Composed by Native-Born United States Composers during the Period 1920 to 1945" (1970); Drucker, *American Piano Trios: A Resource Guide* (1999).

²⁰² Drucker and Dimitrakoulakos, "Richard Lane" (2015, July 31).

Lane was possibly inspired to write trio music in general as a result of their work together.²⁰³ Lane was drawn to the trio setting and he wrote over thirty pieces for various trio instrumentations, such as, but not limited to: viola, cello, and piano; viola, clarinet, and piano; violin, clarinet, and piano; flute, cello and piano; and violin, French horn, and piano, among other trio instrumentations.²⁰⁴

In addition, Lane also befriended classmates Irene Mueller Fix (1935-) and Anastasia Jempelis (1925-2005) while at Eastman. In 1956, he composed *Nocturne* (solo piano) for Fix, who studied in the same studio of Jose Echaniz with Lane.²⁰⁵ Also in 1956, Lane composed *This Particular Spring* (violin and piano) for Jempelis.²⁰⁶ Lane also befriended soprano Judith Coen during his Eastman years.²⁰⁷ However, he composed songs for her only after his graduation. Lane kept in contact with her after graduation and wrote *Cycle C* (soprano and piano) in 1957 for her. In total, Lane wrote six songs (all for soprano and piano) for Coen between the years of 1957-1970: *Cycle C* (1957), *Eventide* (1960), *Chanson d'automne* (1960), *Five Songs* (1970), *Winter Quiet* (1971), and *Five Night Songs* (1980-1981).

Lane also developed a close life-long relationship with Buz Kohan, a fellow composition major.²⁰⁸ Upon receiving the Eastman Alumni Achievement Award, Kohan addressed the Eastman graduating class of 2006, and stated:

The third plaque is for a dear soul, Richard Lane, who was a Composition major with me from the beginning. We kept in touch right up until the time he passed away. When my twin sons were Bar Mitzvah'd, he flew out to California to share our joy, and when my daughter Jenji had her celebration, he wrote her a song which is still framed and hanging on her wall twenty-three years later.²⁰⁹

²⁰³ Ibid.

²⁰⁴ See Appendix.

²⁰⁵ Fix went on to have a distinguished career as a performing artist and teacher, briefly at Eastman, before moving on to teach at other schools and perform in the United States and Italy (Prabook, 2015).

²⁰⁶ After graduating from Eastman, Jempelis continued to be a part of the Eastman community as a professor for six decades, and was responsible for bringing the Shinichi Suzuki string method to Eastman. Jempelis was also one of the first people to introduce and pioneer the Suzuki method in America. She organized for Suzuki to come to Eastman to train the staff in his method and worked as his assistant on many occasions (Eastman Office of Communications, 2006).

²⁰⁷ Coen proceeded to have an international career, singing at the Metropolitan Opera, Opera House in Rome, Frankfurt Opera House, among many other performance venues. Coen has also been in great demand as a vocal pedagogue, and taught many years at Roberts Wesleyan College and at the Mason Gross School of Arts of Rutgers University. In addition, Coen is the Artistic Director of the Spoleto Vocal Arts Symposium (Friedlander, 2007).

²⁰⁸ Kohan went on to have an Emmy-award winning career as a composer, writer and producer, for television, film, and Broadway.

²⁰⁹ Kohan, "Alan "Buz" Kohan, Emmy-winning writer, composer, lyricist and producer addresses graduating class" (2006, March 23).

Kohan's comment about the "third plaque" is in reference to the seat he dedicated in Richard Lane's name and honor in the newly renovated Kilbourn Hall at the Eastman School of Music; this seat was also co-dedicated by the Ingrams, as well as Robert Stein, all close friends of Lane from Eastman. The plaque's inscription states:

In Memory of Richard Lane, Colonel of Kentucky, Composer, BM, MM 1956, A Wonderful Composer, A Gentle Soul, From Classmates Alan Buz Kohan, Lucy and Henry Ingram and Robert Stern.²¹⁰

The piece to which Kohan referred is *Song for Jenji* (1982), for solo piano.²¹¹ Lane later also wrote a piece for Kohan in 1984 entitled *Listen to the Silence*, also for solo piano.²¹² In an interview, Kohan commented that he and Lane would always say good-bye to each other by saying "listen to the silence."²¹³ This phrase described the type of relationship Kohan and Lane had. When Kohan moved to California and it became harder for the two of them to see each other often, they both felt that their friendship was stronger than distance. The phrase "listening to silence" was their way of saying that silence did not mean absence; that they were very connected despite living at opposite ends of the country. In actuality, their bond was anything but silent. Kohan's speech to the graduating class of 2006 at Eastman, along with the dedication of a seat in Lane's name, both of which occurred after Lane's death in 2004, further demonstrate the long-lasting friendship between Kohan and Lane.

Lastly, Lane's relationship with fellow Eastman graduate, George Marge Sr. (1933-1985) proved to have the most impact on his compositional output, as Lane wrote several pieces for him and members of his family. After Eastman, Marge became a professional studio musician as a woodwind specialist, playing all flutes, recorders, oboe-English horn, all clarinets, all saxophones, bassoons, and ocarina.²¹⁴ Marge was equally comfortable in the classical realm, and he also played solo recitals, chamber and orchestral music. The music Lane wrote for him was specifically tailored to his abilities, fusing jazz-pop and classical-oriented material. Moreover, Lane's

²¹⁰ Leshan and Dimitrakoulakos, "Richard Lane Scholarship-Music" (2015, October 28).

²¹¹ Coincidentally, Jenji followed in her father's footsteps as a writer, producer and director. She is an Emmy-award winner and nominee for her work in such shows as Showtime's *Weeds* and Netflix's *Orange Is the New Black* (IMDb, 2015).

²¹² *Listen to the Silence* is characterized by a wide range of styles from smooth jazz and Broadway-like in character to thicker, more chromatic textures commonly found in nocturnes for solo piano of the late-Romantic period.

²¹³ Kohan and Dimitrakoulakos, "Richard Lane Research" (2015, October 24).

²¹⁴ Marge played for some of the biggest names in the music industry such as, but not limited to: Gil Evans, Wayne Shorter, Paul Desmond, Freddie Hubbard, Wes Montgomery, Astrud Gilberto, Nina Simone, Charles Mingus, Chet Baker, George Benson, Paul Simon, John Denver, Madonna, Gloria Gaynor, The Four Tops, and Steely Dan (All Music, 2015).

relationship extended to the entire Marge family, with dedications to George Marge Jr. who also attended Eastman. George Marge Jr. stated the following about his father's relationship with Lane when making a tribute album in honor of his father:

In 1981, George Marge Sr. was reunited with Richard Lane, his fellow Eastman classmate. George found that he loved to play Lane's music because of his inventive themes and gorgeous slow movements. At the same time, George wanted to begin playing classical concerts in which he performed a sonata on flute, oboe, clarinet, and saxophone. So, George decided to perform a recital in 1983, in which he performed a composition by Lane on each of those instruments.²¹⁵

The use of original, fresh-sounding themes and melodic slow movements are key elements of Lane's music. However, the "gorgeous slow movements" to which Marge Sr. referred are not only a trademark of Lane's writing in slow movements, but also in quicker tempo movements and pieces.²¹⁶ Lyricism, even when writing for instrumental pieces, reigns of high importance in Lane's music. Lane grew up listening to his mother sing, he wrote hundreds of vocal songs, and was surrounded by singers and choirs throughout his career, especially through his choral accompaniment jobs. The idea of creating singable melodic lines can be found throughout Lane's catalogue. Examples of this type of writing can easily be detected from the titles themselves from some of his instrumental pieces, which are entitled "Aria" or "Song" such as, but not limited to: 1) *Aria* for alto recorder and harp (1982), *Aria* for trombone and piano (1990), and 3) *Song* for flute and piano (2002).

George Marge Sr.'s desire to dedicate an entire recital to pieces by Lane for various woodwind instruments demonstrates Marge's own versatile performance abilities along with Lane's versatility as a composer. The 1983 recital was a testament to their friendship. In particular, Marge Sr. performed Lane's five movement *Suite* for alto saxophone and piano, which encapsulates the lyrical construction of Lane's melodic writing, in the quicker movements (I, III, and V), and particularly in the slower movements (II and IV), which are appropriately titled *Song* and *Lament* respectively.

The Marge-Lane bond developed into a family affair, and Lane composed the following pieces for various members of the Marge family: *Quintet* for oboe and string quartet (1983), *Aria* for flute and piano (1983), *Trio* for flute, oboe and piano (1983), *Sonata No. 5* for flute and piano (1984), *Five Duos* for flute and viola (1984), *Concerto* for oboe and string orchestra (1985), *Double Concerto* for oboe, bassoon and orchestra (1985), *Quartet* for clarinet, violin, viola and violoncello

²¹⁵ Marge and Dimitrakoulakos, "Richard Lane Question" (2015, July 24).

²¹⁶ Ibid.

(1985), *Souvenir* for flute and organ (1987), *Intermezzo* for flute and piano (1987), *Caprice* for flute and piano (1987), *Four Duets* for flute (1988), *Suite* for flute and piano (1989), and *Souvenir* for alto flute and piano (2001). Marge Sr. and Jr. performed these works and others by Lane throughout the New York metropolitan area, as well as in concert venues in Cape Cod, where Lane spent the majority of his summers. In addition, Charles Marge, the younger brother of George Marge Jr., also performed the world premiere of Lane's *Introduction and Allegro* for wind band in 1983, as a student at the Massachusetts Institute of Technology (MIT) and member of the MIT Concert Band. Upon Charles Marge's recommendation, this piece was commissioned by John Corley, Conductor Laureate of the MIT Concert Band for the group's thirty-fifth anniversary. The world premiere took place on December 3, 1983 at MIT.²¹⁷ The concert program for the world premiere also included *Dies Natalis* by Howard Hanson, who mentored Lane while he studied at the Eastman School of Music.²¹⁸ Later, the MIT Concert Band took Lane's *Introduction and Allegro* on tour in 1984 and 1988, performing the piece at various public schools and universities across New York and Vermont in the United States, and the provinces of Québec and Ontario in Canada.²¹⁹ On April 30, 2000 the MIT Concert Band with featured alumni members performed the piece for the thirteenth time at MIT. Charles Marge, who performed the premiere as a student in 1983, and on the two tours of 1984 and 1988, guest-conducted the 2000 performance. Before passing the baton over to Marge, Corley announced that this was one of his favorite pieces for concert band.²²⁰ Charles Marge gave the following introduction for this work when he conducted it in 2000 as an alumnus with MIT Concert Band:

Lane was commissioned by the band seventeen years ago to write this piece. Lane, a good friend of mine, my father's and my family, wrote this piece while he was on Cape Cod. He composes there during the summers, as it is very peaceful there, in the town of Wellfleet. At the beginning of this piece, you can hear the sunrise, the day starting in the Cape Cod Bay. You can start to hear the activity developing and the people in the band will become more active, and you will feel the spectacular sounds of the ocean and sunrise on Cape Cod in the music.²²¹

Marge's brief introduction is important because it demonstrates the programmatic impact Cape Cod had on Lane's writing of this piece. Lane cherished his summers on Cape Cod as it provided

²¹⁷ Corley and Marge, 35th Anniversary Concert (1983).

²¹⁸ Ibid. This is an interesting example where teacher and student works were programmed on the same concert.

²¹⁹ Corley, Winter Tour (January-February 1984); Corley, Ajhar, and Marge, Winter Tour (January 1988).

²²⁰ Corley and Marge, "Introduction" (2000, April 30).

²²¹ Ibid.

him a refuge for composing.²²² *Introduction and Allegro* is an example of how natural surroundings present on Cape Cod influenced Lane's pastoral and atmospheric writing.²²³

In addition to the above-mentioned Eastman relationships and their consequential musical production, Lane wrote several other works during his Eastman years, some of which were dedicated to specific individuals or groups, whereas others were most likely written for his course studies. The majority of the works were vocal-oriented, either for solo soprano and piano or SATB. These works not only formed the foundation of Lane's vocal repertoire, but connected him particularly with poets William Blake and Julia Johnson Davis, whose works inspired Lane to write several songs throughout his career.²²⁴

A significant work from Lane's Eastman period was *The Magician's Shoes* (1953). This piece was a music fable for children, similar to *Peter and the Wolf* (1936), by Sergei Prokofiev (1891-1953). Originally written for flute, oboe, clarinet, bassoon piano, two violins, cello, and narrator, Lane subsequently wrote two other versions with different instrumentation.²²⁵ Twenty-five years after its conception, a professional recording of *The Magician's Shoes* was made in 1978, alongside Prokofiev's *Peter and the Wolf*.²²⁶ This is significant as this was only Lane's fifth composition, and the second piece from his student years at Eastman to be professionally recorded. Michael Lund recalled performing both of these pieces at Gimble's department store in Paramus, New Jersey.

I was the narrator and Isadore Freeman, Lane's own teacher, played piano for the performance. We also played Prokofiev's *Peter and the Wolf* on the same performance, but the audience preferred *The Magician's Shoes* more, and even requested it as an encore. It's a shame that piece has been lost in the repertory. Hopefully it can be resurrected.²²⁷

²²² See subsection Final Resting Place (Cape Cod) for more information about pieces Lane wrote on Cape Cod.

²²³ Tubular bells begin the piece, representing early morning church bells along with a brass chorale followed by a gentle flute solo. The mood transitions into a brief fanfare *marcato* section representing the crashing of the waves before the solo flute and chorale material returns (ternary form). Also in ternary form, the *Allegro* section represents the energy and activity that unfolds during a typical day in Wellfleet. The *Allegro* is highlighted by flute and xylophone soli, which transition into a fast chorale section before returning to the opening flute and xylophone thematic material, which spreads throughout the entire texture to end the piece in a climactic fashion.

²²⁴ See Appendix.

²²⁵ Ibid.

²²⁶ Sergei Prokofiev and Richard Lane, *Peter and the Wolf and The Magician's Shoes*, Kids Stuff Repertory Company, Kids Stuff, vinyl, 1978.

²²⁷ Lund and Dimitrakoulakos, "Richard Lane Research" (2015, August 4).

As Prokofiev's *Peter and the Wolf* has become a classic piece in the literature of children's music in both performance and recordings, Lund's recollection of how *The Magician's Shoes* was received in comparison is poignant. Nevertheless, Lane's piece has virtually disappeared from the mainstream repertoire, mostly due to the fact that the music itself was only published for the first time in 2017, sixty-four years after it was originally composed.²²⁸ Subsequently, *The Magician's Shoes* was recently performed by the Chamber Orchestra of Luxembourg and students from the International School of Luxembourg under the direction of Kiril Stankow.²²⁹

In summary, key points highlighting Lane's Eastman years and connections include, but are not limited to:

- 1) Lane's studies with Louis Mennini and mentorship by Howard Hanson, two well-respected American composers and pedagogues, provided Lane with a solid foundation to pursue his career as a composer.
- 2) Even though some of Lane's works from his Eastman years were not recognized when they were written, he had well-reviewed performances of his *Four Songs* for mezzo-soprano and orchestra as part of an American music festival. Lane received both recording and publishing contracts for *Four Songs*, respectively with the mainstream labels of Carl Fischer and Mercury. Accordingly, Lane proved his professional capabilities as a composer during this time period.
- 3) Studying at such a prestigious institution as Eastman provided Lane with the opportunity to meet other up-and-coming musicians of the day, many of whom became his life-long friends. Moreover, Lane started composing for his friends, fellow top-notch musicians, such as, but not limited to: Arno and Ruth Drucker, Anastasia Jempelis, Buz Kohan, and George Marge Sr.
- 4) Lane's compositions of this early period already show him composing across a variety of styles, with characteristic features from the Baroque through to the twentieth century, demonstrating his adaptability and eclecticism.

²²⁸ Lane, *The Magician's Shoes* Editions Bim (2017).

²²⁹ Bauldry, "Hear Forgotten Piece" in Delano (2018); Thompson, "Musical Extravaganza to Feature OCL with International School of Luxembourg" in Chronicle (2018). For more information on the Chamber Orchestra of Luxembourg, the International School of Luxembourg and Kiril Stankow, please see www.ocl.lu, www.islux.lu and www.kirilstankow.com.

The Viola and the Impact of the Army

1956 proved to be a pivotal year for Lane. After graduating from Eastman, he was drafted into the United States Army in October that year. This accounts for why Lane was unable to compose as much as he wanted to during this year. He had other military duties to perform. However, in January, 1957 he was enrolled into specialized military music training at the Army Band School at Fort Dix, New Jersey and he was eventually stationed with the 6th Army Band in El Presidio, California. At that time of his specialized training in New Jersey, Lane met fellow soldier-musician, Myron Rosenblum (violinist).²³⁰ This initial encounter sparked a life-long personal and musical friendship between the two, which inspired Lane to compose many works for viola (solo and chamber), not only for Rosenblum, but also for other world-renowned violinists.²³¹ Rosenblum in particular left an indelible mark on the viola and viola d'amore music of Lane. While Lane's primary instrument was the piano, "he fell in love with the viola and viola d'amore" due to the influence of Rosenblum.²³²

In total, Lane wrote twenty-four works for viola and six works for viola d'amore, eleven of which were for Rosenblum. While Lane was hesitant at first, Rosenblum's friendly pressure gave him the confidence to continue writing for these instruments. Below are some highlights of the pieces Lane wrote for Rosenblum. In 1957, Lane wrote *Canzone* for violin, viola and piano, which was Lane's first work and included a solo viola part. Rosenblum stated:

[...] The more mellow sounds and alto range of the viola suited his temperament very well and he never ceased to write inspired music for that instrument. The *Canzone* looks back to the Italian genre of a work of lyrical expression, and also to the contrapuntal canzona of the late Renaissance with its imitative writing, but within the context of contemporary harmonies and meter changes.²³³

Fusing two styles together was a distinct aspect that Lane pursued throughout many of his pieces. Being inspired by a typical genre or style, Lane's pieces often have elements of fusion which helped him to create his own sonic palette. In the case of *Canzone*, Lane utilized characteristics

²³⁰ After his military service, Rosenblum went on to have a stellar career, free-lancing with such groups as the New York Philharmonic, New York City Opera, New York Grand Opera, Boston Pops Orchestra, Greenwich Quartet and Cremona Quartet, among others. Rosenblum also founded the American Viola Society and co-founded the Viola d'amore Society of America, all while teaching at Queensborough Community College, City University of New York - Professor Emeritus (Rosenblum, 2015).

²³¹ See Appendix.

²³² Rosenblum, "The Viola Music of American Composer Richard Lane (2014, March 16).

²³³ Rosenblum, "Program Note" In *Canzone for Violin, Viola and Piano by Richard Lane* (2006).

of the Renaissance period combined with twentieth century harmonies, while keeping the music lyrically based.

The second piece Lane wrote for Rosenblum was *Trio No. 1* for clarinet, viola, and piano. The piece was premiered at Carnegie Hall on January 24, 1964 with Rosenblum, Naomi Drucker (clarinet) and Miriam Brickman Birch (piano).²³⁴ Rosenblum stated:

[...] *Trio No. 1* was programmed alongside the works of Mozart (1756-1791), Bartok (1881-1945), Bruch (1838-1920) and Smit (1900-1943). It was Mozart who composed his wonderful "Kegelstatt" trio in 1786, perhaps the first and most famous piece for this combination (clarinet, viola, and piano). Other composers who have also been attracted to this medium are Max Bruch, Robert Schumann (1810-1856), Alfred Uhl (1909-1992), Leo Smit and others. This *Trio No. 1* demonstrates Lane's ability to write beautifully and lyrically for these three instruments and to blend them together with outstanding sound combinations.²³⁵

Rosenblum's observation regarding the lyrical nature of Lane's writing supports the similar findings of George Marge Sr.²³⁶ As it relates to the use of lyricism, Lane took full advantage of the chamber trio setting in *Trio No. 1* to treat all instruments as equal partners. Instead of highlighting one instrument over the other, with one having a melody and the others providing vertical harmony, Lane created a polyphonic texture with melodies and harmonies functioning in a linear fashion, producing the lyrical nature of the work. Moreover, Rosenblum's comment of "outstanding sound combinations" demonstrates Lane's ability in orchestration as he properly made use of register to create a harmonious sonic palette between the different instruments.²³⁷

Nearly twenty years later in 1982, Lane wrote a second trio for the same instrumentation at the request of Rosenblum for his chamber music class at Queensborough Community College, City University of New York. Lane won third place in the 1983 Annual American Chamber Music Composition Competition for this piece.²³⁸ Rosenblum stated that, "this trio is a very representative work of Richard Lane's writings: elegant phrasing, subtle harmonic structure and undulating music developments."²³⁹ Rosenblum's comments offer important programming insight. While Rosenblum recommends certain composers and pieces which may complement Lane's trios for the clarinet-viola-piano instrumentation, his comments provide the notion that Lane's music can "hold its ground" side-by-side with master composers such as Mozart and Schumann.

²³⁴ Rosenblum, "Program Note" In *Trio No. 1 for Clarinet, Viola and Piano by Richard Lane* (2006).

²³⁵ Ibid.

²³⁶ Refer to p. 44.

²³⁷ Rosenblum, "Program Note" In *Trio No. 1 for Clarinet, Viola and Piano by Richard Lane* (2006).

²³⁸ University of Rochester, "Rochester Review" (1983).

²³⁹ Rosenblum, "Program Note" In *Trio No. 2 for Clarinet, Viola, and Piano by Richard Lane* (2006).

The fact that the second trio was positively awarded by the American Chamber Music Competition further solidifies Lane's presence within this instrumental setting.

Upon Rosenblum's request in 1978, Lane composed his only *Quartet* for violas, which was premiered at the VII International Viola Congress (1979) at Brigham Young University (Utah), by the Southern California Viola Ensemble under the direction of Thomas Tatton.²⁴⁰ The four movements of this charismatic fifteen-minute suite demonstrate that Lane was inspired by composers of the Romantic heritage for this piece, but also show he was cognizant of the harmonic practices of his own time, without relying on fashionable musical trends. The melodic nature of *Quartet* for violas is characterized by subtle interlaced melodies which are supported by rich harmonic textures. *Quartet* for violas has been performed at multiple International Viola Congresses as well as at conventions of the New York Viola Society and it has become a significant work for the viola ensemble repertoire.²⁴¹

In 1979, Lane wrote his first of three sonatas for viola and piano, which was dedicated to Rosenblum. Rosenblum stated that the *Sonata No. 1* "is conservative, with strong Romantic elements and with a propensity for Classical forms. Yet, his music is contemporary."²⁴² Rosenblum's comment demonstrates another example of how Lane was influenced across time periods and style, to develop his own compositional voice. As with the *Canzone* (1957), which was a mixture of Renaissance and twentieth century writing, *Sonata No. 1* is a trichotomy of Classical, Romantic, and twentieth century musical elements.

Finally, between 1984 and 2000, Rosenblum commissioned Lane to write six pieces for the viola d'amore, all of which were premiered at various International Viola d'amore Congresses. In 1984, *Suite* for viola d'amore and piano was premiered at the Second International Viola d'amore Congress at Pittsburgh State University.²⁴³ *Serenade* (1986) for flute, viola d'amore and strings was premiered at the Third International Viola d'amore Congress at The University of Texas at Austin. Rosenblum stated that, "Lane's melodic gifts, fresh harmonies (gentle and accessible) and hard-to-describe American sounds are evident in this charming work."²⁴⁴ Rosenblum's comment speaks to the core of Lane's compositional output, in this case, his viola and viola d'amore music. Lane's eclectic approach of integrating various styles allowed him to

²⁴⁰ Tatton, "Viola Ensembles: Music for Three or More Violas" In *Playing and Teaching the Viola: A Comprehensive Guide to the Central Clef Instrument and Its Music* (2005, pp. 151-153).

²⁴¹ Ibid.

²⁴² Rosenblum, "Program Note" In *Sonata No. 1 for Viola and Piano by Richard Lane* (2006).

²⁴³ Rosenblum and Dimitrakoulakos, "Richard Lane" (2016, February 4).

²⁴⁴ Rosenblum, "Program Note" In *Serenade for Flute, Viola d'amore and Strings by Richard Lane* (2006).

produce music that is “fresh and hard-to-describe.”²⁴⁵ Lane’s music is difficult to classify. It is neither completely stylistically aligned with aspects of the Classical or Romantic eras, nor is it fully twentieth century, contemporary sounding.

Other highlights of Lane’s viola d’amore works include the world premiere of *Suite* (1994) for three violas d’amore at the Seventh International Viola d’amore Congress in Dayton, Ohio; the *Michaelstein Suite* (1996) for flute, 2 viola d’amore and piano, for the Eighth International Congress of the Viola d’amore Society of America in Michaelstein, Germany; *Suite* (1999) for oboe, viola d’amore, and piano, as well as *Three Songs* (2000) for soprano and viola d’amore, which were written for the 10th International Viola d’amore Congress at the Bundesakademie für Musikalische Jugendbildung in Trossingen, Germany in 2000.²⁴⁶

Lane’s last piece for Rosenblum was *Triptych* (2002-2003), a piece for six violas. “Unfortunately Lane did not live to hear the premiere of this work, which took place at a concert of the New York Viola Society on January 30, 2005 in New York City, USA.”²⁴⁷ In addition to *Triptych*, *Recompense* (1994) was another piece that Lane wrote for six violas, which was dedicated to violist, Rosemary Glyde (1948-1994), founder and first president of the New York Viola Society.²⁴⁸ It was Glyde who first introduced famed violists Emanuel “Manny” Vardi (1915-2011) and his wife Lenore Weinstock-Vardi to Lane. In honor of Glyde, Vardi actually commissioned Lane to write *Recompense* for the New York Viola Society. It is important to note additional interesting facts about some of the other dedicatees of Lane’s viola music. In addition to *Recompense*, six more pieces were written for Emanuel “Manny” Vardi and/or his wife Lenore Weinstock-Vardi.²⁴⁹ *Song and Dance* (1984) and *Aria and Allegro* (1990) were written for Emanuel, while *Eight Violas Duos* (1985) and *Concert Music* (1988) were written for Emanuel and Lenore. *Five Duos* (1984) was written for Lenore and George Marge, whereas *Elegy* (1989) was

²⁴⁵ Ibid.

²⁴⁶ Rosenblum, “Program Note” In *Suite for Oboe, Viola d'amore and Piano by Richard Lane* (2006).

²⁴⁷ Rosenblum and Dimitrakoulakos, “Richard Lane” (2015, July 23). In addition, *Triptych* is also mentioned under selected literature to consider for performance in “Viola Ensembles: Music for Three or More Violas” In *Playing and Teaching the Viola: A Comprehensive Guide to the Central Clef Instrument and Its Music* (2005, p. 156).

²⁴⁸ Ryan, “Rosemary Glyde, 46, Violist and Composer” (1994).

²⁴⁹ Emanuel “Manny” Vardi was one of the great masters of his instrument during the twentieth century. He entered The Juilliard School of Music at age twelve and later became the Principal Viola of the NBC Symphony Orchestra with Arturo Toscanini and faculty member at the Manhattan School of Music. His musical versatility made it possible for him to also play on recordings with jazzmen like Quincy Jones and Louis Armstrong. His wife, violinist Lenore Vardi (who also doubled on viola) was also a versatile musician who displayed her musical abilities and versatility equally well as concert musician, private teacher and recording artist (Hershenson, 1992).

written just for Lenore. Interestingly, in 2016, *Elegy* was accepted by the Associated Board of the Royal Schools of Music (UK) to be included in their required list of examination pieces, alongside works of Béla Bartók and Bohuslav Martinů (1890-1959).²⁵⁰

In an interview with the *Journal of the American Viola Society*, Emanuel Vardi stated the following concerning the viola repertoire:

My one concern is the lack of originality in programming on much of today's concert stage by the violist. I see altogether too much of the Schumann pieces and the Hindemith (1895-1963) and Brahms (1833-1897) Sonatas and not enough unusual and exciting pieces. Not that Schumann and Brahms shouldn't be played!! But, one tires of hearing the same four or five pieces over and over again, and the performer really has to go out of the way to provide the audience with something new or different. There are many really fine composers who are composing terrific pieces for the viola, such as Karen Campbell, Kermit Moore, Bernard Hoffer (1934-), David Carey, Richard Lane, and many others. Sometimes you have to dig a little to find gold!²⁵¹

Without diminishing the importance of works by mainstream composers such as Schumann, Hindemith and Brahms, Vardi's comment suggests that the viola works of Lane, along with the other contemporary composers mentioned, can provide an alternative to the status quo of the viola repertoire. Vardi's comment demonstrates that there is a wealth of valid and worthy viola literature to be considered and discovered, including works by Lane.

Song and Dance, which was dedicated to Vardi in 1984 still has not received its world premiere. For health reasons, Vardi was not able to perform it. As it has yet to be published, the lack of commercial access has not helped in sharing this work with contemporary audiences. *Concert Music* was dedicated to Emanuel and Lenore Vardi but was premiered by famed violist Rosemary Glyde along with Lenore Vardi in 1988.²⁵² The last piece which was dedicated to Emanuel Vardi was *Aria and Allegro*, a piece for solo viola and string orchestra. Lane also completed a piano reduction version. Lane was honored by being commissioned by the American Viola Society to write the viola competition piece (*Aria and Allegro*) for the Primrose Competition at the American Viola Society 1991 International Viola Congress at Ithaca College, Ithaca, NY.²⁵³ Kirsten Docter was the first prize winner at the competition and performed the world premiere with

²⁵⁰ Associated Board of the Royal Schools of Music, "Violin Syllabus 2016-2019" (2015).

²⁵¹ Steely, "Breaking Boundaries: An Interview with Emanuel Vardi" (2003).

²⁵² Shatin, "Rosemary Glyde (1948-1994): A Remembrance" 1994.

²⁵³ The competition is named after famed violist, William Primrose, Vardi's and Rosenblum's teacher (American Viola Society, 2014). Primrose was a colleague of Vardi's as well in the NBC Orchestra, and Vardi received the principal chair once Primrose retired.

the U.S. Air Force String Orchestra at the 1991 "Congress."²⁵⁴ Confirming comments by Rosenblum and Vardi in regards to Lane's style, Docter stated:

Aria and Allegro is a beautifully rhapsodic piece with sections of rhythmic excitement. Lane took full advantage of the full range of the viola, featuring the richness of the lower strings and the singing quality of the higher registers. Lane's use of scales and arpeggios, as well as thirds and sixths are utilized in a virtuosic way in the piece as well.²⁵⁵

Emanuel Vardi had an additional impact on Lane's viola repertoire, as well as on his compositional pedagogy. Vardi had viola prodigy Scott Slapin (1974-) as a student and advised him to study composition with his good friend Richard Lane.²⁵⁶ Lane formed a life-long friendship with Slapin, as both teacher and friend. Slapin later composed his own *Nocturne*, in dedication for the nocturne that Lane had written for him, and like his teacher (Lane), Slapin also was commissioned several times to write the competition piece for the Primrose Competition.²⁵⁷ The three pieces Lane dedicated to Slapin are *Nocturne* (1995), *Sonata No. 3* (1998) and *Four Duos* (2004). Slapin stated:

Although not a viola player himself, the viola was Lane's favorite string instrument, and he wrote many works for it. Lane's lyrical autumnal style fits perfectly with the viola's character, and in this approximately five-minute *Nocturne*, he manages to cover the full spectrum of the viola's colors and range, while creating an emotional experience for the audience.²⁵⁸

Slapin's comment describes Lane's ability as a composer not to be economical per se, but rather concise and to the point, which allowed him to develop thematic material in a short amount of time. Slapin's "autumnal" comment refers not only to Lane's ability to incorporate the various timbres of the viola, it also describes Lane's own colorful personality emanating from his music.²⁵⁹ Moreover, Slapin's comment on Lane's lyrical writing further supports similar observations by George Marge Sr., Myron Rosenblum, Emanuel Vardi and Kirsten Docter.

In regards to *Sonata No. 3* for viola and piano, Slapin stated:

Lane's *Viola Sonata No. 3* is his final work for viola and piano, written in November 1998. Lane began writing works for viola in the 1960's for Myron Rosenblum, and he continued

²⁵⁴ International Viola Congress (1991). Docter has since gone on to collaborate with artists such as Itzhak Perlman, Jaime Laredo, and Alisa Weilerstein (Docter, 2012).

²⁵⁵ Docter and Dimitrakoulakos "Aria and Allegro" (2017, February 3).

²⁵⁶ Slapin has gone on to have an acclaimed career as a performer and composer with numerous accolades. Slapin has "shared the stage with Yo-yo Ma, Joshua Bell, Leonidas Kavakos, James Galway, Dave Brubeck, Marvin Hamlisch, Smokey Robinson, Ben E. King, Dr. John, Randy Newman, and Itzhak Perlman with the New York Philharmonic," among others (Slapin, 2015).

²⁵⁷ Slapin, "Artist Profile: Bio" 2015.

²⁵⁸ Slapin and Mathez, "Nocturne" (2006, March 13).

²⁵⁹ Ibid.

writing extensively for viola in diverse combinations until the end of his life. The *Sonata No. 3* is in many ways, the culmination of his thoughts for this genre, and it contains some of Lane's most beautiful and characteristically lyrical writing, especially in the second movement. For style, this sonata belongs in a category with *Arpeggione* by Schubert (1797-1828), Schumann's *Märchenbilder* and other traditional staples of the viola's repertoire, and it would fit well in a recital program with those works as well. In structure, it is quite traditional. However, Lane's voice, though firmly rooted in Romanticism (especially harmonically), gives the work a more modern perspective as well. As would be expected, there are some twentieth century American traits in this work to be sure, but one can also detect some French influence, especially in the first movement, which is not present in most of his other compositions.²⁶⁰

Slapin's comment demonstrates the variety of styles present in Lane's last viola sonata. Through a combination of German-Austrian Romanticism, along with French impressionistic and American musical idioms, such as parallel perfect fourths and fifths, Lane's harmonic palette is very much characterized by fusion, a twentieth century-based concept, while his melodic writing is heavily vocal-oriented, with lyricism of utmost importance.

The final work for viola, *Four Duos*, was dedicated to Slapin and his wife Tanya Solomon, for which Slapin stated:

Lane wrote this piece shortly before he died in 2004. Less than a week before his stroke (which led to his death a couple of weeks later), my wife and I had the privilege to play these four duos for him at his summer house on Cape Cod, The four movements of this piece cover a wide range of styles in a relatively short amount of time, from Tango and Baroque to the beautiful lyrical writing in the second movement so characteristic of much of Lane's output.²⁶¹

This is yet another example of Lane combining different styles within a singular piece. While each movement has its own character, at the macro level, Lane utilized the concept of musical fusion, which reflects his ability to create a diverse musical landscape.

Next to his sixty-four works for piano, Lane's main instrument, the twenty-four works for viola and viola d'amore account for the second largest part of Lane's instrumental catalogue. If Lane had not met Rosenblum in 1957 during their army music training, one might wonder if this catalogue of viola works would have ever come to fruition, a catalogue which spans musical traits from the Renaissance to the twentieth century.

In summary, key points highlighting the impact Lane's military service had on his viola repertoire include, but are not limited to:

²⁶⁰ Slapin, "Program Note" 2006.

²⁶¹ Slapin and Mathez, "Four Duos" (2006 October 4).

- 1) After his studies at Eastman, Lane was drafted into the U.S. Army where he received specialized military music training and performed with the U.S. 6th Army Band in El Presidio, California. During this time, Lane met fellow musician and violist Myron Rosenblum who encouraged Lane to compose for the viola. Lane wrote twenty-four viola pieces and six viola d'amore pieces, eleven of which were specifically written for Rosenblum.
- 2) Some of these pieces were premiered at Carnegie Hall in New York and at international viola congresses in America and Europe.
- 3) Lane was commissioned by high profile ensembles such as the New York Viola Society and the American Viola Society. In addition to Rosenblum, Lane was also commissioned by other famous soloists such as Emanuel Vardi and Scott Slapin. One of these pieces, *Trio No. 2* for clarinet, viola and piano, was a prize-winner for the American Chamber Music Composition Competition in 1983.
- 4) Overall, Lane's viola music encompasses qualities which include, but are not limited to Renaissance, Baroque, Classical, Romantic, Impressionistic and other twentieth century idioms, demonstrating his adaptability and eclecticism.

Young Composers Project: 1959-1961

After Lane's military service, he briefly returned to Paterson, New Jersey in 1959, before applying for the newly formed Young Composers Program (YCP), sponsored by the Ford Foundation. In 1957, the Ford Foundation, a private foundation which focuses on public welfare topics such as scientific, educational, and charitable programs, began an analysis of the humanities and arts, and their status in the educational scene across the USA, particularly in the realm of K-12 (student ages 5-18) education.²⁶² At this time, the Ford Foundation requested American composer and music teacher, Norman Dello Joio (1913-2008), to share his ideas on ways to improve music education at the K-12 grade levels. In 1956, Dello Joio described the difficulty young composers faced as they often had to work several jobs to support themselves, leaving little time to actually compose, and there was not much desire amongst music educators for new works to be performed. Due to these circumstances, Dello Joio proposed that the Ford Foundation support an internship program in public schools which would provide an appropriate set of opportunities for young composers to focus their time on composing and hearing their music

²⁶² Ford Foundation, "History" (2016).

performed live to develop their art form. In addition, students and teachers would be exposed to the creative process of composition, and therefore benefit from participating in such a process. It was Dello Joio's hope that by selecting the nation's top young composers, new quality music would be created to add to the core repertoire at the secondary level.²⁶³

Dello Joio stated that one of the chief objectives of the project would be the "interchange of musical ideas, techniques, and attitudes resulting from the close association of composers, school music directors, and students."²⁶⁴ Dello Joio's proposal was accepted by the Ford Foundation in 1958, and in conjunction with the Music Educators National Conference (MENC, now called National Association for Music Education, NAFME), the Ford Foundation allotted monetary resources to MENC to implement Dello Joio's plan. Under the leadership of Dello Joio, a seventeen-member committee consisting mostly of university professors was established in 1959-1960, to select the composers and schools that would participate in this internship project, the Young Composers Project, also known as the YCP. For the first instalment of the YCP (1959-1960), twelve composers, all recent university graduates, were selected out of a pool of one-hundred-twenty-three applicants, and placed in states across the country for the residencies. For the application process, the composers were nominated by their composition professors. Then, the YCP selection committee reviewed pieces that the composers submitted in their application to select composers who they thought could compose quality music for the secondary level. The twelve composers selected and the areas in which they worked were:

Grant Beglarian (1959) – Cleveland Heights, Ohio (1927-2002)
Emma Lou Diemer (1959-1960) – Arlington, Virginia (1927-)
Arthur Frackenpohl (1959) – Hempstead, New York (1924-)
Arnold Freed (1959) – Long Beach, California (1926-)
Joseph W. Jenkins (1959) – Evanston, Illinois (1928-)
James L. Kurtz (1959) – Portland, Oregon (1936-)
Richard Lane (1959) – Rochester, New York; (1960) – Lexington, Kentucky (1933-2004)
Martin Mailman (1959-1960) – Jacksonville, Florida

²⁶³ Dello Joio, "Contemporary Music for Schools: Contemporary Music Project" (1966, p. 7); Dello Joio, Mailman, Halgedahl, Fletcher, Beglarian, and Wersen "The Contemporary Music Project for Creativity in Music Education" (1968, pp. 42-70); MENC: The National Association for Music Education, "The Young Composers Project: 1961-1962" (1961, p. 56); MENC: The National Association for Music Education, "The Young Composers Project 1962-1963" (1962, p. 72).

²⁶⁴ Dello Joio, et al. (1968, pp. 45-46).

(1932-2000)
Robert Muczynski (1959) – Oakland, California; (1960) – Tucson, Arizona (1929-2010)
Harold Owen (1959) – Wichita, Kansas (1931-)
Robert Washburn (1959) – Elkhart, Indiana (1928-2013)
Michael White (1959) – Seattle, Washington; (1960) – Amarillo, Texas (1931-)

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Coincidentally, Lane’s acceptance into the YCP overlapped with five other composers he knew from the Eastman School of Music: Joseph W. Jenkins, Arnold Freed, Robert Washburn, Martin Mailman, and Emma Lou Diemer, all of whom studied with the same professors at Eastman.

Having recently completed his studies at the Eastman School of Music in Rochester, New York, Richard Lane was chosen for this project and was placed in the Rochester, New York, public school system, which had eight high schools and eight junior high schools for which he composed. Howard Hinga was his music supervisor. For the second year of the project (1960-1961), Lane, along with two of the original YCP participants, was invited back to be a member of the YCP, and he was assigned to the public school system of Lexington, Kentucky, where he composed primarily for the Henry Clay High School. He also composed pieces for Dunbar High School, and three middle schools, all of which were in Lexington, Kentucky. Zane Zerkle and Joseph Beach were his music supervisors.²⁶⁶

Lane’s involvement in the YCP (1959-1961) proved to be an important stage in his development as a composer, especially for writing pieces conducive to the secondary student level, as well as more advanced pieces. Lane produced seventy-four pieces during this time, thirty-four of which were directly for the YCP; pieces for chamber groups, choir, orchestra (symphony and string), as well as wind band works.²⁶⁷ As a result of having time to dedicate himself to composing, Lane experienced the most productive compositional period in his lifetime. Highlights of Lane-specific YCP pieces include, but are not limited to: *Cradle Song* (1960) for SSA

²⁶⁵ Dello Joio, "Contemporary Music for Schools: Contemporary Music Project" (1966, pp. 80-82).

²⁶⁶ Ibid, (pp. 60-72, 76-77); Dello Joio et al. (1968, pp. 56-57). See Paul Covey’s dissertation “The Ford Foundation-MENC Contemporary Music Project (1959-1973): A view of contemporary music in America” for more information on this program. Further, Gid Waldrop of the Juilliard School of Music, who was the YCP Field Representative assigned to assess Lane’s contribution to the YCP commented that Lane’s work in Lexington, Kentucky was a “complete success” and the school district stated that Lane “greatly added to their music program and they wanted to invite him back for a second year (for a third year in all for the YCP), but the school district did not have the funds” (Ford Foundation, National Music Council, and Gid Waldrop. *Partial Catalog of Works Written by Project Composers for Host School Systems. 1959-1962*).

²⁶⁷ See Appendix.

and piano, published by Carl Fischer in 1966; *String Song* (1960) for string orchestra, also published by Carl Fischer in 1964; *Out of the Depths* (1960) for SATB and symphony orchestra; *Overture-Tango* (1960) for symphony orchestra, and *Theme with Variations* (1960) for wind band. In particular, *Theme with Variations* is whimsical in nature and is based upon *The Farmer in the Dell*, a German children's song from the 1820s, which was brought to America and other countries by German immigrants.²⁶⁸ Notably, Lane's use of harmony in *Theme with Variations* is highly chromatic and at times ambiguous, with avoided cadences, and the harmonic rhythm is quick, moving from one key center to the next. While very different in harmonic treatment, *Theme with Variations* may be likened to Mozart's *K.265, Theme and Variations on Ah vous dirai-je, Maman*. It is within this spirit that Lane composed this piece.

There are also several highlights of Lane's non-YCP works from this period. During his first year in the YCP at John Marshall High School (Rochester), Lane wrote two pieces for John Glenn Paton, and several years later, wrote a third song for him: *Fern Hill* (1959), *Three Van Doren Songs* (1960), and *Love's Secret* (1966). *Fern Hill* (with text by Dylan Thomas) was analyzed in depth by James Bender.²⁶⁹ In addition to *Four Songs* for mezzo soprano and orchestra, *Fern Hill* was yet another piece by Lane that was performed by the Eastman-Rochester Orchestra in 1960 under the direction of Howard Hanson, and with John Paton (tenor), as soloist.²⁷⁰ Hanson was a strong supporter of Lane's music. Lane also wrote *Three Van Doren Songs*: I. *Sometimes I Believe*, II. *Sleep Grandmother*, and III. *Then Both Shall Be* for Paton, which were for tenor and piano in 1960.²⁷¹ At this point in his life, Lane had a liking for Van Doren's poetry and used his lyrics for both *Four Songs* and *Three Van Doren Songs*. According to Paton, Lane met Van Doren once, and Van Doren was pleased his works were finding use in the field of

²⁶⁸ Opie and Opie, "The Farmer in the Dell" In *The Singing Game* (1985, pp 183-89); In 1976, Lane composed *Bicentennial Overture*, another piece for wind band, as a dedication to America's Bicentennial. Similar to *Theme with Variations*, *Bicentennial Overture* is ironically based on the English children's folk tune *Early One Morning* (Liebergen, "Early One Morning" 2005). The text of *Early One Morning* has no connection to the American Revolution, but Lane must have been inspired by this folk tune. While it is English in origin, this folk tune was sung by many American children during the era of Lane's childhood. Lane may have included this tune as it reminded him of growing up in America, or it may just be an example of his humor. Written in a through-composed manner (A, B, C, D, E), each section has its own distinct character where Lane contrasts fanfare and march-like material with more melodic, lyrical and choral-based sections. Use of much chromaticism is also prevalent, analogous to *Theme with Variations*.

²⁶⁹ Bender, "Three American Composers from the Young Composers Project Style Analysis of Selected Works by Emma Lou Diemer, Donald Martin Jenni and Richard Lane" (PhD diss., New York University, 1988). This was the first scholarly work ever conducted on the music of Richard Lane.

²⁷⁰ Ibid.

²⁷¹ The first two movements of *Three Van Doren Songs* are free and tenderly, while the last movement is ferociously rhythmical with a 3+3+2 (8/8) harmonic ostinato supporting a broad melodic line.

music.²⁷² In addition to the works mentioned above for Paton, Lane also wrote two of his six songs for Judith Coen during his YCP years.²⁷³

Besides his vocal music, Lane's instrumental music during this time was highlighted by several pieces. Lane wrote *Suite* for saxophone (1959) for his friend Harry Wood. Saxophonist and music publisher Paul Cohen stated that the *Suite* for saxophone

consists of five short contrasting movements which explore some of the melodic and technical possibilities of the saxophone. The haunting beauty of the lyrical movements are exquisite miniatures of mood and expression perfectly brought to the saxophone.²⁷⁴

Cohen's comments demonstrate Lane's forte in writing lyrically expressive movements and his ability to efficiently convey his musical ideas in a compact manner, while taking advantage of the idiomatic possibilities of the saxophone. These comments further support similar observations of George Marge Sr., Myron Rosenblum, Emanuel Vardi, and Scott Slapin.

Moreover, in 1960, during Lane's second year in the YCP program in Lexington, Kentucky, with Joseph Beach at Henry Clay High School, Lane composed the four-movement *Suite* for violin and piano for Kenneth Wright (1913-2008).²⁷⁵ Wright was also a graduate from Eastman who had studied composition with Howard Hanson; so Lane had found an Eastman connection in Kentucky, even though their paths at Eastman never crossed (Wright graduated several years before Lane attended Eastman). While *Suite* for violin and piano was not written for the YCP directly, some former students at Henry Clay High School ended up performing it. Joseph Beach's son, Larry Beach, who also studied piano privately with Lane at the time, performed it for his audition for the Lexington Philharmonic. In the following quote, Larry Beach encapsulated the impact Lane had on the beginnings of the Lexington Philharmonic:

²⁷² Paton and Dimitrakoulakos, "Richard Lane" (2015, August 2).

²⁷³ See p. 42 and Appendix.

²⁷⁴ Cohen, "*Richard Lane: Suite*" (2013).

²⁷⁵ The Prelude begins in a gentle, sweet manner before the harmony wavers through various tonal centers, only to end with the original material, a classic ternary form example. The second movement Caprice is in binary form and has contrasting exuberant and fierce sounding themes, with much syncopation. This movement also includes a quasi-cadenza. The slow Intermezzo which follows is in ternary form and begins and ends with a tonally-lyrical section with an intense and chromatic middle section. The final Epilogue is characterized by a majestic melody which hovers on top of an agitated and virtuosic piano accompaniment which brings the piece to a climactic ending; Wright was a theory and composition professor at the University of Kentucky. In addition, he was a private violin teacher for several students at Henry Clay High School, including Michael Kimber, who also studied with Lane at the time. Kimber has led a successful career as performer and composer (Hikes, 2008; Kimber, 2014; Kimber and Dimitrakoulakos, 2014, March 6).

When Lane got to Lexington he was already a very prolific composer for his age. The word got out to the university that he was a composer in residence and the Agriculture Department wanted to produce a little TV spot about meat, about feed for pigs. He wrote a really nice little piece entitled *And This Little Piggie Had None* for symphony orchestra with narrator (1960) and of course they wanted to record it for the commercial, so they got together some musicians from Lexington, Richmond and Winchester. Bob King who was a conductor and violin professor at the university conducted the group. We got through two rehearsals and a recording session. Everybody had so much fun. We all kind of looked at each other and said "Why don't we keep doing this?" And we did. We then formed the Lexington Philharmonic. It wouldn't have happened without Richard Lane.²⁷⁶

As a result of initiating the beginning of the Lexington Philharmonic, the mayor of Lexington gave Lane the key to the city and honored him with the title, Colonel of Kentucky.²⁷⁷ Joseph Beach recalled that:

Ann Wheeler, who was in the Henry Clay Orchestra while Lane was in residence, invited him as an honorary guest to the twenty-fifth anniversary gala banquet celebration of the Philharmonic. As President of the Lexington Philharmonic's Women's Guild, Wheeler presented him with a silver pig.²⁷⁸

The comments by Larry and Joseph Beach demonstrate the positive impact Lane had on the local community music scene in Lexington, Kentucky. As Larry Beach mentioned, Lane's music was being performed by students at the local schools and university, as well as by hobby musicians, and perhaps most importantly, the performers were having "fun" doing so.²⁷⁹ Several years after Lane left Lexington the Lexington Philharmonic invited him back to perform his piano concerto (1961), which he composed while in Lexington.²⁸⁰ Lane's music was the inspiration behind the formation of the Lexington Philharmonic, and it is no coincidence that Anne Wheeler honored Lane at the orchestra's twenty-fifth anniversary, paying homage to the orchestra's roots, and to Lane's participation in helping to create what has turned out to be a strong musical force in the Lexington community.

Joseph Beach also recalled an aspect of Lane's compositional pedagogy relating to melodic construction:

While Lane was in Lexington he taught a class of composition to some of my orchestra students at Henry Clay High School. We later gave a concert of their works. Years later, one of his students, Michael Kimber, became a composer of some repute, and a professor of composition at the University of Kansas. One day he brought me one of his

²⁷⁶ Beach and Dimitrakoulakos, "Richard Lane" (2014, November 5). See <http://www.lexphil.org> for more information on this orchestra.

²⁷⁷ Ibid.

²⁷⁸ Beach and Mathez, "Richard Lane" (2006, October 13).

²⁷⁹ Beach and Dimitrakoulakos, "Richard Lane" (2014, November 5).

²⁸⁰ Beach and Mathez, "Richard Lane" (2006, October 13).

compositions. A fugue for 3 violas on my name, BEACH, using B flat for the H as Bach did.²⁸¹

Using words, particularly names of people, was a common compositional practice that Lane himself utilized on many occasions as a way to organize melodic construction, and also as a way to personalize a musical dedication to a specific person (for example, *Summer Song* (1981) for Karl and Joyce Tricomi, *Serenade* (1985) for Ann and Roger (last names unknown), and *Adelphi Overture No. 1* (1992) for the Adelphi Orchestra, in New Jersey). Lane also imparted this technique of name-based melodic construction to some of his students such as Kimber (1945-), as a way to generate melodic motifs. One of the most famous name-based melodic motifs is that of "B-A-C-H(Bb)". J.S. Bach (1685-1750) incorporated the letters of his own name to create a melody in the *Contrapunctus* of *The Art of Fugue*.²⁸² Several composers, such as Schumann, Liszt (1811-1886), Brahms, and others have used this motif in their own works.²⁸³ While Lane did not use this particular motif, he did utilize the concept of name-based melodic construction in his own works and teaching, a concept Bach subscribed to during the Baroque era, and one that is still utilized presently.

It is important to note that Lane was not required to teach as part of the YCP.²⁸⁴ However, the students were eager to learn from him, and Lane was equally open to sharing his passion for composition. Lane encouraged students to compose and develop their artistic identities. The following quote from Kimber gives much insight into the effects of Lane's approach to teaching composition had on him.

Lane was a big influence on me and made a positive difference in my life. He was the first "real" composer I had ever met and whose music I had played. His style was one of the main influences on my own music. Even after many years, Lane and his music gave me the courage to write what sounded good to my ears and spoke to the heart rather than write what I thought should be expected of a "modern" composer.²⁸⁵

Further supporting Kimber's remarks of Lane's encouraging and supportive persona, Anne Williams, another student at Henry Clay High School during Lane's time commented:

²⁸¹ Ibid.

²⁸² Boyd, Malcolm, "B-A-C-H" (2016).

²⁸³ Reynolds, Christopher, *Motives for Allusion: Context and Content in Nineteenth-Century Music* (2003), 31; Arnold, Ben, *The Liszt Companion* (2002), 173; Platt, Heather Anne, *Johannes Brahms: A Guide to Research* (2003), 243.

²⁸⁴ MENC: The National Association for Music Education, "The Young Composers Project: 1961-1962" (1961).

²⁸⁵ Kimber and Dimitrakoulakos, "Richard Lane in Kentucky" 2014, November 5).

My association with Richard Lane at Henry Clay High School remains a significant and cherished memory. It was a rare experience to have a resident composer in our school writing original works for our own orchestra. I remember Lane being always helpful, considerate, and interested in our activities. Lane worked very well with us and our teacher, Joseph Beach. Lane also taught theory and composition classes and many students became quite interested in composing. In particular, his *Elegy* for 12 Cellos and *Passacaglia* for string orchestra inspired me, from both performance and composition perspectives. Due to my experience with Lane, I even dreamed of going to Eastman like him to major in cello and composition. Even though it has been more than 50 years since I was a senior in the Henry Clay Orchestra, my experience with Lane and his music remains most memorable to me, one of those special events that will stay with me forever.²⁸⁶

Never one to miss an opportunity to find inspiration to compose, Joseph Beach recalled the following poignant anecdote:

While Lane was in Lexington I took him camping with my family in the Smokey Mountains at Green Briar camp site. He was fascinated with the local people's pronunciation, especially their hard R's. They called it "Green Brar", and fire was "far" and bear was "bar". As we were cooking hamburgers over the fire a bear did approach us. This inspired Richard to write a fugal piece for the four of us to sing *AR Fur Goldylocks & The Three Bars* (1961). The text of that song is:
Green brar by the far watchin' for the bar
Get in the car if thar's a bar over thar.
*Get in the car in Green Brar over thar in garbage can thars a great big black bar.*²⁸⁷

This is another example of how Lane's time in Kentucky stimulated him to compose. Whether it was pig feed or a bear about to attack him, Lane found much inspiration from both programmatic and absolute music perspectives while living in Lexington, composing close to thirty pieces during his stay there (1960-1961). For Lane, every experience was potentially germinal, almost a way to artistically recall his experiences through music, and his experience at the Green Briar camp certainly inspired Lane's personal humor to find its way into his music. Lane's connection with the Beach family did not end with his departure from Kentucky and the YCP. Just a year later in 1962, Lane wrote *Song* for the Henry Clay High School and Joseph Beach. Then in 1969, Lane composed *Recessional*, a solo organ piece, for the wedding of Larry and Denise Beach.

Moreover, *Talent Night at the Zoo*, a collection of seven short light-hearted and charismatic pieces (*The Octopus*, *The Monkey*, *The Penguin*, *The Duck*, *The Peacock*, *The Elephant*, and *The Lion*) for easy-intermediate level piano, was written in 1961 while Lane was also in Kentucky. In 2015, fifty-four years after its conception, this piece was accepted by the Associated Board of the Royal Schools of Music (UK) to be included in their required list of

²⁸⁶ Williams has led a career in string performance and pedagogy and is currently Adjunct Senior Artist Teacher of Suzuki Cello at the Blair School of Music of Vanderbilt University; Williams and Dimitrakoulakos, "Richard Lane: Henry Clay High School" (2014, November 1).

²⁸⁷ Beach and Mathez, "Richard Lane" (2006, October 13).

examination pieces. This decision further supports Lane's strong ability in writing quality music for young students.²⁸⁸

In summary, key points highlighting Lane's participation in the YCP include, but are not limited to:

- 1) The goals of the YCP set forth by Dello Joio were for composers to create new music literature for the secondary school level, foster an open dialogue with their teaching counterparts to support such new music and to include students in the process. During his YCP residencies, Lane worked towards these goals, not only composing a variety of pieces for the YCP, but also forming close personal and professional relationships with his teaching counterparts and students. Lane also volunteered to teach composition and theory to include students in the composition process and support students' education during his residencies. The recollections of teachers and students presented in the YCP subsection of this chapter demonstrate that Lane did indeed accomplish the goals of the YCP, and did so in an encouraging manner, building positive relationships with his peers and students alike. As a result of Lane's time in the YCP, he not only gained experience but discovered his joy of teaching music.
- 2) The YCP was created to give composers an opportunity to hone their composition techniques by giving them time to dedicate to composing, and Lane certainly took advantage of this opportunity. Lane experienced his most active period in his career during the YCP, and he produced material not only for the secondary level, but pieces for the primary, community and professional levels. Similar to his Eastman years and music for viola, Lane continued writing across a wide range of genres, styles and levels, demonstrating his adaptability and eclecticism. In total, Lane composed seventy-four pieces during this two-year period. Thirty-four of these pieces were directly for the YCP and student ensembles (solo, chamber, choral, orchestral and wind band) at the secondary level, while the remaining were for the community and professional levels.
- 3) Lane immersed himself with community-related projects and participated in the formation of an important regional orchestra, the Lexington Philharmonic, with the recording of his piece *And This Little Piggie*.

²⁸⁸ Associated Board of the Royal Schools of Music, "Piano Syllabus 2017 & 2018" (2015).

- 4) Fifty-four years later, Lane's work from his YCP era was recognized by the Associated Board of the Royal Schools of Music (UK), as *Talent Night at the Zoo* was selected as a prescribed piece for its piano syllabus.

Post-YCP

After Lane's participation in the YCP (1959-1961), he returned to Paterson, New Jersey, where he remained for the rest of his life, composing, performing (mostly chamber, and occasionally solo), and making a modest living mostly from teaching private lessons (piano and composition), as well as accompanying various choral groups, primarily the Ridgewood Orpheus Club Men's Chorus and Ridgewood Choral.²⁸⁹ However, the work Lane began as a member in the YCP unofficially continued, in the sense that he composed much music for various schools and community organizations in New Jersey, keeping in line with the concept of the YCP, creating a new repertoire of quality music for students. Lane took this a step further by composing, often without remuneration, for community-based groups (secular and non-secular), that consisted mostly of adults, and some students as well. At the same time, Lane wrote much music at the professional level.

In summary, key points highlighting Lane's life after his participation in the YCP include, but are not limited to:

- 1) Lane returned to his native home in Paterson, New Jersey, where he spent the rest of his life composing, performing (solo and chamber), accompanying various choral ensembles, and private-teaching piano and composition.
- 2) Lane composed approximately four-hundred more pieces from 1961 until his death in 2004, across a wide range of genres, styles and levels, further demonstrating his adaptability and eclecticism.
- 3) Lane's participation in the YCP had a long-lasting effect on his support for music education and his subsequent active engagement in music education projects. After Lane completed his YCP residencies, he continued to compose educational music for the primary, secondary and tertiary levels.

²⁸⁹ Ridgewood, New Jersey is located less than twenty minutes from Paterson, New Jersey.

- 4) Lane accompanied the Ridgewood Orpheus Club Men's Chorus and Ridgewood Choral for over four decades and he composed many songs and completed various arrangements for these groups during this time period.²⁹⁰

Educational Music

Lane's involvement in the YCP was more far-reaching than just his two official years in the program. The long-lasting impact of the YCP on Lane's catalogue deserves further attention as there are several pieces which highlight Lane's school-based (primary, secondary and tertiary) compositions post-YCP. Lane's final year in the YCP was 1961, but he not only continued to write pieces for Joseph Beach and the Henry Clay High School (*Song* for orchestra, 1962 and *Fantasy* for solo piano and orchestra, 1964); he also continued writing for other schools.²⁹¹ In 1962, Lane composed *Dedication*, a piece for SATB choir with orchestra (text based from the Psalms), which was dedicated to the Ridgewood High School (New Jersey).²⁹²

In 1963 Lane formed a new relationship with Paul Van Ness through their involvement with the Ridgewood Orpheus Club. Regarding their relationship and particularly Lane's persona, both personally and musically, *Sonata No. 2* for piano which he composed for Van Ness, and a subsequent example of Lane using composition as a means of performance pedagogy, Van Ness stated:

I joined the Ridgewood (New Jersey) Orpheus Glee Club in 1963 at age seventeen. Lane was the accompanist at the time and we quickly became friends. Lane was exceedingly shy and yet, somehow, playful. Most significantly, Lane was intensely personal, emotional, and spiritual. He thought about everything, and he forgot absolutely nothing. He and I grew to love each other as "Brothers in Music," with a deep friendship that lasted for many years. Lane honored me with several dedications, but it was his *Sonata No. 2* of 1965 which spoke to me the most, as it was a high school graduation present. I was thrilled at the thought and when Lane played it for me I found it beautiful, particularly the exquisite slow movement, *Andante religioso*. I officially premiered it four years later on my Senior Recital (1969) at the Eastman School of Music, alongside works of Mozart, Schubert, and Debussy. Shortly after the *Sonata's* completion in 1965, Lane also wrote *Patterns for Paul* for me, as a result of some difficulty I had in learning various parts of the *Sonata No.2*,

²⁹⁰ Lane's post-YCP life will be further examined in the following subsections of this chapter: Educational Music, Community Music, Professional and Semi-professional Music and Final Resting Place (Cape Cod).

²⁹¹ *Song* is moderately difficult and through-composed, with a gentle mood and conservative style. *Fantasy* elicits a heroic film soundtrack quality and a contrasting nostalgic sounding section. There are instances of improvisatory-like moments with many triple versus duple (3:2) rhythms.

²⁹² *Dedication* is majestic and religious sounding, with a combination of homophony and imitative polyphony. There are also examples of contrasting thick and light textures with passages characterized by parallel movements of thirds. The lighter textures are reminiscent of the impressionist works by Claude Debussy and Maurice Ravel.

which specifically dealt with these areas in my playing to help me improve my performance abilities.²⁹³

While there is no known programmatic story behind the second movement of *Sonata No. 2*, the title *Andante religioso* perhaps confirms Van Ness' comment about Lane being spiritual. Van Ness' "beautiful and exquisite" remarks pertaining to the second movement also bolster similar observations about Lane's music from George Marge Sr., Myron Rosenblum, Emanuel Vardi, and Scott Slapin.²⁹⁴ Lane's hallmark writing is characterized by melodically driven pieces, with a lyrical nature at the forefront.

From a pedagogical perspective, *Patterns* also demonstrates Lane's desire to teach through his music. Instead of designing exercises or non-concert etudes to address technical issues in Van Ness' playing, Lane preferred to compose a proper piece. Moreover, *Patterns*, as the title hints, is an example of Lane's more minimalist style pieces. *Patterns* was composed earlier and with a different harmonic language, but its minimalist nature can be compared to the solo piano works of other minimalist composers, John Adams (*Phrygian Gates*, 1977) and Philip Glass (*Mad Rush*, 1979).

In addition to *Patterns*, Van Ness also provided the following statement about another example of Lane's use of composition as a means to teach piano performance and musicianship skills at the beginner to intermediate level.

Lane also wrote a charming piece for two pianos dedicated to my brother, *Duet for David* (1965). While technically easy, it exhibits that inimitable gift for melody that characterizes the music of Richard Lane. Chopin himself tried to compose "teaching level" music for his unfinished book on pedagogy. He found it challenging and decided to leave that difficult task to his friend Stephen Heller! But Heller lacked the skill to write truly advanced works successfully. In this way, Lane is closer to Robert Schumann than any other of the immortal composers; he could do both.²⁹⁵

Van Ness' comparison of Lane to Schumann in this context demonstrates the similarity of Lane's *Duet for David* to Schumann's *Album for the Young Op. 68*. Van Ness' comments encapsulate the overarching quality of much of Lane's music; it is educative without sounding so. *Duet for David* also provides an opportunity for performers to develop their chamber music skills, and while the level of both parts are comparable, this piece could be used as a duet either for two students or for student and teacher to play together. Whether it is an easy piece such as *Duet for David*,

²⁹³ Van Ness and Dimitrakoulakos, "Richard Lane" (2015, October 18); Van Ness, "Senior Recital" (1969).

²⁹⁴ Ibid.

²⁹⁵ Ibid.

or an advanced piece such as *Patterns*, Lane had the ability to address certain technical aspects of performance practice across various levels within his music, without the pieces sounding like etudes.

In 1965 Lane composed *Westminster Bridge* for the Grimsley High School Orchestra (Greensboro, North Carolina), under the direction of Martha Leonard-Rierson. Lane met Rierson in 1961 when his music was performed at the MENC-Music Educators National Conference Southern Convention in Greensboro, North Carolina. Rierson and Lane stayed in contact and she commissioned him to write *Westminster Bridge*, which is for soprano with string orchestra. However, Lane also created three other versions of this piece.²⁹⁶ The world premiere of the original version took place in 1966 at Grimsley High School under the direction of Rierson, and Patricia La Bella was the soloist.²⁹⁷ Emanuel Vardi also conducted this piece on February 6, 1972 with the Adelphi Chamber Orchestra and Cecilia Liss as soloist, which was the first time the orchestra played a work by Lane.²⁹⁸ In his concert review, David Spengler compared Lane's writing to "post-Richard Strauss" and commended Lane for understanding the "potential" in writing song literature for voice and orchestra, as there were not many composers exploring this avenue at the time.²⁹⁹ Michael Lund (a friend, dedicatee and collaborator for several works with Lane) was also in attendance at this concert. Lund stated that Lane's *Westminster Bridge* was "reminiscent and comparable to late-Romantic British composer Frederick Delius' (1862-1934) *Cynara*, a tone poem for orchestra and baritone soloist."³⁰⁰ With comparisons to Strauss (Richard) and Delius, both Spengler's and Lund's comments demonstrate the rich and complex, yet tonal harmonic and melodic features which characterize much of Lane's music; a mixture of late-Romanticism, coupled with new harmonies of the twentieth century. Spengler's comparison of Lane's music to Strauss is in alignment with observations by Charles Turner, Myron Rosenblum, and Scott Slapin, all of whom observed that some of Lane's music, though modern, has Romantic tendencies, similar to works by Schubert, Schumann, and Strauss, all composers of the early-late Romantic and modern periods. The comparison to Strauss is stronger only because Strauss

²⁹⁶ See Appendix.

²⁹⁷ Contemporary Music Project Archives, "Westminster Bridge" (2014).

²⁹⁸ Lane dedicated a total of three songs to Liss: *Elegy* (1968) for soprano, violin, cello and piano, *Hold My Hand* (1982) for soprano and piano, and *To The Evening Star* (1987) for soprano, violin, cello and piano. Liss was a friend of Lane's, who was a well-known singer in the New York-New Jersey metropolitan area who had solo recitals and performances at Carnegie Hall, as well as other concert venues (K, 1964).

²⁹⁹ Spengler, "Adelphi Chamber Concert Worthy Effort" (1972, February 7).

³⁰⁰ Lund also performed Lane's song *I Have Loved Strangers* (1979) at a concert sponsored by the Delius Society of America in Philadelphia, Pennsylvania. The concert was dedicated to British composers, but Lane's song was a special non-British inclusion; Lund and Dimitrakoulakos, "Richard Lane Research" (2015, August 4).

straddled the late Romantic and modern periods, thus making more of a connection to Lane's music. These composers were also of the Austrian-German schools, so Lund's comparison of Lane's music to the British composer Delius brings a new dimension to Lane's music. Delius studied composition for a short time in Germany, but he also lived in America for a few years where he was inspired by African-American music.³⁰¹ These experiences gave Delius' music a sense of multi-dimensionality, a concept one can also hear in Lane's music. Lane only lived in the USA, but he was clearly inspired by various musics from different time periods and combined these aspects in a modern approach.³⁰²

In 1971 Lane composed *Suite* for solo tenor saxophone and wind band. This work was commissioned and premiered by the J.H. Rose High School Band (Greenville, North Carolina) and James Houlik (soloist and dedicatee).³⁰³ Houlik, like Rierson, learned of Lane's music during the 1961 MENC-Music Educators National Conference Southern Convention in Greensboro, North Carolina. *Suite* is characterized by an introductory quasi-cadenza for the tenor saxophone, accompanied by just tubular bells and suspended cymbal, a fast-paced waltz for the second movement featuring all instruments, a slow and lyrical third movement, which is contrasted by the *allegro vivace* and fanfare-infused fourth movement. In 1972, Lane also wrote another piece for Houlik, *A Few Bits and Pieces*, which is for oboe, Bb clarinet, tenor saxophone and piano.

In 1973 Lane composed *Serenade* for the Manhattanville College Glee Club (Purchase, New York), under the direction of Gerald Weale.³⁰⁴ Lane had previously worked with Weale in the Ridgewood Orpheus Club Men's Chorus during 1963-1969, having composed *A Serenade* in 1966, and *The Voice of Music* in 1969. *Serenade* was composed for SSA female choir with string orchestra accompaniment. During 1973-1974, Lane also composed *Some Songs of Innocence* (based on texts from William Blake) for Weale and the Manhattanville College Glee Club. This piece is also for SSA and string orchestra, although Lane provided a version with piano reduction, as well as a third version for a cappella SSA choir. According to Lund *Some Songs of Innocence* were reminiscent of music by Ralph Vaughan Williams (1872-1958).³⁰⁵ The use of modal

³⁰¹ Delius Trust, "Delius Biography" (2010).

³⁰² Based upon the evidence presented, this statement was deduced by the author of this study.

³⁰³ Houlik is responsible for more than eighty-five commissions for the tenor saxophone, many of which are with band, piano, and chamber settings. Besides Lane, Houlik has also commissioned other composers such as Eric Ewazen, Walter Hartley, Morton Gould, Robert Ward, David Ott, Russell Peck, and Vache Sharafran (Houlik, 2015).

³⁰⁴ Weale had a thirty-year career at Boston University as chairperson of the organ and music education departments and eventually became Professor Emeritus.

³⁰⁵ Lund and Dimitrakoulakos, "Richard Lane Research" (2015, August 4).

harmonies with similar use of instrumental/vocal textures are the two musical features which connect these two composers. While it is unknown if Lane was specifically influenced by Vaughan Williams, it is interesting to note that both composers utilized the texts of William Blake in their works. *Some Songs of Innocence* and *Serenade* are two of only three works that Lane composed for the university-tertiary level. The third piece was *Introduction and Allegro*, which was written for the concert band of MIT in 1983 (previously discussed).

In 1986 Lane was commissioned by the New Jersey State Music Association to write an arrangement of the *Barcarolle* from *Lakme*, by Léo Delibes, for the New Jersey All-State High School Choir and Orchestra Festival. Lane created a version for SSA and symphony orchestra. Sandra Dackow conducted the piece at the concert, although James Bender prepared the choir.³⁰⁶ Lane arranged more than forty different pieces and his arrangement of Delibes' *Barcarolle* is representative of Lane's output in this area, particularly for music at the secondary level.

In 1989 Lane participated in a collaborative community outreach program spearheaded by the Sutton Ensemble, a professional chamber group in New Jersey. The goal of the project was interdisciplinary, combining poetry and music. Students from four different high school English classes were asked to write poems. There were no set criteria. Students were free to write about anything they wanted. Lane was then asked to select four poems that he thought he could best set to music for the Sutton Ensemble. This project resulted in the culmination of *Reflections*, for SATB, flute, violin, viola, cello, and piano.³⁰⁷ The first two movements are joyous in nature, whereas the third movement is slow, plaintive and chant-like in character. The final movement has a contrasting restless and dance-like quality. Contrapuntal writing is also prevalent in all four movements.

Lane's last work for wind band, *Tribute*, began as a flute quartet, when Jacqui Drechsler commissioned him in 2000 to write a piece for four of her students, which was based upon *Prelude and Fugue* in G major (BWV 550) by J.S. Bach, but in a jazzy style. The world premiere was performed at Ramapo High School (New Jersey). Upon hearing the piece, the students' parents commissioned Lane to write a version for solo flute quartet with wind band, which was completed in 2001.³⁰⁸

³⁰⁶ Dackow and Dimitrakoulakos, "Richard Lane Research" (2015, August 9).

³⁰⁷ See Appendix.

³⁰⁸ Drechsler and Dimitrakoulakos, "Information on Tribute" (2015, November 8). Lane also dedicated his *Sonata No. 7* (2000) for flute and piano to Drechsler.

Also in August 2001, while on his summer composing vacation on Cape Cod, Lane wrote *Simple Joys: A Simple Bag of Tricks*, a cheerful piece for 2 to 4 violins, which was dedicated to Suzuki string pedagogue, Kathy Hanse, and her students from Pompton Lakes, New Jersey. The names of the individual movements are entitled: *Playing, Sharing, Laughing, Caring, and Helping*. Lane did not always give too much thought to titles of his pieces, his creativity lies within the actual music. However, it is noteworthy that Lane clearly used a programmatic title and names of the movements within *Simple Joys: A Simple Bag of Tricks* not only in terms of string pedagogy, but as an opportunity for Hanse to discuss personal attributes while learning to play violin. While there is no other direct connection between Lane and any other of his works being written for the students of the Suzuki method, there is an overarching connection to Anastasia Jempelis (one of the first major advocates of the Suzuki method in America) and other recipients of Lane's compositional writing (Kathy Hanse, mentioned above, Anne Williams, and Sandra Dackow). In 1956, as previously mentioned, Lane composed *This Particular Spring* for Jempelis. In 1960, while Lane was working as a member of the YCP in Lexington, Kentucky, he had Anne Williams as a student. She went on to become a Suzuki instructor at Vanderbilt University. Williams and Hanse also studied the Suzuki method with Jempelis throughout their careers at various Suzuki-led conferences and workshops. Sandra Dackow, a life-long friend of Lane and recipient of *Kaleidoscope Overture* from 1987, also studied with Jempelis while attending the Eastman School of Music. These connections are purely coincidental, but it is interesting nonetheless to note how Lane's friendship with Jempelis was later linked to the three individuals mentioned above (Hanse, Williams and Dackow).

Lane wrote many other pieces for primary and secondary level music students. The above-mentioned pieces are simply some highlights. Specifically, Lane wrote many beginning-intermediate piano pieces, but as the dedications contain first names only, it is not possible to confirm the identity of the dedicatees. They were most likely for his own private piano students. In addition to his contribution to music for students of all ages, Lane was well regarded for his pedagogical techniques, both as piano teacher and composition teacher. On June 2, 2001, Lane was awarded a Certificate of Excellence "for his extraordinary dedication, and achievement in the field of piano teaching" by the International Concert Alliance.³⁰⁹ Further, Lane's accomplishments as a composition teacher are recognized by the careers of some of his former students, such as composers Joseph Turrin (1947-), Scott Slapin, Frank Becker (1944-), Karl Tricomi (1945-) and

³⁰⁹ International Concert Alliance, "Certificate of Excellence: Richard Lane" (2001, June 2).

Michael Kimber.³¹⁰ As Kimber alluded to, Lane fostered an open atmosphere for creativity to evolve by allowing his students to follow what they thought “sounded good,” rather than following a set of compositional rules.³¹¹ Likewise, as Borden mentioned, Lane learned to create “honest” music himself at Eastman, and Lane exuded this quality in his own teaching.³¹²

In summary, key points highlighting Lane’s educational music include, but are not limited to:

- 1) It is evident that Lane’s participation in the YCP was very influential and had a long-lasting effect on him as a composer and teacher. Whereas some composers may have seen the YCP as a stepping-stone in their careers and would later compose only advanced music, Lane embraced the concept of composing and teaching across beginner through advanced levels.
- 2) Lane composed much piano literature across all levels of primary-tertiary education. Comparisons of Lane’s piano music were made to Chopin and Schumann. Some of these pieces were composed for his own students who eventually attended Eastman like Lane. In addition, Lane was awarded by the International Concert Alliance Certificate of Excellence for his “extraordinary dedication and achievement in the field of piano teaching.”³¹³
- 3) It is important to note that Lane’s “educational music” did not have an aura of music for teaching. Rather, Lane’s music, regardless of difficulty level, was music of high quality. Comparisons to J.S. Bach, Chopin, Schumann, Strauss, Delius, and Vaughan Williams are not comparisons one can make lightly. For example, the fact that *Westminster Bridge* was composed for a secondary school orchestra and later performed by a professional orchestra is testament to the quality of Lane’s music. Further commissions by the New Jersey All-State Festival and connections to jazz (*Tribute* for flute quartet and wind band) and the Suzuki string method (*Simple Joys: A Simple Bag of Tricks*) demonstrate that Lane was sought after and valued for his ability to write a variety of music at different educational levels.

³¹⁰ For more information, please see www.josephturnin.com; www.scottslapin.com; www.frankbeckermusic.com; www.karltricoli.com; and http://m_kimber.tripod.com.

³¹¹ Kimber and Dimitrakoulakos, “Richard Lane in Kentucky” (2014, November 5).

³¹² Borden and Dimitrakoulakos, “Richard Lane” (2015, October 27).

³¹³ International Concert Alliance, “Certificate of Excellence: Richard Lane” (2001, June 2).

- 4) With characteristic features and comparisons to composers from the Baroque period through the twentieth century (J.S. Bach, R. Schumann, R. Strauss, Debussy, Delius, Vaughan-Williams, Ravel, Glass and Adams), Lane was not enigmatic, but an adaptable and eclectic composer. Lane's voice as a composer was not one of searching, but a versatile voice.

Community Music

In 1963 Lane composed *Lullaby* for the Arcadia High School Girls Chorus (Rochester, New York), under the direction of Floyd Woodard. Lane met Woodard during his student and YCP years in Rochester, and stayed in contact with him, later composing *Love's Secret No. 2* (1970) for Woodard and the Scottsdale Singers, a community-based group in Rochester. Also in 1963, Seward Stoepker, Lane's uncle and member of the Ridgewood Orpheus Club Men's Chorus (New Jersey), recommended Lane for the job of accompanist to the then conductor, Gerald Weale.³¹⁴ "Lane quickly established himself as one of the rocks of the organization and he helped to raise the quality of the performances and the size of the audience."³¹⁵ Lane's time with the Ridgewood Orpheus Club Men's Chorus spanned forty-one years and three conductors (Gerald Weale, James Bender, and John Palatucci). Lane dedicated the following sixteen songs to this group over his four decades of service: *Sing Unto The Lord* (1964); *A Serenade* (1966); *The Voice of Music* (1969); *Night Song* (1979); *El Valle* (1981); *These Things Shall Be* (1988); *The Orpheus Club* (1993); *Lucy*, (1994); *Remembrance* (1995); *Requiem* (1996); *A Clarification* (1996); *We Sing As One* (1999); *The Butterfly and The Bee* (2000); *The Red Suspenders* (2001); *An Epitaph* (2001); and *If* (2003). In 1993, the Ridgewood Orpheus Club with the Ridgewood Concert Band performed a program of all-American composers and Lane's *Night Song* from 1979 was performed alongside Howard Hanson's *Song of Democracy*.³¹⁶ This is another example of Lane's music paired with his mentor from Eastman.

Lane's compositional talent was recognized in 1964 by the state of New Jersey when he won the New Jersey Tercentenary (1664-1964) State Song Competition with his composition *New Jersey*, written for soprano and symphony orchestra. John Passaretti conducted the premiere at

³¹⁴ Weale, "Dr. Gerald Weale" (2016). Weale (Professor Emeritus) went on to have a distinguished thirty-year career at Boston University, teaching music theory as well as choral conducting, and heading both the Organ and Music Education Departments.

³¹⁵ Ridgewood Orpheus Club, "Richard Lane" (2015, July 21).

³¹⁶ Ridgewood Concert Band, "Presidents Day Concert" (1993, February 7).

the Fair Lawn Tercentenary Festival of Music and Art with the Fair Lawn Symphony Festival Orchestra and Jan Broadhurst as soloist.³¹⁷

In addition to accompanying the Ridgewood Orpheus Club Men's Chorus, Lane also accompanied the Ridgewood Choral, a female vocal group, from 1971-2004. In addition to many arrangements he made for this group, three original pieces highlight his work for this group, *Flowers for the Altar* (1969), *Vocalise* (1995), and *Spring Bouquet* (2002), which was written for the seventy-fifth anniversary of the Ridgewood Choral and premiered in 2003, under the direction of Marjorie Vandervoort. A year before his death, Lane subsequently wrote a solo piece for Vandervoort (soprano and piano), entitled *Song* (2003).³¹⁸ Upon Lane's death, in 2006, Lil Rubin, a member of the Ridgewood Chorale during Lane's tenure in the Ridgewood Chorale, sponsored a music piano composition competition in honor of Richard Lane for high school seniors residing in the state of New Jersey.³¹⁹ However, due to lack of funds, this composition competition could not be continued.

Further to Lane's activities with the Ridgewood Orpheus Club and the Ridgewood Chorale, Lane was commissioned by the Ridgewood Symphony Orchestra to compose *Kaleidoscope Overture* (1987).³²⁰ The premiere was conducted by conductor, Sandra Dackow.³²¹

According to Dackow,

Lane was a latter-day Franz Schubert as beautiful and engaging music poured out of him quickly. Like Schubert, Lane was somebody who thrived on his friendships. Getting together with friends and hosting musical salon evenings at his house to share music, talk about music, and make music was one of Lane's great pleasures. Schubert thrived on writing music for a community of friends, and Lane did the same, particularly many individual songs and song cycles. Although songs by Ned Rorem (1923-) and William Bolcom (1938-) may dominate the song repertoire of the twentieth century, Lane wrote beautiful songs which people wanted to sing and deserve more attention. Like Schubert, Lane was not interested in writing music for money per se and was not a commercial composer. However, the *Kaleidoscope Overture* which he wrote for the Ridgewood Symphony Orchestra in 1987 was very reminiscent of orchestral music of Edward MacDowell (1861-1908), and not that of Schubert necessarily, like many of Lane's songs and other pieces. *Kaleidoscope Overture* is American-Romantic, reminiscent of a different time and place than the 1980s American musical scene.³²²

³¹⁷ Freeman, "Fair Lawn Tercentenary Festival of Music and Art" (1964).

³¹⁸ *Song* is characterized by a fluid, yet chromatic accompaniment which supports an effortless melody, and it ends with a suspenseful, unresolved ending.

³¹⁹ Andrei Foca-Rodi was the recipient of the Richard Lane Memorial Composition Award with his piece entitled *Musical Moments* (Ridgewood Chorale, 2015).

³²⁰ The Ridgewood Symphony Orchestra is one of America's largest community-based orchestras (Ridgewood Symphony Orchestra, 2015).

³²¹ More information on Dackow can be found at <http://www.sandradackow.com>.

³²² Dackow and Dimitrakoulakos, "Richard Lane Research" (2015, August 9).

Dackow's comments provide further insight into Lane's persona, indicating that Lane was more concerned with sharing his music at an intimate level as opposed to gaining notoriety. Had Lane been interested more in the marketing of his music, perhaps his songs and song cycles could have been better known, like the works of his contemporaries, Rorem and Bolcom. Dackow's comment also illustrates Lane's connection to not only Schubert or MacDowell, but to a previous time period. Overall, Lane's musical style was representative of neither the time nor the place in which he lived. Lane was writing for an era to which he did not completely belong. While Dackow labelled *Kaleidoscope* as American-Romantic and similar to the works of MacDowell, Dackow's comments of a Schubert-Lane vocal connection resonate with similar findings by Scott Slapin, pertaining to the instrumental music of both Schubert and Lane.

In May 1996 Lane wrote *Tarantella* for solo soprano saxophone and wind band. The piece was dedicated to Paul Cohen and the Teaneck Community Band (New Jersey), under the direction of Tom Winter. As the title suggests, the piece is very quick spirited, much like the 6/8 Italian tarantella folk-dance for two people. While the soprano saxophone part has the solo, there is much collaboration between the soloist and wind band parts in the form of call and response as well as voice-exchange, sharing the swirling scalic melodic passages around the ensemble.³²³ In 1996 Lane used the tarantella dance again in his *Suite* for wind band.³²⁴ However, the third movement *Madame Mariposa* of *Suite* for wind band, is interesting to note as it is loosely based on the aria *Un bel di vedremo* from *Madame Butterfly*, by Giacomo Puccini (1858-1924). While Lane's writing for vocal and instrumental settings has previously been compared to Schubert by both Dackow and Slapin, a Puccini connection brings another dimension to Lane's writing, and highlights the lyrical tendencies found in many of his works.

Lane was commissioned again by the Ridgewood Symphony Orchestra to write his *Piano Concerto No. 3* in 2001. Programmed around Rossini's *Overture to The Siege at Corinth* and Schumann's *Symphony No. 2*, the world premiere of Lane's third piano concerto took place on May 3, 2002, with Linda Sweetman-Waters as soloist and conductor Diane Wittry.³²⁵ Slapin also

³²³ The tarantella was a dance form favored by Lane. He first used it in one of his pieces as early as 1961 and it resurfaced in three of his pieces during the 1990s. See Appendix for more information.

³²⁴ It is not known for whom or for which specific group this piece was composed and no known evidence exists on its performance history. However, it most likely was written for a community ensemble.

³²⁵ Ridgewood Symphony Orchestra, "Concert Bulletin" (2002, May 3); More information on Sweetman-Waters can be found at <https://www.njcs.org/about/artist-in-residence> and more information on Wittry can be found at <http://www.dianewittry.com>.

stated a connection between and Lane's and Schumann's music and it is interesting to note that pieces by these composers were programmed next to each other on this occasion.

The Bergen Ethical Cultural Society (Bergen being the county in which Ridgewood is located in the state of New Jersey) also commissioned Lane to write the following pieces: *Aubade* (1988), *The Weight of Winter* (1991), *October Longing* (1991) and *The Center of the Heart* (1991). All these pieces were written for SATB with string and piano accompaniment.³²⁶

Lane also wrote a considerable amount of secular-religious music. Lane wrote close to forty pieces for the "church" (various protestant and catholic denominations). The pieces are both vocal and instrumental.³²⁷ Of particular significance, *The House of God* (1974) stands out as it was written for John Grady and the renowned Choir of St. Patrick's Cathedral, in Manhattan, New York.³²⁸ *The House of God* is characterized by a combination of open harmonies, primarily the use of perfect fourths which contrast against thicker, more chromatic textures.

In summary, key points highlighting Lane's community music include, but are not limited to:

- 1) Lane's involvement with the community was not sporadic or occasional. Lane was continuously involved with and composed for community-related ensembles over a period of four decades, particularly the Ridgewood Orpheus Club Men's Chorus and the Ridgewood Choral. Accordingly, the majority of Lane's community music is choral-oriented, although he also composed for wind band and orchestral settings, respectively for the Ridgewood Concert Band and Ridgewood Symphony. Lane also composed pieces for the Bergen Ethical Cultural Society as well as the esteemed St. Patrick's Cathedral Choir.
- 2) In particular, Lane's compositional talent was recognized in 1964 when he won the State Song Competition for New Jersey's Tercentenary, with his piece entitled *New Jersey*, for solo soprano voice and orchestra.
- 3) As an adaptable and eclectic composer, some of Lane's community music has been compared to the work of Franz Schubert and Edward MacDowell, with connections to

³²⁶ See Appendix.

³²⁷ Ibid.

³²⁸ St. Patrick's Cathedral, "St. Patrick's Cathedral Choir" (2015); Cook, "John Grady, Leader of Cathedral Music Since '70, Dies at 56" (1990). John Grady was Director of Music and Organist at St. Patrick's Cathedral as well as Organist for the Metropolitan Opera from 1970-1990, the year of his death.

Giacomo Puccini along with twentieth century tonal characteristics, further showcasing Lane's wide-ranging late-Classical, Romantic and more modern stylistic features.

Professional and Semi-professional Music

Lane was involved with writing various pieces, both ensemble and solo-oriented repertoire for the professional level. The inclusion of the term "semi-professional" refers to pieces that were written for some groups that included professional union musicians, as well as amateur musicians, who nonetheless played at a professional level, but were not musicians by occupation. Lane wrote a total of eight pieces for the Adelphi Chamber Orchestra.³²⁹ Some of Lane's highlights for this level and specific ensemble include his *Concerto* for oboe (1984), *Adelphi Overture No. 1* (1992), and his *Concerto* for flute (2003).

Music critic Lynn De Young reviewed the premiere performance of Lane's *Concerto* for oboe with George Marge and the Adelphi Chamber Orchestra, under the direction of Tim Lindberg at Fairleigh Dickinson University on 24 March 1985:

This piece created the turning point of the concert. Marge's performance was superb, and the orchestra responded in kind. One could feel and see that the entire group was excited to be performing the world premiere of Lane's concerto; more importantly, one could hear it. The first movement, entitled "Allegro energico," was a whimsical melody colored by a hint of gypsy. It was followed by a melancholy Adagio which balanced the mournful oboe with beautiful orchestration of the strings. Especially nice were some moments when Lane focused on the violas, cellos, and bass. A clever final movement where the instruments played back and forth ended the concerto with fun. The audience enjoyed it almost as much as the performers, who were a unit even through the tricky ending.³³⁰

De Young's review offers three significant points. First, Lane's piece was programmed in between Mozart's *Don Giovanni Overture* and Beethoven's *Symphony No. 1*.³³¹ If Lane's piece was the "turning point of the concert," this demonstrates that not only the orchestra, but the audience positively accepted Lane's fresh musical ideas into the repertoire.³³² De Young's description of Lane's melodic design and orchestration skills demonstrate that Lane craftily designed the solo oboe part not to be overpowered by a thick musical texture. Lane exposed the medium and lower strings to shine, instruments that are often overlooked by composers and relegated to providing mostly harmonic support.

³²⁹ See Appendix. For more information on the Adelphi Orchestra, please see <http://adelphiorchestra.org>.

³³⁰ De Young, "Oboe Soloist Does Justice" (1985, March 28).

³³¹ Adelphi Chamber Orchestra, "Concert Program" (1985, March 24).

³³² De Young (1985).

In 1992 Lane was commissioned by the Adelphi Chamber Orchestra to compose a piece for the ensemble's fortieth anniversary. The result was *Adelphi Overture* (subsequently *No. 1*), which was premiered under the direction of Ariel Rudiakov. At the time of completion, Lane did not know that this ensemble would ask him to compose another *Adelphi Overture* (*No. 2*) later in 2003. Lane's work with the Adelphi Chamber Orchestra however was not limited to the orchestra as a whole. Rudiakov was also the recipient of a personal dedication from Lane, who wrote his *Sonata No. 2* for viola and piano for him in 1997. Rudiakov stated:

One might think that there is a compelling story behind every piece which has a dedication. In this case, the *Sonata No. 2* was a product of Lane's own love of composing. He came to a concert in which I was playing a solo, and afterwards asked me if I would like him to write a sonata for me. My answer was, of course, yes. I later gave the premiere of the *Sonata No. 2* in Nyack, NY with Lane in attendance. He was such a dear man whose music brought a smile to those who heard it. His music was very much like the man; gentle (overall), sincere and uplifting.³³³

Rudiakov's comments give insight into the connection one can find between Lane's personality and artistry. Lane was simply inspired by Rudiakov's performance and wanted to write a piece for him. Lane's overall "gentle" nature to which Rudiakov referred can be found in his decision to begin the sonata with a tranquil slow-moderato movement, which breaks from the traditional *allegro* beginning found in most sonata constructions.³³⁴ Moreover, Rudiakov's comments that Lane's music was not only uplifting, but that it received admiration from listeners further supports De Young's comment that Lane's music, at least his *Concerto* for oboe, was enjoyed by the performers and audience.³³⁵

In 2003 Lane wrote his *Concerto* for flute and orchestra for Margaret Swinchoski and the Adelphi Chamber Orchestra.³³⁶ Swinchoski recalled how Lane decided to write this piece.

Lane's flute concerto came into being because of a conversation he had with Mark Fischer (the conductor of the Adelphi Chamber Orchestra at the time) and Ron Levy at a gathering, at which I was not even present.³³⁷ Levy then informed me that they had decided together that Lane would write a concerto for me and the Adelphi. I didn't have the life-long association with Lane that Levy had, but the few times we met at concerts, I found Lane to be modest and charming. In particular, the second movement of his flute concerto is hauntingly lovely and beautifully written. The premiere was on May 4, 2004, at the Central

³³³ Rudiakov and Mathez, "Richard Lane" (2006, October 20).

³³⁴ Ibid.

³³⁵ De Young (1985).

³³⁶ More information on Swinchoski can be found at www.margaretswinchoski.com.

³³⁷ Levy has led a successful international career as a pianist, labelled by *The New York Times* as "first-class" (Levy, 2016).

Unitarian Church in Paramus, New Jersey, and there was a large and appreciative audience for which Lane was present.³³⁸

Lane had heard Swinchoski perform at a few chamber recitals as a member of the Palisades Virtuosi.³³⁹ Simply as a result of Lane commenting to Fischer and Levy on how impressed he was with Swinchoski's flute performance, the idea to write a flute concerto for her was born. As with Rudiakov's performance, this is another example of Lane being inspired to write for certain individuals, and to do so without any form of remuneration. Swinchoski's comment demonstrates the connection between Lane's humility and the lyrical nature of his music. The second movement of Lane's *Concerto* for flute shows that Lane's forte lies within writing slow and expressive movements. As a result of his gentle personality to which Rudiakov also alluded, Lane felt comfortable writing tender, lyrical movements/pieces.³⁴⁰

Pianist Ron Levy also had enjoyed a long and rewarding professional and personal relationship with Richard Lane, and is the dedicatee of the following compositions: *Suite* for two pianos (1992) along with Linda Sweetman-Waters, *Trio* for viola, cello and piano (1993) and *Sonata No. 7* for flute and piano (2000) along with Jacqui Drechsler.³⁴¹ Upon Lane's death, Levy subsequently took over Lane's role as accompanist for the Ridgewood Orpheus Club Men's Chorus. Levy was also a recipient of Lane's lyrical *Trio No. 2* (2004), along with Margaret Swinchoski (flute) and Donald Mokrynski (clarinet) for their group, The Palisades Virtuosi, which premiered and recorded the piece.³⁴²

In addition to Lane's work with the Adelphi Chamber Orchestra, he also had a strong working relationship with the Sutton Ensemble, directed by Juilliard-graduate, violinist Elaine Sutin-Teicher.³⁴³ Over two decades, Lane composed eight pieces for this ensemble.³⁴⁴ Besides founder Sutin-Teicher, members of the group sometimes changed due to the piece commissioned or programmed by the ensemble. However, in addition to Sutin-Teicher, some of the other mainstay members included George Marge (woodwinds), Emanuel Vardi (viola), Lenore

³³⁸ Swinchoski and Mathez, "Richard Lane" (2007, March 3).

³³⁹ More information can be found at <http://www.palisadesvirtuosi.org>.

³⁴⁰ Based upon the statements of both Rudiakov and Swinchoski, this is a speculation by the author of this study.

³⁴¹ Drechsler actually commissioned Lane to write *Sonata No. 7* to commemorate the twenty-fifth anniversary of friendship she had with Levy. Drechsler described *Sonata No. 7* as "beautiful and well received." (Drechsler and Dimitrakoulakos, 2015).

³⁴² Palisades Virtuosi, *New American Masters* (2006).

³⁴³ Sutin-Teicher was also a member of the New York Pops Orchestra. For more than fifteen years, the Sutton Ensemble was the Artist-in-Residence group at the Fort Lee Historical Park Visitor Centre Auditorium (Sutton Ensemble, 1996)

³⁴⁴ See Appendix.

Weinstock-Vardi (viola), and Paul Peabody (violin), and Barbara Blegen (piano).³⁴⁵ Three highlight pieces for the Sutton Ensemble include *Something Slightly Spanish* for piano and string quartet (1996), *Dommmage à Bach* for flute and string quartet (1998), and *Some Music for Bucky and Friends* for guitar and string quartet (2000). *Something Slightly Spanish* exemplifies Lane's venture into flamenco style with the use of the Phrygian mode and Andalusian cadences, while Lane completed a Baroque-influenced piece in *Dommmage à Bach*. *Dommmage à Bach* contains elements of swing music along with many "humorous and clever references to other popular works of J.S. Bach, such as *Jesu, Joy of Man's Desiring* (BWV 147) and *Air on the G String* (BWV 1068) which quickly evolve into variations on the *Minuet in G major* (BWV Anh 114)."³⁴⁶ Sutin-Teicher further stated:

I asked Lane to write a piece for flute and string quartet which would be suitable for a concert featuring the works of J.S. Bach, ending with the *Brandenburg Concerto No. 5*. As the whole program was an homage to Bach, we felt justified in poking fun at ourselves for taking liberties with Bach's music and decided on the title *Dommmage à Bach* (*damage to Bach*). Lane's skill in counterpoint is also evident and reminiscent of Bach's *Two-Part Inventions* with subtle use of Romantic interludes.³⁴⁷

Sutin's comments confirm Slapin's observations that Lane was comfortable in writing in the Baroque style with modern touches. As in *AR Fur Goldylocks & The Three Bars*, Lane's joking nature is further illustrated as he reinterpreted well-known works by J.S. Bach with jazz features. *Some Music for Bucky and Friends* (2000), which was written for Bucky Pizzarelli and the Sutton Ensemble stands out as this is another piece where Lane clearly ventured into the realm of fusion, combining classical and jazz elements, to highlight the talents of jazz guitar legend, and Paterson native friend of Lane, Pizzarelli. Lane's ability to write in various styles with elements of the Baroque period, flamenco, jazz, and fusion, demonstrates his versatility as a composer.

Two wind band pieces which highlight Lane's writing in this medium are *Rondo* (1994) and *Air Apparent* (1998). In 1994, Lane wrote *Rondo*, a piece for solo euphonium with wind band, which was dedicated to John Palatucci (principal euphonium of the Ridgewood Concert Band) and Christian Wilhjelms (conductor of the Ridgewood Concert Band).³⁴⁸ In 1998, Lane wrote *Air*

³⁴⁵ Paul Peabody also performed with the New York City Ballet and was a Grammy award winner for his performance on the Titanic soundtrack, among many other movies. Barbara Blegen was a graduate of the Curtis School of Music, who had solo performances with the New York Philharmonic, among many other groups. Lane's final sonata for piano, *Sonata No. 11* was dedicated to Blegen in 1990.

³⁴⁶ Sutin-Teicher and Mathez, "Dommmage A Bach" (2006, September 1).

³⁴⁷ Ibid.

³⁴⁸ John Palatucci is also a euphonium player with the Mark Heter Band as well as the Gramercy Brass Orchestra of New York, and former member of the Goldman Memorial Band of New York City and Keith Brion's New Sousa Band. In addition to being the conductor of the Ridgewood Orpheus Club, Palatucci has also conducted the New American Concert Band and Camp-of-the-Woods Band and Chorus in the

Apparent for Nancy Horowitz and the Waldwick Band, under the direction of Edmund Moderacki. Horowitz recalled:

Lane was a cherished friend and a wonderful composer. At one point I was lamenting to our mutual friend Anne Marie Church that there wasn't a lot of literature for flute and band. Anne Marie said, "Why don't you ask Richard Lane to write you a piece?" I did, and he did, and that year we performed *Air Apparent*.³⁴⁹

Air Apparent is not just another example of Lane writing a piece for a friend without remuneration. Considering Horowitz's remarks, *Air Apparent* demonstrates Lane's desire to contribute new literature for instrumentations which lacked a large repertoire. The outcome of Horowitz's and Church's conversation inspired Moderacki, with the cooperation of Lane, to arrange two of his songs (*Affirmation* – 1986 and *Renewal* – 1988), originally for soprano and piano, for soprano and wind band, which Church premiered with the Waldwick Band. As there were not many pieces for solo soprano and wind band, Moderacki felt these two pieces would be excellent additions to the repertoire.³⁵⁰ Lane used the text from Marcia Sloat's poem *Affirmation* for the lyrics in this piece, which deals with a desire to make music, and Lane incorporated this material musically into a modified strophic form.³⁵¹ Instead of using the same music for each stanza, Lane made subtle variations for each stanza, in rhythm, melodic contour and harmony. The character of the song is very expressive with Romantic hallmarks such as powerful melodic climaxes with rich chromatic harmony. Unlike Lane's Romantic tendencies in *Affirmation*, Lane demonstrated impressionistic influences in *Renewal* with text also by Sloat, which deals with feeling rejuvenated while spending a day at the beach.³⁵² With much emphasis on the woodwinds, undulating short scalic patterns help reflect the programmatic nature of rolling waves on the seashore, and connect both text and music in a coherent manner.

Some additional highlights of Lane's music written for professional musicians include, but are not limited to, the pieces below. In 1959, Lane composed *Suite* for alto saxophone and piano for his friend Harry Wood. It is a five movement work (I. Prelude, II. Song, III. Conversation, IV. Lament, V. Finale). This piece was published in 1962 by Boosey & Hawkes and is also discussed

Adirondack Mountains of New York State. Palatucci is also a board member of the New Jersey Choral Consortium, and has served on faculties of Caldwell College, Montclair State University, William Paterson University, and has taught at various public schools in New Jersey (Palatucci, 2016). In addition to being the founder and conductor of the Ridgewood Concert Band, Christian Wilhjelms is the conductor of the New York University Wind Ensemble and is also an inductee of the American Bandmasters Association (Wilhjelms, 2016).

³⁴⁹ Horowitz and Dimitrakoulakos, "Richard Lane" (2015, August 30).

³⁵⁰ Moderacki and Dimitrakoulakos, "New Jersey Based Composer Richard Lane" (2015, November 17).

³⁵¹ Sloat, "Affirmation" (1986).

³⁵² Sloat, "Renewal" (1988).

in *The Piano in Chamber Ensemble: An Annotated Guide*, under *Duos for Piano and Saxophone*, by Maurice Hinson and Wesley Roberts, in which Lane's piano writing was categorized as "attractive, mildly twentieth century [...] handled in a polished manner."³⁵³ The "mildly twentieth century" comment reinforces the fact that Lane's music does not neatly fit into one category, but is rather a mixture of several musical styles.³⁵⁴

In 1963 Lane composed his *12 Preludes* for piano. An additional significant piece of information relating to this piece is that *Prelude II* was written for Lane's Eastman friend, David Borden (1938-).³⁵⁵ Borden stated the following about Lane's persona and compositional style:

Lane was easy to talk to and had a ready smile. Lane showed no interest in finding an academic teaching position or publishing his music. Lane's musical language was anachronistic, a throwback to earlier times. Lane was more like a kid who went to his room, composed music for a few people he knew, hoping they would like it. In many ways Lane was an enigma. Aesthetically, Lane's music was not experimental but belonged to the vague tonality of "Eastman Composers" of the day. Very distant from Anton Webern (1883-1945), late Igor Stravinsky (1882-1971), and John Cage (1912-1992), but close to Peter Menin (1923-1983), Randall Thompson (1899-1984), Ronald Lo Presti (1933-1985), a classmate and friend of Lane's at Eastman), with hints of the early and late Romantics thrown in. At Eastman, this kind of music was called "honest" which implied that the more experimental intellectual stuff, especially serial technique, was not. Lane's music was in a familiar, comfortable zone, non-threatening, and friendly. Lane's music was very linear and logical. It was melodramatic or humorous, but not confrontational. Lane's orchestrations were done beautifully with craft and elegance. If Lane had had a super ego and been obsessed with career promotion, he could have made a fortune in Hollywood. However, Lane was so low-key that such an outcome was never possible.³⁵⁶

Borden's comments shine a new light onto Lane's music, describing it as "honest."³⁵⁷ Lane knew what styles of music interested him. While Lane was very much influenced by the past, he was not opposed to the extended tonal functionality of the twentieth century. However, Lane resisted the pressure to compose within the new, experimental musical trends of his time period, such as atonalism, *musique concrète* and other forms of electronic music. Lane stayed true to himself, writing music that reflected the dual nature of his personality, incorporating selected aspects of older and newer elements of tonalism that appealed to him. Borden's comment that Lane's

³⁵³ Hinson and Roberts, *The Piano in Chamber Ensemble: An Annotated Guide* (2006), 333.

³⁵⁴ *Ibid.*

³⁵⁵ Borden has had an exceptional career as a minimalist composer. He founded the Mother Mallard's Portable Masterpiece Company in Ithaca, New York and also was the Director of the Digital Music Program at Cornell University (Borden, "Current Mother Mallard's Portable Masterpiece Company" 2015).

³⁵⁶ Borden and Dimitrakoulakos, "Richard Lane" (2015, October 27). Further to Borden's estimation of Lane writing "honest" music, Karl Tricomi, one of Lane's students commented that "Lane's music provides people with a sense of sincerity about what is truly important in life, it brings courage to the performer, and brings tears to the eyes of people who never cry" (Tricomi and Dimitrakoulakos, 2014).

³⁵⁷ *Ibid.*

produced “well-crafted music with elegance” through “vague tonality” further supports Hinson’s and Roberts’ critique that Lane handled his music with in a “mildly twentieth century polished manner.”³⁵⁸ According to Borden’s estimation, Lane could have been successful in Hollywood as a film composer, but this was not something that interested the composer. It would surely have brought him more public recognition, but Lane did not place importance on this. Similar to Dackow’s observation, Lane wanted to compose the way he wanted, on his own terms, and was happy to share his music with his inner circle of friends.³⁵⁹ By not involving himself with the publishing of his works and having to perhaps meet certain demands of publishers, Lane was able to preserve his artistic freedom. Being an independent artist, Lane did not have to conform to any specific musical trend.

In 1964 Lane composed his *Sonata No. 1* for violin and piano for famed string pedagogue, Isabelle Wegmann (1907-1997), a life-long friend of Lane’s who lived on the same street.³⁶⁰ In 1966, Lane composed *Sonata* for clarinet, basset horn, and piano, which was dedicated to New York concert clarinetists Jack Kreiselman (Professor Emeritus, Stony Brook University) and Daniel N. Leeson, who recalled:

In 1966, we were invited to perform the two Mendelssohn concert pieces for clarinet, basset horn, and piano at the Brooklyn Museum (which was broadcast over radio station, WNYC). Needing another work of identical instrumentation to fill out the program, Daniel Leeson asked Lane (with whom he served in United States Army Bands during the 1950s) if he might write something for them.³⁶¹

Lane was clearly influenced by Mendelssohn’s *Konzertstück No. 1 Op. 113* and *Konzertstück No. 2 Op. 114* when writing his own piece with the same instrumentation. However, as was the case with much of Lane’s writing, he combined Mendelssohn’s Romantic characteristics and fused them together with his own twentieth century style.

³⁵⁸ Ibid.; Hinson and Roberts (2006).

³⁵⁹ Dackow and Dimitrakoulakos, “Richard Lane Research” (2015, August 9).

³⁶⁰ As a child, Wegmann was known as “Paterson’s Girl Violinist” during a time when most serious musicians were men. Like Lane, Wegmann attended the Eastman School of Music before transferring to The Juilliard School. Wegmann was an active soloist, chamber, and orchestral musician, having played with the Trio Musette, Paterson Trio, New Jersey Philharmonic, Teaneck Symphony, Philharmonic Society of Northern New Jersey, Ridgewood Symphony, and Paterson State College-Community Symphony. As a violin pedagogue, Wegmann’s list of former students include, but are not limited to Darryl Kubian, Kathleen Butler, Sandra Dackow, Dana Reedy, Karen Kamp, Peter Marsh, and Jan Mullins. In addition, Wegmann was known for taking her violin students to Lane’s house for them to learn about composition and his music (Dackow and Dimitrakoulakos, 2015).

³⁶¹ Leeson, “Program Note” In *Sonata for Clarinet, Basset Horn and Piano by Richard Lane* (2006).

In 1968 Lane composed his first of two sonatas for clarinet for Jerome Bunke, concert clarinetist, music producer and music educational director of Music Minus One. Bunke stated:

As a booster of contemporary music, it has always been my personal credo to premiere a composition at my concerts. When the Lincoln Center for the Performing Arts (NYC) asked me to perform a series of outreach recitals throughout New York State I immediately thought to ask Lane to write a piece for these programs, as he too, was deeply committed to music education and could compose well for specific occasions. I was delighted that he accepted to write this *Sonata*. An integral aspect of the *Sonata* is the inclusion of American folk songs in every movement of the work. Therefore, I really had to be on my toes when playing the *Sonata* since much of the musical material could already be known by the audience and they would be on familiar terms with most of it.³⁶²

As Bunke described, this piece exemplifies Lane's commitment to music education, while incorporating aspects of American culture and history through the use of four folk songs: *A Riddle*, *When You Go At Courtin*, *Come All You Fair and Tender Ladies*, and *Blue Mountain Lake*. Exactly a decade later in 1978, Lane wrote *Sonata No. 2* for clarinet, which was dedicated to Murray Colosimo, concert clarinetist, conductor, educator, and faculty member at the The Juilliard School Music Advancement Program.³⁶³ Lane subsequently composed his *Trio No. 1* for flute, clarinet, and piano in 1979, which was also dedicated to Murray Colosimo, as well as Gwen Mansfield (concert flutist). Colosimo remembered Lane with "great fondness and respect. He was a humble man about his music, always appreciative and grateful to musicians performing his music!"³⁶⁴ Colosimo's recollection provides further insight into Lane's modest, self-effacing nature, bolstering similar comments by Borden, Swinchoski, Rudiakov, Dackow, and others.³⁶⁵

In 1969 Lane wrote *Rondo* for 2 clarinets, which was dedicated to Stanley Drucker, former principal clarinetist of the New York Philharmonic, and his wife Naomi, also a concert clarinetist and former faculty member at the Manhattan School of Music. *Rondo* is an elegant, yet lively piece which showcases Lane's typically richly-textured *concertante* piano accompaniment writing, while the solo clarinet parts in combination with the piano part feature Lane's tonally-influenced writing. There is a strong relationship between the clarinets and piano, where energetic lyricism prevails through a musical dialogue.³⁶⁶

³⁶² Bunke, "Program Note" (2010). More information on Music Minus One, can be found at <https://www.musicdispatch.com/index.jsp?subsiteid=325>.

³⁶³ Juilliard, "MAP Faculty And Teaching Fellows" (2016).

³⁶⁴ Colosimo and Dimitrakoulakos, "Richard Lane" (2015, October 25).

³⁶⁵ Borden and Dimitrakoulakos, "Richard Lane" (2015, October 27); Swinchoski and Mathez, "Richard Lane" (2007, March 3); Rudiakov and Mathez, "Richard Lane" (2006, October 20); Dackow and Dimitrakoulakos, "Richard Lane Research" (2015, August 9).

³⁶⁶ Dimitrakoulakos, "Program Note" (2009).

In 1970 Lane composed another piece for a New York Philharmonic member, Assistant Principal Flutist and Eastman School of Music alumnus, Paige Brook. Lane wrote and dedicated his *Sonata No. 2* for flute and piano to Brook. Five years later in 1975, Lane wrote another piece, *Sonata* for two flutes and piano, which was also dedicated to Paige Brook, along with Ingrid Dingfelder and Isadore Freeman. However, there is no known performance history of this piece, despite being written for two of Lane's friends (Brook and Dingfelder) and his own teacher (Freeman). Dingfelder was surprised to learn of the existence of this piece in 2010, thirty-five years after it was written.³⁶⁷ While Dackow confirmed that Lane enjoyed sharing his music with his friends (who were often the dedicatees of a given piece), Dingfelder also corroborated Borden's comment that Lane sometimes simply liked to write for and dedicate works to particular musicians as an indication of his respect and admiration for their artistry.³⁶⁸ Sometimes Lane would not even inform the artists or anyone else that he had written a piece for them, as was the case for *Sonata* for two flutes and piano.³⁶⁹ Despite writing a piece in 1972 and one in 1992 for Dingfelder, both which she premiered, it is interesting to note that Lane did not share *Sonata* for two flutes and piano from 1975 with Dingfelder.³⁷⁰ Upon reviewing *Sonata* for two flutes and piano, Dingfelder stated:

After immersing myself and reading all parts of the *Sonata*, it is truly a gem. Lane lets every voice shine, with every musician having an equal voice. The piece is very listener friendly and accessible, especially the lovely Romantic theme of the second movement introduced by the piano and later shared by both flutes. Lane is masterful using motives to weave his canvas.³⁷¹

Dingfelder's comments confirm the lyrical nature of Lane's writing for slow movements, espoused by Borden, De Young, Rudiakov and Swinchoski.³⁷²

From 1973-1984 Lane wrote nine pieces dedicated to concert pianist and harpsichord player Rita Koors-Myers.³⁷³ Highlights include three of Lane's eleven piano sonatas, a fantasy for piano, and a suite for harpsichord. In particular, *Suite* for harpsichord (1984), consisting of five short movements, each with their own character, demonstrates Baroque elements such as, but

³⁶⁷ Dingfelder and Mathez, "Richard Lane Sonata for Two Flutes and Piano" (2010, January 10).

³⁶⁸ Ibid.; Borden and Dimitrakoulakos, "Richard Lane" (2015, October 27); Dackow and Dimitrakoulakos, "Richard Lane Research" (2015, August 9).

³⁶⁹ Borden and Dimitrakoulakos, "Richard Lane" (2015, October 27); Dingfelder and Mathez, "Richard Lane Sonata for Two Flutes and Piano" (2010, January 10).

³⁷⁰ See Appendix.

³⁷¹ Dingfelder and Mathez, "Richard Lane Sonata for Two Flutes and Piano" (2010, January 10).

³⁷² Ibid.; Borden and Dimitrakoulakos, "Richard Lane" (2015, October 27); De Young (1985); Rudiakov and Mathez, "Richard Lane" (2006, October 20); Swinchoski and Mathez, "Richard Lane" (2007, March 3).

³⁷³ See Appendix. Koors-Myers was a well-known recitalist with several solo and chamber performances at Lincoln Center, Carnegie Hall, among many other performance halls.

not limited to, use of sequences, a quasi-gigue dance form and Picardy thirds. Similarities can be drawn to *Solfeggetto H 220, Wq. 117: 2*, by Carl Philipp Emanuel Bach (1714-1788), namely the opening *Presto* movement, which is feverishly virtuosic and toccata-like in nature. However, Lane's use of harmony and harmonic motion is sometimes unexpected as well as humorous.

In 1973 Lane formed a life-long friendship with singer and songwriter, Michael Lund. Lane composed the following pieces for and with Lund: *But Not Goodbye* (1964), *Lonely is Love* (1973), *Midnight Lament* (1973), *Rejoice In The Lord* (1973), *Always You and Me* (1974), *I Have Loved Strangers* (1979), *Peace of God* (1979), *Christmas Greetings* (1981), *Andante* (1981), and *The Island* (1982). Highlights of the Lund-Lane musical collaboration include the only popular-based songs in Lane's catalogue. Lane completed arrangements of popular songs throughout his career, but the only ones that he composed himself were with Lund. *Lonely is Love* and *Always You and Me* were respectively written for Shirley Bassey and Olivia Newton-John, whereas *Midnight Lament*, a bluesy torch song (a sad salon song-ballad), was written for Frank Sinatra, although none of these singers ever sang these songs.³⁷⁴ Lund made professional demos of these songs with leading New York City music producers and sent these to the managers of Bassey, Newton-John and Sinatra, but nothing ever came of this.³⁷⁵ Michael Lund also stated the following about the degree in which he tried to help Lane get his music published.

In 1973, Lane wrote *Rejoice in the Lord* for me, which was a classically-oriented religious song, beautifully written. As Lane was not concerned with publishing his pieces, I told him that I would try and find a publisher to put the song on the market. After two years, in 1975, I was able to get Coburn Press to publish the song for Lane.³⁷⁶

In 1979, Lane and I co-wrote *Peace of God*. Although, Lane would not take credit for this song, not even half-credit. He said, "Michael, it's your song. You take credit for it." I said, "Richard, you wrote all the music." He said, "Don't worry about it." I submitted it to Glenn Heck Publishers and they immediately liked it. I made one condition; that it had to be dedicated to Richard Lane when published.³⁷⁷

These two poignant examples demonstrate the unfortunate disregard Lane sometimes had for his own music. While Lane demonstrated much appreciation towards musicians who performed his works, it is conceivable that Lane had a fear of not receiving approval for his compositions. This is perhaps a reason why Lane was not interested in having his music published, or even in taking credit for his own works. To some degree, one can understand that Lane was perhaps self-

³⁷⁴ Lund and Dimitrakoulakos, "Richard Lane Research" (2015, August 4).

³⁷⁵ Ibid.

³⁷⁶ Lane, "Rejoice In The Lord" in *Eleven Scriptural Songs from the Twentieth Century: For Medium Voice with Organ or Piano* (1975).

³⁷⁷ Lund, *Peace of God* (1979).

critical or he simply did not want to be bothered by the publishing of his works, but it is especially difficult to understand why Lane did not want to take credit for his own work once it was published. It is feasible that Lane's own humility and modest nature worked against him. It might have been a combination of factors, but another possibility might relate to Lane feeling that his music was not right for the time in which he lived. As Dackow and Borden observed Lane's music being a throwback to an earlier time, Lund provided the following direct quote from Lane:

[...] "Michael, I was born in the wrong era. I feel out of place. If I had been living fifty, sixty, seventy, or even eighty years ago, my music would've fit in much better than today. I almost feel like I am an outsider in this world, so to speak." Lane had a style which was not necessarily reminiscent of his contemporaries. Lane really had a great Romantic style, not the style of the period in which he lived. He was a throwback to a different era, although with a twentieth century twist.³⁷⁸

Whatever the reasons for Lane's disinterest in publishing and taking credit for his own music, his professional relationship with Lund nonetheless demonstrates his versatility as a composer, writing across religious and secular genres, as well as classical, popular, and blues styles.

In 1975 Lane composed his *Sonata No. 4* for piano which was dedicated to his former student and graduate of both the Eastman and Juilliard schools, Karl Tricomi. *Sonata No. 4* is persistently melodic, with constant forward movement, accompanied by densely chromatic harmonies and many polyrhythmic sections, creating an intensely dramatic work. In 1976 Lane composed *Fantasy No. 1* for solo piano for Tricomi. Later in 1976 Tricomi gave an all-Lane concert at Carnegie Hall.³⁷⁹ In 1977 Lane composed *Reflection* for organ, which was commissioned by Tricomi, who stated:

Lane was fond of twentieth century French music, and the work reflects this affinity for the atmospheric and coloristic effects of that style, as well as a masterful sense of classical proportion and thematic development.³⁸⁰

While Lane was heavily inspired by Romantic era composers, *Reflection* provides an example of how French Impressionistic aspects of Claude Debussy (1862-1918) and Maurice Ravel (1875-

³⁷⁸ Lund and Dimitrakoulakos, "Richard Lane Research" (2015, August 4).

³⁷⁹ Tricomi performed Lane's *Piano Sonata Nos. 2, 3, and 4* (world premieres of *Nos. 3 and 4*), as well as *12 Short Preludes*, and *Song* (Hudson and Dimitrakoulakos, "Carnegie Hall Archives: Carnegie Hall Work Performance History" 2014, September 3).

³⁸⁰ Tricomi, "Program Note" (2006). In addition to Slapin's characterization of Lane's *Sonata No. 3* for viola, Tricomi's observation of French Impressionism in *Reflection* provides another example of such influence in Lane's music as observed by Slapin (Slapin, "Program Note" 2006).

1937) influenced Lane. The use of whole-tone scales, an obscured pulse, and advanced chromaticism permeate this piece.

In 1977 Lane wrote his *Sonata No. 5* for piano, which is very jazz-oriented, with some ragtime elements. Even though it is only for piano, it is very thick-textured and symphonic sounding. If this piece was orchestrated, symphonic jazz parallels could be made to *Rhapsody in Blue* by George Gershwin (1898-1937), but perhaps with more complex harmonies. *Sonata No. 5* was dedicated to James Bender who stated the following about this piece and the importance of his relationship with Lane on his musical development:

Sonata No. 5 was unfortunately never performed publicly. I certainly played through it for Richard as he was part of our “family.” Lane gave it to me as a birthday gift in August, 1977. However, my relationship with Lane goes back to the 1960s when I met Lane as a high school student. He helped Barbara (my future wife) and me prepare performances of George Gershwin’s *Rhapsody in Blue* for four hands on piano at our high school. He became an enduring part of our lives starting with that interaction from our high school years through the end of his life. He was always there through recitals and other performances through our college music school experiences and was even a part of Barb’s and my wedding party. Lane actually wrote *Suite* for four hands in 1968 for Barbara and me as an engagement present. In 1984, Lane wrote *The Gentle Melody-The Rosebud* for solo piano which was dedicated to Barbara’s elementary class at the time. In sum, his importance in informing and influencing Barbara and me, both as a musicians and persons, is incalculable. He was my mentor on all accounts.³⁸¹

Bender’s summary of his relationship with Lane provides an important anecdote about Lane’s personality. Lane deeply invested himself in composing for friends and students, and his commitment to dedications is an important theme that connects many of Lane’s pieces. From a pedagogical perspective, Lane was not a teacher who merely taught private lessons once a week to a student. Lane personalized his teaching by becoming a focal point in the lives of his students. Bender’s comment demonstrates Lane’s commitment to providing a holistic approach to music education. As a result, Lane did not limit himself to writing pieces only for the professional level. Lane took much joy in bringing music into the lives of young children, and his piece for Barbara Bender’s elementary class demonstrates this quality. Lane balanced his pieces between all levels, from beginner to professional. Lane certainly did not frown upon writing for easier levels.

In 1978 Lane wrote *Night Song at Amalfi*, a song for soprano and piano, dedicated to Maggi Heilweil.³⁸² Heilweil stated:

³⁸¹ As Lane helped the Benders learn how to play Gershwin’s *Rhapsody in Blue*, it is perhaps not surprising that *Sonata No. 5* incorporates symphonic jazz elements; Bender and Dimitrakoulakos, “Richard Lane” (2015, September 14).

³⁸² More information on Heilweil can be found at <http://maggiheilweilvocalarts.com>.

Lane heard me sing at someone's house. I had never met Lane before that day. Lane just wrote the song for me and sent it to me in the mail. I don't know why he wrote it for me. I think he just liked my singing and wanted to write a piece for me. It was a very kind and generous gift. I suppose my singing inspired him to write the song. I of course thanked him for the song but have never actually even sung it publicly, but I certainly should, especially now that I know he was such a prolific composer. It really is a lovely song.³⁸³

The story behind *Night Song at Amalfi* is interesting as it is yet another example of a piece Lane composed without request, without payment of any kind, or any ulterior motive. Lane simply was motivated to create a work suited for Heilweil's voice. Unfortunately, it is another example of a piece in Lane's repertoire which has yet to be performed. In 1978, Lane also wrote *Lullaby* and *Windy Nights* in 1979 for soprano and piano, which were dedicated to Lois Winter, retired professor of voice at Mannes College of Music in New York, New York.³⁸⁴

Later in 1979 Lane composed his *Sonata No. 2* for violin and piano for Eugene Weintraub, violinist and music publisher who organized concerts in America for Russian composers.³⁸⁵ In 1980 Weintraub published Lane's transcription of Robert Kurka's *Polka* (from his opera *The Good Soldier Schweik*), a piece for solo piano.³⁸⁶ Also in 1980, Lane composed his *Sonata No. 4* for flute and piano which was dedicated to David LaVorgna, concert flutist, and faculty member of Goucher College in the state of Maryland.³⁸⁷ Furthermore, in 1980 Lane composed his *Sonata No. 8* for solo piano and his *Sonata No. 10* in 1988 for concert pianist Marga Friedlander. Friedlander premiered both works at Carnegie Hall in 1981 and 1991 respectively.³⁸⁸

In 1981 Lane composed his *Sonata* for oboe and piano which was dedicated to Richard Foley, professor emeritus at William Paterson University in New Jersey.³⁸⁹ Also in 1981, Lane composed *A Song of Night*, a vocalise for soprano, clarinet and piano. The piece was dedicated

³⁸³ Heilweil and Dimitrakoulakos, "Richard Lane Research" (2015, August 6).

³⁸⁴ Lullaby evokes a pensive and ethereal atmosphere reminiscent to *Bachianas Brasileiras No. 5* by Heitor Villa-Lobos, whereas *Windy Nights* is a frolicking and expressive 6/8 gallop.

³⁸⁵ In the early 1940's Weintraub worked with Toscanini, Horowitz and others to arrange the first American performances of works by Prokofiev, Kabalevsky, Khachaturian and others. He was instrumental in arranging the premiere of Shostakovich's Seventh Symphony, using a microfilm of the score that had been smuggled out of the war-torn Soviet Union. The Russian-born Mr. Weintraub studied violin and conducting at the Juilliard School and performed with several orchestras before moving into music publishing. From 1944 to 1950 he was in charge of Soviet music for Leeds Publishing. He left Leeds to establish his own concern, Weintraub Music Company, which specialized in the works of such American composers as George Antheil and Virgil Thomson (*The New York Times*, November 24, 1992).

³⁸⁶ Kurka and Lane, "Polka from the Opera the Good Soldier Schweik" (1980).

³⁸⁷ LaVorgna, "Music Faculty" (2015).

³⁸⁸ Hudson and Dimitrakoulakos, "Carnegie Hall Archives: Carnegie Hall Work Performance History" (2014, September 3).

³⁸⁹ William Paterson University, "Retired Faculty Association" (2015).

to Marilyn Brustadt, but it was composed for Brustadt, Stanley Drucker, and Isadore Freeman.³⁹⁰ In 1983, Lane composed *Introduction and Allegro*, for former New York Philharmonic principal English horn player, Tom Stacy. Stacy was also an Eastman alumnus friend of Lane. The work has subsequently been recorded by Carolyn Hove, principal English horn player of the Los Angeles Philharmonic.³⁹¹ In *Introduction and Allegro*, Lane demonstrates a synergy of melancholic melodies over mysterious sounding, chromatic harmonies.

In 1984 Lane composed *Jigsaw* for trombone solo and saxophone quartet. The piece was dedicated to trombone soloist Jim Pugh and the American Saxophone Quartet, of which George Marge was also a member, along with principal saxophonist of the New York Philharmonic, Albert Regni, and all three were Eastman friends of Lane.³⁹² Jack Kripl and Bob Mintzer were the other members of the quartet. In *Jigsaw*, Lane brought out the jazz skills of Pugh with an upbeat swing section, reminiscent of 1940s jazz, which is contrasted by a slower, more lyrical section.³⁹³ There is an extended cadenza which also has a slight rhythmical reference to Dave Brubeck's *Blue Rondo à la Turk*.³⁹⁴ "The piece was premiered at the New York Brass Convention in 1984 and the group subsequently performed the piece at a number of recitals with Jim Pugh around that time."³⁹⁵

In 1985 Lane composed *Suite* for the Bonenberger-LeBlanc Guitar Duo. This piece was commissioned by Lane's long-time friend and musical collaborator, Michael Lund. Lund asked Lane to compose a piece with a melody based upon Sevillana dance music found in Jules Massenet's opera *Don César de Bazan*, which has semi-flamenco musical characteristics. The piece was premiered at the Lambs Club in New York City, with the commissioner and composer both in attendance.³⁹⁶ Also in 1985, Lane composed his first of four pieces over a nine-year period

³⁹⁰ Brustadt was a leading soprano for the Metropolitan Opera, Drucker was the principal clarinetist for the New York Philharmonic, and Freeman was a freelance concert pianist who was also Lane's private teacher as previously discussed.

³⁹¹ More information can be found at <http://www.thomasstacy.com> and <http://www.carolynhovemusic.com>; Hove, *Eclecticism* (2011).

³⁹² Jim Pugh, trombonist, composer, and educator is one of the most sought after classical and jazz freelance trombonists, having performed more than four thousand recordings sessions for film scores, records and television/radio. Pugh also played with the Woody Herman and Chick Corea bands and he is a founding member of the Graham Ashton Brass Ensemble. As a composer, Pugh has had his *Concerto for Trombone*, premiered by Joe Alessi and the New York Philharmonic with Leonard Slatkin conducting. Pugh rounds out his time teaching, as Professor of Trombone at Purchase College-Conservatory in New York; Dimitrakoulakos, "Richard Lane (1933-2004), Part II" (2010, April).

³⁹³ Ibid.

³⁹⁴ Ibid.

³⁹⁵ More information can be found at <http://jimpugh.net> and <http://sonsofsound.com/artist/american-saxophone-quartet>; Regni and Mathez, "Richard Lane 1984-1985" (2006, July 6).

³⁹⁶ Lund and Dimitrakoulakos, "Richard Lane Research" (2015, August 4).

for flutist Patricia Lazzara.³⁹⁷ Those pieces are *Song* (1985), *Sonata No. 6* (1989), *Suite* (1994), and *From Olden Times* (1994). Lazzara gave the world premieres for both *Sonata No. 6* and *Suite* at Carnegie Hall in 1995 and 1996, respectively.³⁹⁸

In 1986 Lane wrote *Elite Suite*, a string quartet which was dedicated to his friend Janina Robinson, a violinist who graduated from the Eastman School of Music in 1936 and lived near Lane in New Jersey.³⁹⁹ *Elite Suite* is characterized by a rustic and innocent sounding introduction, followed by an exuberant waltz, a broad and sensitive slow movement, and a rollicking presto to finish the piece. Also in 1986, Lane composed *Trio* for violin, French horn, and piano, which was dedicated to Elaine Sutin-Teicher (violin), Susan Teicher (piano), and Kazimierz Machala (French horn). Linda Fischer (violinist), a friend of Lane's and former member of the Pittsburgh Symphony, shared this work with her colleagues Robert Lauer (French horn, also member of the Pittsburgh Symphony) and Sonomi Sakai (piano). They subsequently performed this piece in 2002.⁴⁰⁰ According to Lauer,

Lane's *Trio* was programed alongside Brahms' *Trio in E-flat major* with the same instrumentation as the performers felt Lane's music matched well against Brahms and would make a nice addition to the program as his music was very approachable from a performance and audience standpoint.⁴⁰¹

For programming purposes, Lauer's comment demonstrates the suitability of Lane's music alongside that of Brahms, or perhaps other Romantic composers. This is yet another example of Lane writing in a musical style from a previous time period. While Lane proved to be versatile in composing across various styles, this particular trio shows some of Lane's Romantic tendencies.

In 1987 Lane composed *Dialogue* for flute and piano for his friends Erich and Erna Laury.⁴⁰² Music publisher Jean-Pierre Mathez stated that:

Dialogue is a recital piece in which elegant melodic and harmonic materials are well balanced between the instruments, and highlighted by smart rhythmical movements. As is

³⁹⁷ More information on Lazzara can be found at <http://www.patricialazzaraflutist.com>.

³⁹⁸ Hudson and Dimitrakoulakos, "Carnegie Hall Archive Request" (2014, September 2).

³⁹⁹ After graduating from Eastman, Robinson soloed with the Juilliard Orchestra and performed at the United States Military Academy in West Point, New York. During World War II, she entertained troops at various camps. Robinson continued her performance career, playing with the Metropolitan Opera (New York), the Quebec Symphony (Canada) and also served as concertmaster of the Adelphi Orchestra, Bergen Philharmonic, Teaneck Symphony and Valley Opera Orchestra, all four of which are in New Jersey (UMH Spectrum, 2013; Dackow, 2015).

⁴⁰⁰ Lauer and Dimitrakoulakos, "Richard Lane" (2015, October 18).

⁴⁰¹ Ibid.

⁴⁰² The Laury couple were two prominent psychiatrists whose avocation was music performance at a high artistic level.

the case with most of his numerous short pieces, Lane spontaneously wrote for his friends or students, and this three minute long "Dialogue" is an enchanting little masterful work.⁴⁰³

Mathez's comment provides further evidence of Lane's ability to write quality music of artistic merit, not just for professionals, but also for amateur musicians.⁴⁰⁴ In particular, Mathez discusses Lane's conscious compositional technique of creating a sense of musical equality between instruments, giving importance to the piano part in this case, and not just subjugating it to a mere accompaniment role. A year later in 1988, at the request of Elaine Sutin, Lane composed two other versions of *Dialogue*, one for flute, viola, and cello, and one for flute, violin, and viola. Even though the original version was for just two instruments, due not only to the harmonic, but also the melodic aspects of the piano part of the original version, Lane was able to make various arrangements.

In 1988 Lane composed *Nocturne* for alto saxophone and piano, which was dedicated to Austrian concert saxophonist, Otto Klingenschmid. Klingenschmid stated:

This nocturne offers a lyrical and expressive song of elegant intensity to the saxophone voice while the piano accompaniment is subtle, yet provides a rich level of harmonic structures that underlie the dynamic impetus. In agreement with Lane, I wrote a version with string orchestra accompaniment.⁴⁰⁵

Klingenschmid's comments further solidify Mathez's comments about *Dialogue* (1987) and also demonstrate the vocally-conceived nature of Lane's melodic construction, even when writing for instrumental parts.⁴⁰⁶ *Nocturne* provides another example of Lane's substantial use of the piano in terms of both melodic and harmonic elements. Lane's piano writing is often thick and orchestral-oriented, which lends itself to being arranged for other instruments, as was the case with *Dialogue* (1987). Later in 1995, Lane composed another piece for Klingenschmid, and Silvio Wyler, *Quasimodal Suite*, for two saxophones.

In 1990 Lane wrote *Suite*, a six movement woodwind quintet for the Cape Cod Chamber Ensemble. As a result of hearing this piece, two of Lane's close friends, Lucinda Fischer and Richard Schwartz asked Lane to "take a closer look at the relationship between the musical characters of the oboe and French horn outside their woodwind quintet setting."⁴⁰⁷ Hence, Lane

⁴⁰³ Mathez, "Program Note" (2006).

⁴⁰⁴ Mathez's comment echoes the words of Rosenblum who also described Lane's "elegant writing and blending of instruments for outstanding sound combinations" (Rosenblum, "Program Note" In *Trio No. 1 for Clarinet, Viola and Piano by Richard Lane*, 2006).

⁴⁰⁵ Klingenschmid, "Program Note" (2006).

⁴⁰⁶ Mathez, "Program Note" (2006).

⁴⁰⁷ Richard Schwartz, *Concert Bulletin* (1991).

composed *Suite* for oboe, French horn, and strings to highlight the contrasting and complementary idiomatic aspects of the two solo instruments. The piece was dedicated to Fischer and Schwartz who performed the world premiere on March 17, 1991 in Philadelphia, USA, with the Concerto Soloists Chamber Orchestra of Philadelphia which was conducted by Maestro Max Rudolf (1902-1995).⁴⁰⁸ This six movement piece is a classic example of Lane integrating various styles together, such as contrapuntal aspects of the Baroque period to a Viennese waltz, and the Italian Tarantella dance, alongside Lane's own twentieth century style. Also in 1991, Lane composed *Theme and Variations*, for French horn and piano, which was commissioned by David Wetherill and dedicated to his wife Adeline Tomasone.⁴⁰⁹ Tomasone stated:

The title and text of the theme is pivotal: the theme is "Sweet Adeline," an old song, but not a folk song, very romantic, but very passé in its language, frequently sung by "barbershop quartets." It is also often sung by someone doing a parody of a drunken man singing. Because of all these reasons, the song is always quoted in a slightly facetious manner; hence, the "toujours avec une expression grave" [always with a serious expression] handwritten in French at the beginning of the piece by Richard Lane and completed with the drawing of a comic man's face.⁴¹⁰

While Tomasone's program note demonstrates Lane's versatility of taking a theme originally utilized for a barbershop quartet of male singers, and developing that theme for French horn and piano, her comment provides further insight into Lane's light-hearted, witty and subtle comedic nature. The previously mentioned *AR Fur Goldylocks & The Three Bars* from 1961 is another example of Lane's humor being depicted in his music.

In 1993 Lane composed *Winter* for soprano Anne Marie Church.⁴¹¹ A decade later in 2003, a year before his death, Lane also wrote *Song of Solomon* for Church.⁴¹² There were never any public performances of these songs, but Church did perform Lane's *Affirmation* at Carnegie Hall in 2000.⁴¹³ Interestingly, on this same program, Church performed Joe Turrin's *Twelve Haiku Songs*, which is an example of teacher (Lane) and student (Turrin) works on the same program at Carnegie Hall.⁴¹⁴

⁴⁰⁸ More information can be found at <http://chamberorchestra.org>.

⁴⁰⁹ David Wetherill was co-principal French horn of the Philadelphia Orchestra and before that, solo French horn of the Boulez' Ensemble Intercontemporain in Paris, and before that, principal French horn of La Scala in Milan. Tomasone is a concert flutist and professor at Temple University in Philadelphia, Pennsylvania.

⁴¹⁰ Tomasone and Dimitrakoulakos, "Richard Lane" (2006, June 27).

⁴¹¹ *Winter* evokes a sombre, whispery and misty quality with a quasi-recitative to end the song.

⁴¹² *Song of Solomon* is highly chromatic with a thick-textured piano accompaniment which supports a predominate quasi-recitative (similar to the ending of *Winter*) melodic line.

⁴¹³ Hudson and Dimitrakoulakos, "Carnegie Hall Archive Request" (2014, September 2).

⁴¹⁴ Ibid.

In summary, key points highlighting Lane's professional and semi-professional music include, but are not limited to:

- 1) Lane's music for the professional level encompasses solo, chamber, and large ensemble pieces, ranging across the vocal-choral, string, and wind instrumentations. Lane not only composed professional level "classical" music for members of first-tier ensembles such as the NBC Symphony Orchestra, New York Philharmonic, Metropolitan Opera, Philadelphia Orchestra, and the Pittsburgh Symphony, he also wrote pieces across various genres, including jazz, blues, folk and pop music for musicians such as Bucky Pizzarelli and Michael Lund.
- 2) Lane composed pieces for professors at leading performing arts institutions in the USA and Europe and his music was heard at top performing venues such as Carnegie Hall (NY) and Lincoln Center (NY), as well as at international conferences and performances in Europe, Russia, Africa, Australia, and Mexico.
- 3) Some of Lane's professional music has been compared to Johann Sebastian Bach, Carl Philipp Emanuel Bach, Felix Mendelssohn, Claude Debussy, Maurice Ravel, George Gershwin, Randall Thompson, Dave Brubeck, Peter Menin, and Ronald Lo Presti, further demonstrating Lane's extensive, adaptable, and eclectic compositional palette.
- 4) While Lane composed many pieces at the professional level, it is important to realize that he composed pieces across the beginner to advanced spectrums, and across educational, community and professional/semi-professional levels.

Final Resting Place (Cape Cod)

Though Lane was a native of Paterson, New Jersey, he spent his summers on Cape Cod, in Wellfleet, Massachusetts. While he obviously composed throughout the year, Lane always looked forward to the summer on the Cape, where he knew he would have the time to dedicate himself to composing, and to have the opportunity to perform, especially his own works at various community-based and festival concerts. In the summer of 2004, Lane suffered a stroke and he was quickly transferred to a hospital in Newark, New Jersey, not far from Paterson, where he ultimately passed away. However, it is in Wellfleet, Cape Cod, that Lane penned his last set of works. Below is a summary of his time on the Cape.

In 1986 Lane met Joan Stevens, a soprano from Cape Cod, with whom he formed a close relationship until his death. Joan played a pivotal role in organizing community concerts featuring Lane's works. They also collaborated in many concert programs, with Lane accompanying Stevens. She was also the recipient of eight works dedicated to her by Lane, all of which are for soprano/alto and piano: *Heart! We Will Forget Him!* (1986), *Affirmation* (1986), *Love's Compass Rose* (1989), *The Moon* (1991), *God Speaks To Me* (1995), *Untitled-It's All I Have* (1998), *The Season* (2003), and *When Autumn Comes* (2004). In particular, *Love's Compass Rose* is a complex operatic-style duet for soprano and alto with soaring melodic lines with a thick chromatic accompaniment.

Canzona, a serene work for cello and piano was not written for Stevens, but it was a piece which she was very knowledgeable about and she stated:

For more than twenty-five years Lane spent summers on Cape Cod. During most of those years he stayed in a studio on the estate of Master Cellist Bernard Greenhouse, which had a view of Cape Cod Bay.⁴¹⁵ Lane wrote this *Canzona* in 1987, in homage to and out of a profound sense of respect for Mr. Greenhouse. I remember when Richard was writing the piece for "Bernie." Richard was a very modest, self-effacing man, in awe of Bernie, and nervous about writing something for such a famous performer. All of us who knew Richard remember that if you asked him how he felt while attending a performance of one of his own works, he always said "I have the vapors." Which meant, of course, that he was very nervous.⁴¹⁶

Stevens' comments give a profound inside view of Lane as a person. By 1987, Lane had written effectively for many well-known musicians. This is proven by the fact that artists of repute asked Lane to write more pieces for them. Thus, one would assume that Lane would have a certain level of confidence in his ability as a professional composer. Clearly Lane's compositional talent was equal to the performance talent of those professionals performing his pieces. However, it is interesting that Stevens' comments demonstrate not only Lane's humble nature, or stage fright from the composer's perspective, but perhaps an unfortunate deeper rooted feeling of low self-confidence.

Also in 1987 Lane composed *Suite* for The Wellfleet Whistling Oysters, a piece for two flutes, Bb clarinet, and bassoon. It is unknown to whom this piece was dedicated, but the name

⁴¹⁵ Bernard Greenhouse studied with Felix Salmond at The Juilliard School and later two years in Europe with Pablo Casals. He taught at the New England Conservatory and Rutgers University and was one of the founding members of the famous Beaux Arts Trio with violinist Daniel Guilet (concertmaster of the NBC symphony with Toscanini) and pianist Menahem Pressler.

⁴¹⁶ Stevens and Mathez, "Richard Lane-Bernard Greenhouse." (2006, July 18).

of the group makes reference to the oysters for which Wellfleet is famous.⁴¹⁷ Through Stevens, Lane was also introduced to Cape Cod pianist and vocal coach Art McManus, who collaborated with Stevens for many concerts. Lane dedicated *Dicembre* (2003) for two pianos and *Seascape: A Work of Art* (2003) for solo piano to McManus.⁴¹⁸ *Seascape: A Work of Art*, a tranquil portrayal of the Cape Cod Bay, is another example from Lane's oeuvre which contains jazzy-lounge elements.

In 1992 Lane also became friends with saxophonist Bruce Abbott on the Cape and wrote *Quartet* for saxophones for Abbott and the Rhode Island Saxophone Quartet. With upbeat rhythmical outer movements, this piece contains a second movement waltz, followed by a fugue inspired third movement, and a sorrowful fourth movement lament.⁴¹⁹ Also in 1992, Lane composed *A Wellfleet Song*, which was a piece for the Beers family, written for two violins, cello, and piano. In 1998, Lane composed *Cape Cod Reflections* for Henry and Lucy Ingram and David Gallagher (previously mentioned). Finally, in 2003 the Chatham Music Club, from Chatham, Massachusetts (also on Cape Cod) created a non-commercial compact disc, entitled *The Cape Cod Composers*, which is a collection of live performances from the club's performance on June 8 of that year.⁴²⁰ Both Stevens and McManus performed the works by Lane contained on this compact disc, along with soprano H el ene Guilet and saxophonist Bruce Abbott.⁴²¹ The works include three movements from Lane's *Suite* for saxophone and piano, and songs *Moonlight No. 3* (1996) *Wisdom* (2000), *Love's Compass Rose* (1989), and *Affirmation* (1986).⁴²²

Fittingly, Lane utilized text from one of his favorite poets, Marcia Sloat, for the song *Affirmation*. In total, Lane used Sloat's poems for ten songs, but the text from *Affirmation* describes

⁴¹⁷ There is an annual Wellfleet Oyster Festival and more information can be found at www.wellfleetoysterfest.org.

⁴¹⁸ The second pianist Lane may have had in mind for *Dicembre* is unknown, but it may have been himself.

⁴¹⁹ In a customary four movement work, the second movement is often the slow movement. It is interesting to note that in this piece, the slow lament is movement four. Considering that Lane also composed a lament movement in his *Suite* for alto saxophone in 1959, it seems that Lane felt the saxophone had a fitting timbre for mournful music. *Quartet* is also another example from Lane's oeuvre which illustrates the Baroque influence of the fugue.

⁴²⁰ This compact disc contains works of Theodore C. Frazeur, Olive Cahoon, Noel Tipton, Julianna Winchell, Richard Winchell, Ann MacDonald Diers, and of course, Richard Lane; The Chatham Music Club, "*The Cape Cod Composers*" (2003).

⁴²¹ H el ene Guilet was a former soloist at the New York City Opera and New York City Center Gilbert and Sullivan Company, as well as professor at the American Musical and Dramatic Academy and the Academy of Performing Arts (Guilet, 2016). Guilet's father, Daniel Guilet was also the founding member of the Beau Arts Trio with Menahem Pressler and Bernard Greenhouse (Sexton, 2010). More information on Abbott and the Rhode Island Saxophone Quartet can be found at <http://www.bruceabbottmusic.com/rhode-island-saxophone-quartet.html>.

⁴²² The Chatham Music Club, "*The Cape Cod Composers*" (2003).

the “Weltanschauung” by which Lane lived and composed to bring new music into this world. Due to the death of Lane’s sister at an early age, he may have distanced himself from religion, but he was a deeply spiritual person. Composing and making music in general helped align Lane’s life, and his spiritual existence. Lane’s music, for all of its various formations of styles and genres influenced from different centuries, has a sense of timelessness which exceeds the boundaries of the physical world and time limitations. The concepts discussed in Sloat’s text perhaps connected very well to Lane. It is therefore important to safeguard Lane’s music as active repertoire to be considered by musicians because it has the ability to create a deep human connection and cultural cultivation for both performers and audiences involved in experiencing his music.

In conclusion, Lane was very much a servant to music. Music was a personal, existential expression for Lane to personally communicate with loved ones, friends, and even people who he did not know very well, but inspired him to compose. Through his passion for music, Lane hoped his music, characterized by stylistic diversity, could foster love, understanding, and an open dialogue.

Affirmation

So long as I have voice, I still have songs to sing.
 So long as I have choice, I've music still to bring.
 So long as I can sing, I still have love to give.
 So long as songs take wing, so long I want to live,
 But when my voice falls still, be this my soul's refrain,
 God grant it be thy will to let me sing again,
 To let me sing again.⁴²³

In summary, key points highlighting Lane's final resting place (Cape Cod) include, but are not limited to:

- 1) Cape Cod was Lane's summer refuge, a place where he found peace and quiet, away from the busy city life and found time to dedicate to composing.
- 2) Despite composing for over thirty years for a variety of professional musicians and ensembles, when Lane composed *Canzona* in 1987 for Bernard Greenhouse of the Beaux Arts Trio, Lane still demonstrated a lack of confidence in his compositional abilities.
- 3) The text of *Affirmation* epitomizes Lane as a composer and as a human being, and directly links the evidence provided to support the primary research contribution of this study regarding the extent to which Lane developed stylistically as an adaptable and eclectic composer: "So long as I have voice, I still have songs to sing. So long as I have choice, I've music to bring."⁴²⁴ Not being tied to an institution or thoughtful of marketing his music, Lane was free to compose his "voice," his music, however he wanted, staying true to himself while being mindful of the people and ensembles he was composing for, being ever flexible as needed, and fusing all of his inspirations and influences into his own "voice."

To recapitulate, Lane's biography supports the secondary research contribution of this study, which is to better contextualize the stylistic analysis of Chapter 3. As a result, a holistic

⁴²³ Sloat, "Affirmation" (1986).

⁴²⁴ Ibid.

understanding of Lane as a person and a composer can be considered. The biography was organized through both a semi-chronological structure and a thematic-based approach to contextualize the following themes in Lane's life: his childhood and early music training, his Eastman years and connections, the viola and the impact of his time in the Army, his participation in the Young Composers Project (YCP): 1959-1961, his time post-YCP, his educational music, his community Music, his professional and semi-professional music, and his final resting place in Cape Cod, Massachusetts.

To sum up Lane's life, he started playing the piano at age seven, and was self-taught until age eleven, when he began private lessons with Isadore Freeman, who was an active chamber musician with members of the New York Philharmonic. Lane received a strong pedagogical pedigree, evidenced by his eventual full scholarship for a double degree in performance and composition at the prestigious Eastman School of Music.

Highlights of Lane's time at Eastman include him studying with Louis Mennini and Howard Hanson, two well-respected American composers and pedagogues. Lane also received well-reviewed performances of his *Four Songs* for mezzo-soprano and orchestra for which he was awarded both recording and publishing contracts, with the mainstream labels Carl Fischer and Mercury. This recording was one of top selling "classical" records of the 1950s.

After Eastman, Lane was drafted into the U.S. Army as a musician, performing with the U.S. 6th Army Band in El Presidio, California, where he met violist Myron Rosenblum, who encouraged Lane to compose for the viola. Lane ended up writing twenty-four viola pieces. Some of these pieces were premiered at Carnegie Hall (New York) and at international viola congresses in North America and Europe. Lane also had commissions by high profile ensembles such as the NY Viola Society and the American Viola Society and famous soloists such as Emanuel Vardi (Principal Violist under Toscanini in the NBC Symphony Orchestra) and Scott Slapin (Vardi's protégé). Overall, Lane's viola music encompasses aspects of Renaissance, Baroque, Classical, Romantic and 20th-century idioms.

Focal points of Lane's time in the YCP include the fact that he wrote seventy-four pieces during this two-year period, the most productive of his lifetime. Lane also gained experience and discovered his joy of teaching during the YCP. Furthermore, Lane participated in the formation of an important regional orchestra, the Lexington Philharmonic. As a result, he was given the key to the city and honored with the title, Colonel of Kentucky. After the YCP, Lane returned to his native

home in Paterson, New Jersey, where he spent the rest of his life, composing, performing, accompanying various ensembles, and privately teaching piano and composition.

Continuing with the goals of the YCP, Lane's educational music is emphasized by his piano literature, which spans across all levels of primary-tertiary education with comparisons made to Chopin and Schumann, particularly for his piece *Duet for David*. Lane's *Westminster Bridge* for soprano and orchestra at the secondary level was also compared to Delius and Strauss. Lane's chamber string piece *Simple Joys* was dedicated to Kathy Hanse, a Suzuki method pedagogue. Further, Lane's wind band piece *Tribute* was inspired by J.S. Bach's *Prelude and Fugue in G Major*, while incorporating swing and other jazz influences. And finally, Lane was awarded by the International Concert Alliance for his "extraordinary dedication and achievement in the field of piano teaching."

Lane's community music features repertoire for the Ridgewood's Orpheus Chorus, Chorale, and Concert Band. Lane also won the State Song Competition for New Jersey's Tercentenary. Moreover, comparisons to Schubert along with Edward MacDowell and a connection to Puccini were provided in regard to his community music, particularly for his *Kaleidoscope Overture* for orchestra and *Suite* for wind band.

High points of Lane's professional level music include commissions by the Adelphi Orchestra, the Philadelphia Chamber Orchestra, and members of the New York Philharmonic, Metropolitan Opera, and Pittsburgh Symphony. Additional performances of Lane's works at Carnegie Hall and other high-profile venues were documented and wide-ranging influences of folk music, jazz, blues, pop music, the Viennese waltz, the Italian Tarantella, and the Spanish flamenco were demonstrated. Musical comparisons to CPE Bach, Mendelssohn, Debussy, Villa-Lobos, Howard Hanson, Gershwin, and Dave Brubeck, among others were also provided.

Cape Cod was Lane's summer refuge, where he dedicated time to composing. The text of his song *Affirmation* epitomises Lane as a composer and "speaks" directly to the evidence provided to support the primary research contribution regarding the extent to which Lane developed stylistically as a composer: "So long as I have voice, I still have songs to sing. So long as I have choice, I've music to bring."⁴²⁵ Not being tied to an institution or thoughtful of marketing his music, Lane was free to compose his "voice", his music, however he wanted, staying true to

⁴²⁵ Ibid.

himself while being mindful of the people and groups he was composing for, being ever adaptable and eclectic as needed, fusing all of his influences into his own “voice.”

Overall, Lane’s biography demonstrates that his compositional output was influenced by a combination of factors. First, Lane composed the majority of his works based upon requests and commissions he received from either friends or professional colleagues. Second, in some cases Lane composed and dedicated pieces to people simply out of sheer inspiration. Lane’s personal relationships and professional network covered a variety of musicians with different backgrounds, and Lane’s music reflects this diversity. Within the solo genre, including vocal solos, Lane composed for most of the Western “classical” instruments, including, but not limited to: flute, alto flute, recorder, alto recorder, oboe, English horn, clarinet, alto saxophone, tenor saxophone, bassoon, French horn, trumpet, trombone, euphonium, harp, piano, harpsichord, organ, guitar, violin, viola, viola d’amore, and cello. Lane further composed for various chamber ensembles and large ensemble settings such as choirs, orchestras and wind bands as a result of his personal and professional connections. Lane’s biography exemplifies his adaptable and eclectic approach to composing music, with pieces ranging from Renaissance to twentieth century influences, across a variety of “classical” to jazz and popular-oriented works.

CHAPTER 3: STYLE ANALYSIS AND COMPARISON

Outline

The primary research contribution of this study focused on discovering the extent to which Lane developed his stylistic features as an adaptable and eclectic composer. In order to thoroughly examine the development of the composer's stylistic features in a holistic manner over the course of his career, an early and late piece of each genre (choral, chamber ensemble, string orchestra, and wind band), across secondary, community and professional levels were selected for analysis.⁴²⁶

Genre	Early Piece	Late Piece
Choral	<i>Hymn to the Night</i> (1960)	<i>Vocalise</i> (1995)
Chamber	<i>Elegy</i> (1960)	<i>Recompense</i> (1994)
String Orchestra	<i>Passacaglia</i> (1960)	<i>Elegy for Jules</i> (2001)
Wind Band	<i>Scherzo</i> (1960)	<i>Rondo</i> (1994)

The structure of the analysis focuses around five musical elements: sound, harmony, melody, rhythm, and growth.⁴²⁷ Each musical element has a comparative summary and a final conclusion of all elements occurs at the end of each set of pieces.⁴²⁸

⁴²⁶ For more information, please refer to the Methodology: Selection of Pieces portion of Chapter 1.

⁴²⁷ For more information, please refer to the Methodology: Style Analysis portion of Chapter 1.

⁴²⁸ Overall style analysis findings are discussed in Chapter 4.

Choral Music: *A Hymn To The Night* (1960) and *Vocalise* (1995)

Overview

The ensuing analysis of *A Hymn To The Night* and *Vocalise* will illustrate the following findings:

- 1) Lane utilized thick sonic textures with a full dynamic range, although softer dynamics prevail which help highlight louder climactic moments. Lane also applied dynamics as a way to indicate phrase structures.
- 2) Lane utilized a variety of shifting tonal centers with a combination of triadic and more extended harmonies, which demonstrate both traditional and jazz-oriented influences, as well as Lane's overall adaptability and eclecticism.
- 3) Lane utilized both diatonic and chromatic melodies with balanced arch-shaped contours characterized by stepwise through larger leap movements.
- 4) Lane utilized a minimal amount of mixed meter, moving from straightforward to more syncopated rhythms, including polyrhythms.
- 5) Lane's use of growth is characterized by traditional, yet modified usage of theme and variations and ternary forms.
- 6) For contextualization purposes, *A Hymn To The Night* and *Vocalise* can be respectively compared to *Frostiana-Seven Country Songs* (1959) and *The Lord is My Shepherd* (1966), choral works of American composer Randall Thompson (1899-1984).

Background

A Hymn To The Night is an a cappella song based upon a poem from 1839 with the same title by Henry Wadsworth Longfellow (1807-1882). Lane completed this song in September 1960, during his Young Composers Project (YCP) residency in the Lexington, Kentucky School District. The song was dedicated to the Dunbar High School Choir (Lexington, KY) who premiered the work later in 1960, although no recording was made of that performance.⁴²⁹ However, *A Hymn To The Night* was subsequently performed by the choir at the Henry Clay High School, where Lane spent most of his time while in Lexington. Two recordings were made with this choir under the direction of Flaxie Green from 1960, and also one from 1961 with the same group and conductor, where the song was performed at the Music Educators National Conference (MENC) Southern

⁴²⁹ Contemporary Music Project Archives, Richard Lane File (2014).

Conference, which highlighted works from composers in the YCP.⁴³⁰ Despite being one of the YCP pieces by Lane which was published, no other known performances of this song have ever been officially documented.⁴³¹

A Hymn To The Night, which lasts for approximately 3'45", is a single movement work scored for soprano, alto, tenor, and bass (SATB), with a piano part provided for rehearsal usage only.⁴³² *A Hymn To The Night* is rooted in traditional four-part chorale writing and Lane's piece can be described as tonally-influenced. Lane's style of writing in 1960 came at a time when other composers were experimenting with electronics within the realm of "classical music," such as Karlheinz Stockhausen (1928-2007): *Kontakte*, for piano, percussion and electronic sounds, or electronic sounds alone, or Luciano Berio (1925-2003): *Circles* for female voice (electronically manipulated), harp and two percussionists. During the 1960s, many composers were looking for innovative ways to compose music. *A Hymn To The Night* clearly reflects Lane's desire to develop his own individual and modern characteristics as a composer within the framework of expanding upon the traditions already set forth in four-part chorale compositions by composers of the Baroque, Classical and Romantic eras.

Programmatic in nature, Lane attempted to express musically the ideas in Longfellow's poem. No documentation exists on what inspired Lane to use Longfellow's text. It is most likely simply due to the fact that Lane liked Longfellow's poem.⁴³³ The text for Longfellow's poem is:

*I heard the trailing garments of the Night
Sweep through her marble halls!
I saw her sable skirts all fringed with light
From the celestial walls!*

*I felt her presence, by its spell of might,
Stoop o'er me from above;
The calm, majestic presence of the Night,
As of the one I love.*

⁴³⁰ Ibid.

⁴³¹ Jung, "ASCAP Domestic and International Performance Histories for Richard Lane" (2014, September 12).

⁴³² Lane also made a second version for TTBB in 1960.

⁴³³ Borden and Dimitrakoulakos, "Richard Lane" (2015, October 27). This is a speculation based on the fact that Lane's friend, David Borden, remembered Lane reading much poetry, always trying to find text for his songs.

*I heard the sounds of sorrow and delight,
The manifold, soft chimes,
That fill the haunted chambers of the Night,
Like some old poet's rhymes.*

From the cool cisterns of the midnight air
My spirit drank repose;
The fountain of perpetual peace flows there,
From those deep cisterns flows.

*O holy Night! from thee I learn to bear
What man has borne before!
Thou lay'st thy finger on the lips of Care,
And they complain no more.*

Peace! Peace! Orestes-like I breathe this prayer!
Descend with broad-winged flight,
The welcome, the thrice-prayed for, the most fair,
The best-beloved Night!⁴³⁴

To summarize, Longfellow's poem revolves around the calming and beautiful nature of the night by using personification and metaphor techniques. Night is not just about darkness and negativity. Longfellow compares the night to a female lover, and provides the night human qualities by dressing it with "garments and skirts." The main motif of the poem reflects the duality that night can present. In this poem, Longfellow addresses the possibility for one to experience peace and happiness with the serenity of the night.

The following examples demonstrate how Lane was influenced by the text to incorporate the technique of word painting in his composition. In measures 21-22, there is a descending line in the soprano part which then ascends by leap to the word "night" while there is a "*sempre diminuendo*" at the same time. This melodic movement demonstrates the double meaning of dark and light for the night.

⁴³⁴ Henry Wadsworth Longfellow "Hymn To The Night" (1839). The italicized parts are the sections of the poem which Lane used as lyrics.

21 *sempre dim.* 22

Soprano

pres - ence of the night

In measures 34-35, both the soprano and alto parts have descending lines on “sorrow and delight” while the tenor and bass parts have contrary motion and ascend through “sorrow and delight.” This is another example which highlights the musical dichotomy of the text.

34 *molto dim.* 35

SOPRANO

sor - row and de - light, The

ALTO

sor - row and de - light, The

TENOR

sor - row and de - light, The

BASS

sor - row and de - light, The

As in measure 22, there is another leap of a perfect fourth ($C\#^5-F\#^5$) moving into measure 40 in the soprano part on the word “night.” This example highlights the reverse word painting due to the paradoxical meaning of the word “night” in the poem by Longfellow. The word “night” not only refers to the darkness of night, but also to its tranquility, and this coincides with a crescendo which leads up to the second climax of the song.

39 *ff* 40

Soprano

cham - bers of the night,

The word “care” in measures 52-54 plays a significant role. This word accounts for 3.5 beats, the most in the song compared to all other words. Within the context of “Thou Lay’st Thy Finger On The Lips Of Care, And They Complain No More” the narrator of the poem comes to terms with himself and Lane demonstrates the importance of the word “care” by having all parts remain on one note for 3.5 beats before the narrator finds peace with “complaining no more.”

52 53 54 *pp*

SOPRANO
lips of care - - - - And they com -

ALTO
lips of care - - - - And the com -

TENOR
lips of care - - - - And they com -

BASS
lips of care - - - - And they com -

In comparison, Lane's *Vocalise* (1995) is inherently without text, and therefore a work of absolute music. Lasting for 4'30" and scored for SSAA female choir, *Vocalise* was written for the Ridgewood Chorale (New Jersey) under the direction of Marjorie Vandervoort. *Vocalise* is based on the second movement of Lane's *Trio* (1993) for viola, cello, and piano. It was written for Ron Levy and the Manchester Chamber Ensemble (Vermont) who subsequently recorded the piece in 1994 and re-released it in 2000.⁴³⁵

The analysis below will trace the development of Lane's choral writing for a four-part texture (SATB and SSAA) from an early piece for the secondary level and a later chamber piece for a professional level, which was re-orchestrated for a community level vocal ensemble.

Sound

A Hymn To The Night is a single movement song for an a cappella (SATB) choir and there are no changes in sonic forces. All voices sing predominantly together and there is no degree of contrast between high, medium, and low voice parts. As a result, the SATB texture and fabric produced is constant, thick, and of a singular tone color, despite having four different voices. Hence, the song is neither top- nor bottom-heavy, and the typology is rather balanced. The overall range of this piece spans almost three octaves (G^2 - Gb^5) with each part averaging a range of a tenth. Similarly scored, *Vocalise* utilizes an SSAA female choir with piano accompaniment. However, the piano part not only provides accompaniment to the vocal parts, at times a very dense accompaniment, it also takes on melodic and soloistic attributes, interacting with the vocal

⁴³⁵ Manchester Chamber Players, *Trio for Viola, Cello, and Piano* by Richard Lane, Janus (1994); Manchester Chamber Players, *Trio for Viola, Cello, and Piano* by Richard Lane, Eroica Classical (2000).

parts. The overall range of *Vocalise*, including the piano, spans just over five octaves (Db¹-Eb⁶), while the vocal range spans just over two octaves (G³-A⁵). Each vocal part averages a range of a twelfth, slightly larger than that of *A Hymn To The Night*.

Dynamics play an integral role to the general sound of *A Hymn To The Night* and the overall dynamic contour utilized is *mp–ff–ppp*. While there is much dynamic contrast, the song overall has a soft dynamic level, with *mp* receiving the most treatment. There are no instances of terraced or blocked dynamics, as the dynamics change within each phrase. For example, a gradual crescendo from measures 28-33 helps intensify the first climax of *forte* that is reached in the middle of the song (m. 33). However, this climax does not last long. After only one-measure, a *molto diminuendo* occurs in measure 34. In measures 33-34, the singers must go from the climactic *forte* to a *pianissimo* to produce the *molto diminuendo* that is marked. The second and final climax of the song occurs shortly after, in measure 40. Here, a four-measure gradual crescendo to *fortissimo* is abruptly followed by a *subito piano*. These examples demonstrate Lane's approach to climaxes, where loud dynamics are short-lived and quickly contrasted with quieter dynamics.

In *Vocalise*, the overall dynamic contour is *pp–ff–pppp* and the dynamics play an integral role in outlining the structure of the piece. The A section is characterized by soft dynamics (*pp–mp*) and the B section is louder, with *mf–ff* dynamics. The return of A brings back softer dynamics, fading away to a *pppp*. Therefore, there is a balance of graduated soft and loud dynamics. Similar to *A Hymn To The Night*, but even more pronounced in *Vocalise*, Lane used three short preparatory climaxes in measures 31, 34 and 36, each swiftly followed by a decrescendo, only to be built back up again for the ultimate climax in measure 38 which only lasts for one measure, before the return of the softer A section. Lane's treatment of climaxes was very controlled, but as a result, the climaxes act as clear and effective structural points in the motion of the music at hand.

The use of dynamics also influences the shape of phrases (often antecedent-consequent and sub-antecedent-consequent) throughout both *A Hymn To The Night* and *Vocalise*. Each phrase, and indeed most sub-phrases, have changing dynamics with either crescendos or diminuendos, which often signify the ending articulations of a sub-phrase, or the beginning of a new phrase. The correlation between use of dynamics and phrase structure is demonstrated below.

Phrase 3 (mm. 33-42) of *A Hymn To The Night*

10 measures			
5 measures (antecedent)		5 measures (consequent)	
3 measures (sub-antecedent)	2 measures (sub-consequent)	3 measures (sub-antecedent)	2 measures (sub-consequent)
<i>f</i>	<i>decrescendo</i>	<i>pp</i>	<i>crescendo</i>
		<i>mp</i>	<i>crescendo</i>
		<i>ff</i>	<i>p</i>
		<i>crescendo</i>	<i>mp</i>

Phrase 1 (mm. 1-8) of *Vocalise*

8 measures			
4 measures (antecedent)		4 measures (consequent)	
2 measures (sub-antecedent)	2 measures (sub-consequent)	2 measures (sub-antecedent)	2 measures (sub-consequent)
<i>pp</i>	<i>crescendo</i>	<i>decrescendo</i>	<i>pp</i>
		<i>pp</i>	<i>crescendo</i>
		<i>decrescendo</i>	<i>pp</i>

In summary, Lane's use of sound in both *A Hymn To The Night* and *Vocalise* creates a thick and unified sonic texture where all voices are treated of equal importance. Lane's use of range encompasses an octave and a half, a wide but accessible range. A large spectrum of dynamics is also used, from *pppp-ff*, although the majority of the pieces are focused around softer dynamic levels, which help provide a greater significance to prepared climaxes when they do occur. Further, Lane's use of dynamics plays an integral role in delineating phrase structures, which provide a clear understanding of the music in motion.

Harmony

The harmonic colors of *A Hymn To The Night* include four different keys centers, two of which are major and two of which are minor (F, Db, F# minor, B minor). The key rhythm of this song is: F major (mm. 1-14), Db major (mm. 15-23), F major (mm. 24-30), Db major (mm. 31-32), F# minor (mm. 33-37), B minor (mm. 38-41), and F major (mm. 42-60).

Within a homophonic texture, mostly triadic harmonies are used, although there is limited use of stacked fourths. The harmonic rhythm is mostly comprised of one to two harmonies per measure. As a result, there is a sense of stability and the majority of sub-phrases and larger phrases end with one chord per measure. The beginnings and endings of overall larger phrase lengths and most sub-phrases primarily utilize either tonic or dominant harmonies. These chords are of structural importance as they delineate the beginnings and ends of almost all phrases.

Since F (tonic) and C (dominant) are the two most frequently used chords at structural points, there are two instances that stand out which do not use either of these harmonies. First, the ending of the transition section concludes with a cadence and modulation to Db, which in turn is respelled as a C# for the beginning of the third phrase which functions as the dominant to F# minor. Within the tenor and bass parts, this is an example of an elision in which the enharmonic note unifies the transition from one section to the next.

32 33 34

Db: ii⁷ V I f#:V i 6 iv⁷ vii³

Second, the ending of the fourth phrase in measure 56 actually ends on a supertonic seventh (ii⁷) in F, but this ending does not function as an end to the phrase, but as a transition to the coda (measures 57-60), which has the ii⁷ resolve to the dominant and then to the tonic, F, to conclude the piece. The song could have ended in measure 56 with a ii-V-I perfect cadence, but Lane withheld this cadence to move to the coda.

55 56 57 58 59 60

F: ii⁶ V ii⁷ vi⁷ ii⁷ V I

sempre dim. e rit *ppp* ANT

The harmonic colors of *Vocalise* are structured around the key of Db major for the A and A¹ sections (mm. 1-15 and mm. 39-66 respectively), while the B section (mm. 16-38) consists of transitional harmony, weaving in and out of unrelated keys such as Fm, Em, Am, B major and Ab major, with various instances of unresolved harmonic features. Whereas *A Hymn To The Night* is completely homophonic, *Vocalise* is both homophonic and polyphonic in nature, although polyphony is primarily used. While there are instances of doublings with the soprano I and soprano II and alto I and alto II parts, there are many sections where all four vocal parts have independent lines, in addition to the piano part which functions at times, both as harmonic support and as another solo line, creating a dense polyphonic texture. As this piece was originally written as a

chamber work for three instrumental parts, it is clear that Lane attempted to treat each part equally, lending itself to polyphony. Measures 20-25 demonstrate this effect.

While the alto I and alto II parts sometimes double a portion of the piano part, Lane was able to extract these lines as independent melodies, due to the linear nature of his use of harmony.

While *A Hymn To The Night* primarily has triadic harmonies with a steady harmonic rhythm, *Vocalise* has extended harmonies of added fourths, sixths, sevenths, and ninths, along with other chromatic features. An irregular harmonic rhythm also occurs as some measures have one to two harmonies per measure while in other measures the harmonies change each beat. A piano reduction of measures 5-8 demonstrate Lane's use of extended harmonies which are often associated with jazz music.

While *Vocalise* is not intended to be performed swung, an influence of jazz harmony is clearly evident here, giving a new characteristic and development to Lane's use of harmony.

The source of maximum harmonic tension in *A Hymn To The Night* occurs with the use of fully diminished seventh chords, which are resolved appropriately. However, there are some instances where harmonic tension is not resolved. The ending of phrase 1 in measure 12 actually ends on a suspension which is not resolved until after phrase 2 begins.

12

SOPRANO
les - tial walls, I felt her

ALTO
les - tial walls, I felt her

TENOR
les - tial walls, I felt her

BASS
les - tial walls, I felt her

F: vi^7 V^7 V

The dominant (C) of F in measure 14 does not resolve to F, but moves directly to the new key of Db (a borrowed chord, the bVI from the parallel minor of F) in measure 15. The harmonic tension is heightened as the new Db tonic first occurs in the middle of Phrase 2 as a seventh chord in an inversion making the new key center slightly unstable.

14 15

F: V Db: \mathbb{I}^4 vi ii^7

Albeit a smooth transition of voice leading by half step, in measures 41-42, the dominant of B minor does not resolve to B minor, but directly moves to the new key of F and its dominant.

41 42 #4 - 5

p *rit.*

b: V_4^6 F: V^7

Despite the above-mentioned examples of harmonic tension, the harmonies and harmonic progressions presented in *A Hymn To The Night* are generally stable. The highest level of

harmony is a diminished seventh chord, and it is resolved appropriately each time, along with all other seventh chords in the song.

As the song starts and ends in the same key, there is a clear sense of tonality, but the tonality is expanded to include unrelated key centers. By altering conventional chords such as a minor vi in a major key to a major VI, Lane used unexpected key areas. One example is found in measures 15 and 31, where instead of utilizing bifocal tonality and modulating from F to D minor (the relative minor), Lane modulated from F to Db, making use of the bVI, creating mode mixture. Instead of maintaining the use of flat keys, Lane moved from flat to unrelated sharp keys. For example, Lane modulated from Db to F# minor (from 5 flats to 3 sharps) in measure 33. However, Lane most likely decided to move to F# minor instead of the enharmonic Gb minor for easier notation purposes, staying clear of double flats that exist in Gb minor. With only three sharps, F# minor is much easier for high school-aged students to deal with than five flats and two double flats of the rarely used key of Gb minor.

The move from F# minor to B minor in measure 38 establishes a dominant-tonic relationship, despite it being a minor dominant-tonic relationship. When B minor modulates back to F in measure 41 for the last tonal center of the song, one can interpret this as another example of bV (enharmonically Cb minor) of F instead of having a C-F (V-I), dominant-tonic relationship.

While the modulations to F# minor (mm. 33-37) and B minor (mm. 38-40) are short, they are clearly modulations and not just tonicizations. There are clear cadences in each section, although Lane used chord substitutions to establish these tonal centers. For example, instead of establishing F# minor with a dominant-tonic relationship from C# to F# minor, Lane used a vii^o-i relationship to stabilize the F# minor tonal center in measures 35-36. Therefore, Lane removed the fundamental harmonic characteristic of the dominant-tonic relationship and used the diminished seventh chord not just as a chord substitution, but as a contrapuntal chord which produced a smooth melodic bass line.

As both key centers of F# minor and B minor account for only eight measures of the song, one might interpret these key changes as functioning more ornamentally than structurally, but that is not the case. The move to F# minor coincides with the beginning of the third phrase and the move to B minor functions as a coloristic modulation, enharmonically a bV (Cb minor) which prepares the modulation back to the original key of F.

Lane also used pedal points to sustain certain harmonies. For example, he used a pedal point in measures 20-23 in the bass part. Four measures in length, this is the longest pedal point in the song, which prolongs the Db major harmony in second inversion. This prolongation structures the harmonic motion around the note Ab. This further illustrates the interaction between harmony and rhythm.

The image shows a musical score for measures 20-23 in Db major. The key signature has two flats (Bb and Eb) and the time signature is 2/4. The bass part features a four-measure pedal point on the Ab note (the second inversion of the Db major chord). The treble part contains a melodic line. The score includes the following annotations: *sempre dim.* (measures 21-22) and *poco rit.* (measure 23). Below the bass staff, a bracket indicates the harmonic structure: Db: (measures 20-23), IV (measure 21), and V⁷ (measures 22-23). A Roman numeral I₄ is centered below the entire passage.

Similar to *A Hymn To The Night*, the source of maximum harmonic tension in *Vocalise* also occurs with the use of fully diminished seventh chords which are not always resolved. A piano reduction of measures 34-38 demonstrates Lane's use of dissonant, yet spatial harmony.

The image shows a piano reduction of measures 34-38. The key signature has two sharps (F# and C#) and the time signature is 4/4. The score is heavily dissonant, featuring open-spaced chords with open fourths and fifths. The notes are often spread across the piano's range. Above the staff, the following chord symbols are listed: C#m(add4), C#m7/E, Em(maj7), C#o/G, Em(maj7)/A, Em7/A, D, G9/B, Ebm7(add4), F#m(maj7), D#o7, D#o7, and A/G#. Measure 38 concludes with an A/G# chord.

Lane's use of open-spaced harmony with open fourths and fifths (mm. 34 + 36) as well as an added fourth, placed on the bottom of the texture (m. 35) provides an "American" sound that is often associated with the works of Aaron Copland (1900-1990).⁴³⁶ The most intense harmonic tension of a full diminished seventh chord left unresolved in measure 37 is directly related to the climax of the entire piece in measure 38, with an A/G# to conclude section B. This harmony is left unresolved before the return of the A¹ in Db major, which arrives in measure 39. Db major in sections A and A¹ functions as a tonal anchor to the wandering harmonies on section B.

In summary, these pieces demonstrate Lane's use of harmonic pillars, connecting both the beginnings and endings of each piece, with unstable harmonic direction in the middle sections

⁴³⁶ Berger, "The Music of Aaron Copland" (1945, p. 438); Cole, "Aaron Copland (I)" (1966, p. 2); Wright, "Copland's Music" (2011, p. 363).

often left suspended. Further to developing from homophonic to polyphonic textures, Lane's harmonic palette also increased immensely from *A Hymn To The Night* to *Vocalise*, where he utilized even more extended harmonies in a linear fashion, and in effect created jazz harmonies. This aspect brings a new dimension to Lane's use of harmony.

Melody

The melodic lines in *A Hymn To The Night* are primarily diatonic but there is some use of chromaticism with diminished seventh chords, secondary dominants and suspensions as in measures 4 and 12.

The image displays two musical excerpts from 'A Hymn To The Night'. The first excerpt, labeled '4', shows a piano accompaniment in 2/4 time. The right hand plays a half note chord (F major) and a quarter note (Bb). The left hand plays a half note chord (F major) and a quarter note (Bb). A bracket below the left hand indicates a diminished seventh chord (vii^{o7}) spanning the first two notes, and another bracket indicates a diminished seventh chord (o⁷) under the second note. A secondary dominant chord (ii) is indicated below the first two notes. The second excerpt, labeled '12', shows a piano accompaniment in 3/4 time. The right hand plays a half note chord (F major) and a quarter note (Bb). The left hand plays a half note chord (F major) and a quarter note (Bb). A bracket below the left hand indicates a diminished seventh chord (v⁷) spanning the first two notes, and another bracket indicates a dominant seventh chord (V) spanning the last two notes. A secondary dominant chord (4) is indicated below the first note, and a secondary dominant chord (3) is indicated below the second note.

The melodic lines in *Vocalise* are also primarily diatonic in the A and A¹ sections, but as the piece is written without a key signature, accidentals are used throughout to accommodate the movement through various tonal centers. However, there is more use of chromatic tones in the melodies of the B section. For example, measure 16 is supported by F minor harmony which also includes a #4 (B natural) in the melodic parts of both the sopranos (first part of beat 2) and altos (beat 3).

16 *poco piu mosso*

SOPRANO I & II

mp

ALTO I & II

Also, measure 20 is supported by Db major harmony, although there is use of an augmented fifth (A natural) in the soprano II part (beats 1 and 3).

20

SOPRANO I & II

In *A Hymn To The Night*, the effect of melody to movement is evident in the climactic *forte* in measure 33. For example, the melodic contour of the soprano part ascends from a G⁴ in measure 26 to the peak of F⁵ in measure 33.

26 *pp* 27 28 *cresc.* 29

Soprano

Ah - - - - -

30 31 32 33 *f*

Ah - - - - - I heard the songs of

There is a simultaneous contrast of decreased and increased melodic density leading up to the intermediary climax in measure 33. From measures 30-33, the soprano and alto lines primarily have half notes, while the bass and tenor lines exchange an oscillating eighth note line.

30 31 32 33 *f*

SOPRANO
Ah - - - - - I heard the songs of

ALTO
Ah - - - - - I heard the songs of

TENOR
Ah - - - - - I heard the songs of

BASS
Ah - - - - - I heard the songs of

There is a similar wave form melodic ascent with use of steps, skips, and leaps in the soprano part which lead up to the second and final climax of the song in measure 40. From measures 34-40, the soprano part weaves its way from G^{#4} to F^{#5}, the highest note of the song.

34 *molto dim.* 35 36 *pp*

Soprano
sor - row and de - light, The man - i - fold, soft

37 38 39 40 *ff*

chimes That fill the haunt - ed cham - bers of the night,

During the coda, the soprano part I (*divisi*) again ascends to F⁵ to end the piece at a melodic peak, but the dynamic is now at its lowest, *ppp*, not *f* or *ff* as before in measures 33 or 40. Instead of a crescendo leading to the melodic peak, a diminuendo leads to the melodic peak.

sempre dim. e rit. *ppp*

56 SOLO 57 58 59 60

Soprano
more. Ah - - - - -

In *Vocalise*, the effect of melody to movement is also evident in the lead-up to the main climax in measure 38. Starting in measure 33, preparation for the main climax melodic is characterized by a melodic contour which ascends and descends in a wave-like form. However, the climax is not reached at a melodic peak; rather the climax is achieved mid-register at A⁴ to end section B in measure 38. While the wave-like melodic contour produces additional mini-climaxes on beat one of measures 34 and 36 through ascending lines, the main climax is ultimately approached by a descending line.



The descending approach to the climax in *Vocalise* differs from the climactic approach in *A Hymn To The Night*, where the melodic contour ascends to a melodic peak in conjunction with the climax. Therefore, both examples demonstrate Lane's differing treatment of melody in relation to movement.

In general, the melodies in *A Hymn To The Night* move primarily in stepwise motion, creating a *cantabile* atmosphere. Regarding the thematic typology, the relationship of melody to melodic contour, several phrases are arch-shaped as a result of starting and ending on the same note or neighboring note. For instance, the first sub-phrase (mm. 1-7) of the soprano's first phrase starts on an F⁴, ascends to C⁵ and descends back to E⁴, one step away from the starting note F⁴.

While stepwise is also present in *Vocalise*, there is more use of skips and leaps. The leap of a fifth is prevalent in the soprano I part, although leaps of fourths, sixths, and even sevenths are utilized. Similar to *A Hymn To The Night*, *Vocalise* also has arch-shaped melodies. Overall, the opening phrase (mm. 1-8) has an ascending arch shape in the soprano parts while the alto parts have a descending arch form. Both soprano and alto parts begin on F⁴ and end on Db⁴ and Eb⁴ respectively in measure 8, while in measure 9, both parts begin on F⁴, completing the full arch shape.

Largo e molto espressivo

SOPRANO I & II

ALTO I & II

pp "AHHH"

pp "AHHH"

pp

Due to the arch-like shape of the melodies in both pieces the melodic excursions of each vocal part move towards high or low peak notes within a given phrase, with the ultimate goal often being to return to the beginning note of the phrase, or near it at least. Such voice-leading by Lane characterizes a balanced approach to melodic contours.

In summary, Lane's use of arch-shaped, wavy melodies developed towards more chromatic usage in *Vocalise*. While both *A Hymn To The Night* and *Vocalise* are cantabile in nature, *Vocalise* has a wider melodic contour which includes large leaps of fourths-sevenths. However, these leaps are confined to the soprano parts, whereas the alto parts move primarily in steps and skips. Therefore, while Lane developed his use of wider melodic contours, there is still a sense of balance in *Vocalise*.

Rhythm

The total spectrum of tempo in *A Hymn To The Night* is marked "very freely," implying much use of rubato. An approximate tempo for the piece is $\downarrow = 54-60$, producing a slow (*largo*) tempo overall, with time signatures of 2/4 (simple duple) and 3/4 (simple triple). There are no significant changes in tempo, other than a few marked *ritardandos* (m. 23, m. 42, m. 56). Based upon the recordings with which Lane himself was involved, the use of rubato is clear and most phrases tend to have an ebb and flow, starting at one tempo, picking up slightly, and slowing down in tempo at the end.⁴³⁷ A three eighth-note pick up motive occurs throughout the song, which adds emphasis to the downbeats of each phrase. As a result, after the initial anacrusis motive, several phrases start with an early stress (S), followed by transitional movement (T), culminating in lulls (L) at the ends of phrases, and sometimes within the sub-phrases, particularly with the use of half notes.

⁴³⁷ Contemporary Music Project Archives, Richard Lane File (2014).

This is exemplified in Phrase 2:

14 measures			
7 measures		7 measures	
4 measures	3 measures	4 measures	3 measures
S-----T-----	-----L	S-----T-----L	S-----T-----L

The total spectrum of tempo in *Vocalise* is marked *Largo e molto espressivo*. The A and A¹ sections are contrasted by the B section which has a slightly quicker tempo, albeit still slow overall. Therefore, there are no significant changes in tempo. It is not marked in the manuscript, but the use of rubato is apparent in the recording in which Lane was closely involved.⁴³⁸ *Vocalise* is primarily set in 4/4 time, although there is limited use of mixed meter (2/4 and 3/4). There are several instances of syncopation in the vocal parts of *Vocalise*, although it is rather straightforward and not difficult. The rhythmic density in the piano accompaniment increases leading up to the climax of the piece (mm. 28-38), which is combined with 3:2 cross-rhythms and this accounts for the most difficult portion of the piece.

⁴³⁸ Manchester Chamber Players, *Trio for Viola, Cello, and Piano by Richard Lane*, Janus (1994); Manchester Chamber Players, *Trio for Viola, Cello, and Piano by Richard Lane*, Eroica Classical (2000).

Piano

28 29

30 31 32

33 34 35

36 37 38

mf *sub. pp* *ff* *sfz*

In summary, there is a similar amount of limited mixed meter within a slow tempo with use of rubato, which occurs in both *A Hymn To The Night* and *Vocalise*. However, in comparison to *A Hymn To The Night*, Lane developed his use of rhythm in *Vocalise* to include more syncopation and use of polyrhythms.

Growth

The musical shape in *A Hymn To The Night* is formed through harmonic development. The key of F major clearly holds the song together structurally speaking. F major creates a sonic pillar at the beginning, middle, and end, with short modulations to Db major, F# minor and B minor. While this song loosely develops upon thematic material from Phrase 1, the song is not an example of a standard set of theme and variations. Nonetheless, each subsequent section can be used to signify the thematic connections from one section to another within an arch-shaped form, returning to a modification of the original A theme material. The overall form can be characterized as:

Section	Key(s)	Thematic Material
Phrase 1	F Major	A
Phrase 2	F major, Db major, F major	A ¹
Transition	F major, Db major	A ²
Phrase 3	F# minor, B minor	Similar to A ¹
Phrase 4-Coda	F major	Similar to A

The harmonic architecture creates movement to and from F major. While F major is the key that stabilizes this song, Phrase 3 is the only phrase without F major. F# minor and B minor provide much contrast to the flat keys of F major and Db major, before the eventual return to F major in Phrase 4. As a result, although the thematic material is very similar throughout, tonally, the song can also be categorized as a modified ternary form.

The musical shape of *Vocalise* is more straightforward, offering an ABA¹, ternary song form. Similar to *A Hymn To The Night*, harmony also plays a role in outlining the different parts of *Vocalise*. Section A is clearly defined by a Db major tonal center, while section B is contrasted with developmental material which transitions through Fm, Am, B, Ab and bi-tonal harmonies, before returning to A¹, centered around a Db major again. Therefore, Lane's approach to musical growth in both pieces is characterized by traditional usage of theme and variations and ternary forms, although Lane's theme and variation in *A Hymn To The Night* produces a modified, arch-shaped form, not the customary linear form of a theme and variations.

Review and Contextualization

In conclusion, in terms of sound, a cohesive sonic texture encompasses both *A Hymn To The Night* and *Vocalise*. While *A Hymn To The Night* is for a cappella SATB, the piano part in *Vocalise* integrates both harmonic support and melodic attributes, further thickening the sonic palette. Lane's use of range is ample yet manageable, while the use of graduated dynamics serves to reinforce the structures of both pieces. Lane demonstrated a general tendency for softer dynamics in both pieces, which help highlight dynamic differences for climaxes and other significant passages. Lane integrated untraditional progressions, such as vi-V, V-ii and ii-vi, along with movement to unrelated keys, stacked fourths, mode mixture, and unresolved harmonic tension in the earlier written *A Hymn To The Night*. Lane's development of harmonic usage in *Vocalise* is characterized by use of extended harmonies and jazz-like progressions within a mostly polyphonic texture. Lane's melodic construction in both pieces is predominantly conjunct and

most disjunct lines are treated with movement in the opposition direction for smooth voice leading. Lane wrote symmetrical as well as asymmetrical phrases, often within an arch-shaped antecedent-consequent manner in both pieces. Limited use of mixed-meter characterizes both pieces, while *Vocalise* has more elements of syncopation and polyrhythm. Moreover, Lane's use of form in both pieces is traditional. Overall, Lane incorporated both elements of common four-part writing from composers of past eras as well as aspects of more contemporary tonality which reflected Lane's aspirations to connect the past with newer twentieth century compositional techniques based upon his own studies and development as a composer.

To further contextualize both of these pieces, they resemble choral works of American composer Randall Thompson (1899-1984), such as *Frostiana-Seven Country Songs* (1959) and *The Lord is My Shepherd* (1966). Thompson was a contemporary of Howard Hanson (1896-1981), one of Lane's mentors at the Eastman School of Music. Hanson was a supporter of Thompson's music, conducting many of his pieces at his American Music Festivals at Eastman, and it is very likely that Lane was familiar with Thompson's works.⁴³⁹ Thompson was known for having a more "conservative style combined with twentieth century techniques," while Lane's works are more progressive.⁴⁴⁰ It is within this context which Lane included influences of the past in his music while also embracing the newer sounds of the twentieth century.

⁴³⁹ John Gladney Proffitt, "Notes for Howard Hanson: An American Romantic" (1994). Under the directorship of Howard Hanson, Thompson received an Honorary Doctorate in composition from the Eastman School of Music in 1933 (Eastman School of Music "Honorary Degrees" 2017).

⁴⁴⁰ The Editors of *Encyclopedia Britannica* "Randall Thompson" (1998).

Chamber Music: *Elegy* (1961) and *Recompense* (1994)

Overview

The ensuing analysis of *Elegy* and *Recompense* will illustrate the following findings:

- 1) Lane utilized a contrasting set of sonic textures, coupled with idiomatic string writing and softer dynamics with reserved climaxes. Lane also applied the concept of voice-exchange to ensure more equality for each part of the chamber ensembles.
- 2) Lane utilized an adaptive and eclectic approach to harmony by incorporating a variety of fluctuating tonal tensions to include chromatic, modal and bitonal harmonies alongside stable harmonic pillars which help provide tonal frameworks to each piece.
- 3) Lane utilized arch-shaped, cantabile antecedent-consequent melodic construction. Lane also employed a combination of diatonic and more chromatic melodies, often with blurred melodic goals.
- 4) Overall, Lane utilized straightforward rhythms in both pieces, although he applied limited use of syncopation and superimposed mixed meters.
- 5) Lane's use of growth is characterized by traditional usage of binary and ternary forms and fugal compositional techniques.
- 6) For contextualization purposes, *Elegy* and *Recompense* can be respectively compared to *Hymnus Op. 57* (1920) by German composer Julius Klengel (1859-1933) and *Chorale* from *Suite* for 8 violas (1976) by British composer Gordon Jacob (1895-1984).

Background

Elegy is a chamber work for twelve cellos (cello choir) which Lane completed in January 1961, during his YCP residency in the Lexington, Kentucky School District. This piece lasts approximately 5' and was dedicated to the cello section of the Henry Clay High School Symphony Orchestra under the direction of Joseph Beach. The work was premiered by this group at the Music Educators National Conference, Southern Convention, at Greensboro High School in Asheville, North Carolina on April 21, 1961, which highlighted works from composers in the

YCP.⁴⁴¹ The world premiere recording was made from that performance. The only other known and documented performances and recordings of *Elegy* were made in 2004 by the Cello Choir at The Blair School of Music at Vanderbilt University, under the direction of Anne P. Williams, Adjunct Senior Artist Teacher of Suzuki Cello. Williams not only programmed *Elegy* for a performance at Vanderbilt University, she also programmed the work with the same group on their subsequent tour of Germany, also in 2004. Williams' students also performed the work live on WLPN, an affiliate of National Public Radio in May, 2004.⁴⁴² While forty-three years had passed since the last performance of this piece, it is interesting to note that Williams was one of the students who studied with Lane in 1961 in Lexington, Kentucky, and subsequently played the world premiere of this piece.⁴⁴³ In short, while the performance history of this piece is extremely limited to date, the performance history of *Elegy* has taken a cyclical pattern with the performance by Williams in 2004.

While Lane did not write another piece for twelve cellos, he did write *Recompense*, a piece for viola sextet, further demonstrating his writing for unified chamber string ensembles. At 3'30" in length, *Recompense* was commissioned by Emanuel Vardi and the New York Viola Society in 1994, and was dedicated to the group's founding president, composer and violist, Rosemary Glyde (1948-1994). Therefore, the following analysis will trace the development of Lane's chamber writing for unified string ensembles from an early piece for the secondary level and a later piece for the professional level.

Sound

Elegy is written for twelve cellos, but it is often scored in groups of two: cello I-II, cello III-IV, cello V-VI, etc. Therefore, *Elegy* can generally be classified as a piece for six parts, similar to *Recompense*. While there is only one type of instrument in *Elegy*, Lane employed several orchestration techniques to provide high-medium-low sonic contrasts, as well as timbral contrasts. For example, within the first eight measures, both high and low registers are employed. Cellos I-II, III-IV, and IX-X establish Theme A in the high register, whereas cellos V-VI, VII-VIII, and XI-XII play an octave lower.

⁴⁴¹ Ford Foundation, National Music Council, and Gid Waldrop. Partial Catalog of Works Written by Project Composers for Host School Systems. 1959-1962.

⁴⁴² Williams and Dimitrakoulakos, "Richard Lane: Henry Clay High School" (2014, November 1).

⁴⁴³ Ibid.

Moderato

Violoncello 1-2
Violoncello 3-4
Violoncello 5-6
Violoncello 7-8
Violoncello 9-10
Violoncello 11-12

mp *cresc.* *f* *dim.*

mp *cresc.* *f* *dim.*

mp *cresc.* *f* *dim.*

mp *cresc.* *f* *dim.*

p cresc. *cresc.* *f* *dim.*

p cresc. *cresc.* *f* *dim.*

Lane did not divide the high and low registers symmetrically with cellos I-VI for the high register, and cellos VII-XII with the low register. As most cello choirs perform in a semi-circle (left to right, I-XII), having cellos I-IV connected with cellos IX-X helps to disperse the high register across the choir for more balance, whereas the low register is spread throughout cellos V-VIII and XI-XII.

In measures 9-16, Lane utilized another orchestration to bring out the high-medium-low sounds. Cellos I-IV continue the main theme in the high register, while cellos V-VI have a triadic accompaniment figure which encompasses the low, medium, and medium-high register. Cellos V-VI are also *pizzicato* which contrasts the *arco* use in all the other parts. Cellos VII-VIII mostly establish the medium to medium-high registers through complementing the accompanying cello V-VI part, and cellos IX-XII clearly outline the low register with the use of pedal tones. Holistically, this orchestration of sonic usage can be interpreted as: Cellos I-IV (high), Cellos V-VIII (low, medium, medium-high), and cellos IX-XII (low), which exemplifies another model of balancing different registers.

Violoncello 1-2
Violoncello 3-4
Violoncello 5-6
Violoncello 7-8
Violoncello 9-10
Violoncello 11-12

pp *pp* *pizz.* *pp* *pp* *pp*

The last significant orchestration change occurs in measure 33, at the start of the B section, with Theme B, in which Lane changes the overall sonic nature of the piece by utilizing only eight of the twelve parts. While there is still a presence of high, medium, and low registers, this lighter sonic texture contrasts with Theme A material. The excerpt below displays the high register with cello I-II, the medium register with cellos III-VI, and the low register with cellos VII-VIII. The alternating *pizzicato* to *arco* in cellos III-VIII also creates swift timbral changes.

As a result of these examples, despite having only one type of instrument present, the texture and fabric produced in *Elegy* is not static, but rather often in flux, creating much contrast. There is also a wide registral range amongst the different parts, requiring cellists to perform from open position in parts II-IV and IX-XII, and up to sixth and seventh position, and beyond, into thumb position for parts I-II, in mm. 41-44 and 73-76.

Dynamics also play an important role in the general sound of this piece as there is a significant amount of dynamic contrast. The overall dynamic contour utilized is *mp–fff–ppp*. Four of the eight dynamic markings represented in *Elegy* are in the piano range (*ppp*, *pp*, *p*, *mp*) with *pp* receiving the most treatment. In addition, a combination of both blocked and graduated dynamics are used in *Elegy*. Measures 33-40 demonstrate the use of a block *forte* dynamic, whereas measures 70-77 demonstrate a gradual six measure crescendo followed by a diminuendo within the same phrase.

Violoncello 1-2
Violoncello 3-4
Violoncello 5-6
Violoncello 7-8
Violoncello 9-10
Violoncello 11-12

70 71 72 73 74 75 76 77

pp sempre cresc. *molto cresc.* *fff dim.*

pp sempre cresc. *molto cresc.* *fff dim.*

pp sempre cresc. *molto cresc.* *fff dim.*

pp sempre cresc. *molto cresc.* *fff dim.*

p cresc. *molto cresc.* *fff dim.*

p cresc. *molto cresc.* *fff dim.*

The gradual crescendo from measures 70-77 generates sonic intensity that leads to the *fff* climax, which occurs near the end of the piece. However, the climax only lasts for two beats before a diminuendo begins to taper out to *ppp* for the remaining measures of the piece. The use of contrasting levels of soft and loud sonic markings affects the dynamic contour of the piece. The correlation between the use of dynamics and phrase structure is often marked by a diminuendo at ends of phrases, as demonstrated below.

Phrase 4, measures 25-32

8 measures	
4 measures	4 measures
<i>pp</i>	<i>pp</i> <i>diminuendo</i> <i>ppp</i>

Phrase 7, measures 49-58

10 measures	
4 measures	6 measures
<i>f</i>	<i>f</i> <i>diminuendo</i> <i>pp</i>

Phrase 9, measures 67-77

11 measures	
4 measures	7 measures
<i>ppp/pp</i> ... <i>sempre crescendo</i>	<i>p</i> <i>crescendo</i> <i>molto crescendo</i> <i>fff</i> <i>diminuendo</i>

In comparison, *Recompense* is scored for six violas, all treated in a combination of a soloistic and accompanimental manner, with high-medium-low sonic contrasts covering a range

of more than three octaves, from C³-Db⁶. While the melodic line is often located in the viola I part, through voice-exchange and a five-part fugue, Lane shared the melodic material across all six parts. As a result of this type of orchestration, the use of voice-crossing is the most significant composition technique utilized by Lane. While voice-crossing often produces registral ambiguity, in this setting it helps provide a sense of equality to the different parts. Measures 1-8 includes examples of such voice-crossings, where viola II is higher than viola I.

In this example, the melody starts in viola I, and in mm. 2-3, the melodic line is passed to the viola II and back to the viola I part, although, starting already in m. 2, the viola II part has the higher voicing. This is further articulated in mm. 4-8, with the viola II part is clearly voiced above the viola I part. Another example of this type of writing is found in mm. 53-60, where the viola IV part is voiced higher than all the other parts.

Similar to *Elegy*, dynamics in *Recompense* play an important role, creating an overall direction and dynamic contour of *pp-ff-ppp*, with a majority of the piece hovering around the *mf* level. Likewise, a combination of both blocked and graduated dynamics are used. Further, while mm. 79-89 are at the *f* level, the climax of *ff* lasts for only one measure before a diminuendo to *niente* to end the piece. In this respect, like *Elegy*, *Recompense* is another example of Lane creating a reserved climax, shifting the attention to the process leading up to the climax, rather than allowing the climax to get out of control dynamically speaking. Regarding Lane's treatment of the climax, the majority of the phrases leading up to climax are also articulated by diminuendo

to mark the end of a phrase. This type of writing produces an intimate state that characterizes much of Lane's compositions.

In summary, Lane's use of sound in both *Elegy* and *Recompense* includes a contrasting set of high-medium-low sonic forces across a large range idiomatic to the instruments for which he was writing to create a fuller texture. At the same time, sustained soft-medium dynamic settings tend to prevail in Lane's writing with held back climaxes. With a few exceptions, *Elegy* is mostly written with the higher registral portions in the upper parts and the lower portions in the bottom voices. However, in *Recompense*, Lane's use of voice-exchange in addition to voice-crossings are concepts that he utilized to bring more equality to each part of the ensemble.

Harmony

The harmonic colors of *Elegy* include five different main key centers, with the focus around B minor and its parallel major, B major. However, B minor predominates throughout, and is the tonal anchor, as the piece begins and ends with B minor. In relation to the phrase structure, the key rhythm of this piece is: B minor (mm. 1-8), B major/B minor (mm. 9-16), B minor (mm. 17-32), B minor (mm. 33-40), G minor (mm. 41-44), E minor (mm. 45-48), B minor (mm. 49-58), B major/B minor (mm. 59-66), B minor/G minor/G major (mm. 67-77), and B minor (mm. 78-85). In comparison, while the tempo is slow in *Recompense*, the harmonic rhythm moves quickly through different tonal centers. The A section (mm. 1-24) of *Recompense* begins in C minor and moves toward the parallel major of C for the B section (mm. 25-96). While C is the tonic which binds both sections together, Lane provided an array of diatonic and chromatic harmonic colors, always with the tonal goal of C in mind.

In *Elegy*, homophonic texture prevails, although brief portions of monophonic and polyphonic textures are also present. The example below demonstrates a homophonic texture (mm. 17-20³) which develops into a polyphonic texture, with an independent melodic line in the cello I-II parts (mm. 20⁴-24) with a counter-melody being exchanged across cello parts III-X, while cello parts XI-XII provide a harmonic grounding.

Musical score for Violoncello parts 1-2 through 11-12, measures 17-24. The score is written in 4/4 time and features a polyphonic texture. The parts are: Violoncello 1-2 (treble clef), Violoncello 3-4 (treble clef), Violoncello 5-6 (bass clef), Violoncello 7-8 (bass clef), Violoncello 9-10 (bass clef), and Violoncello 11-12 (bass clef). Dynamics include *pp* and *pizz.* (pizzicato). A marking *à 2* is present in measure 21.

In *Recompense*, polyphonic texture prevails in both sections A and B. In section B, a five-part fugue is utilized, and the entrance of the third subject in the viola III part (m. 41) clearly demonstrates the use of a polyphonic texture.

Musical score for Viola I, II, and III, measures 41-52. The score is written in 4/4 time and features a five-part fugue. The parts are: Viola I (treble clef), Viola II (treble clef), and Viola III (bass clef). A dynamic marking of *mf* is present at the beginning of measure 41.

Elegy is comprised of mostly triadic harmonies, although there are several instances of not only chordal dissonances but also unresolved dissonances. The harmonic rhythm is mostly comprised of one to two harmonies per measure (mostly two). While the harmonic rhythm is overall steady, there is not a sense of harmonic stability. The alternating parallel major and minor sonorities within each bar, located in the triadic accompaniment figure in the cello V-XII parts of the A sections produce a restless harmonic quality.

Musical score for Violoncello parts 1-2 through 11-12, measures 9-15. The score is written in 4/4 time and features a triadic accompaniment figure. The parts are: Violoncello 1-2 (bass clef), Violoncello 3-4 (bass clef), Violoncello 5-6 (bass clef), Violoncello 7-8 (bass clef), Violoncello 9-10 (bass clef), and Violoncello 11-12 (bass clef). Dynamics include *pp* and *pizz.* (pizzicato). Chordal symbols are provided below the bottom staff: BM, Bm, BM, Bm, BM, Bm, BM, Bm, GM, Gm, GM, Gm, GM, Gm.

While there are grounding pedal tones of B and G present, the interchanging duality of major-minor chords creates an unsettling harmonic atmosphere. Lane did not leave any programmatic notes for *Elegy*, but the switch between major and minor nonetheless could be perceived as a way to balance the more melancholic nature of an elegy with a glimpse of a joyful triumph over a sense of mourning. Further, Theme A (mm. 9-16) clearly outlines the key of B minor, but struggles to maintain its clarity against the B major and G minor chords which are not diatonic to B minor.



The use of chromatic, non-diatonic chords creates a sense of bi-tonality, which does not allow the B minor tonal center to firmly establish itself between both the melodic and accompaniment parts. While the chordal vocabulary is limited, with only four different chords utilized in the piece, a lingering sense of harmonic tension is present which helps propel the music forward.

Harmonies within the Aeolian mode (B natural minor) also do not create a strong dominant (V)-tonic (i) relationship. While the musical lines have forward-moving direction, there is an airy quality to the music due to this missing tonal relationship. Measures 39-40 demonstrate the F# minor seventh (v^7) resolve to B minor (i) without the use of the raised seventh scale degree, leading tone (A#). As a result, there is an open quality to the cadence.

Unresolved chordal dissonances also play an important role in the ending of *Elegy* by creating tonal tension. Throughout the renditions of Theme A at measures 9, 25, and 59, the interchanging of B major/B minor and G major/G minor accompany the main theme. While this too creates tonal tension, it is during the last version of the main theme at measure 78, where the maximum amount of unresolved harmonic tension is created. Instead of alternating between B major/B minor in measures 78-81, Lane introduced implied F# minor (F# + C#) and F# diminished

chords (F# + C), against the main theme which outlines B minor. Lane lowered the original D# and D (i.e., mm. 9-16) a whole step down to C# and C in Cellos V-VIII, which inherently creates tonal clashes that are left unresolved. Further, instead of having a cadence in B minor to resolve this dissonance, Lane ends the piece on a suspending F#m⁷ over B. This is further intensified by having E, the seventh, as a structural top voice tone. This unresolved harmonic tension creates tonal ambiguity.

The image shows a musical score for six cello parts, labeled Violoncello 1-2 through Violoncello 11-12. The score covers measures 78 to 85. The key signature is B minor (two sharps: F# and C#). The time signature is 3/4. The score includes the following markings and dynamics:

- Violoncello 1-2:** *mp*, *sempre dim. →*, *rit.* (starting at measure 83), *cl.* (crescendo) at measure 85.
- Violoncello 3-4:** *mp*, *sempre dim. →*, *arco* (starting at measure 83), *cl.* (crescendo) at measure 85.
- Violoncello 5-6:** *pizz.* (pizzicato) at measure 78, *mp*, *arco* (starting at measure 83), *sempre dim. →*.
- Violoncello 7-8:** *sempre dim. →*.
- Violoncello 9-10:** *mp*, *sempre dim. →*.
- Violoncello 11-12:** *sempre dim. →*.

As the phrase in measure 32 (the last measure of section A) ends similarly to that of measure 85 (above), Lane prepared the piece to end in this manner.

The image shows a musical score for six cello parts, labeled Violoncello 1-2 through Violoncello 11-12, for measure 32. The key signature is B minor (two sharps: F# and C#). The time signature is 3/4. The score includes the following markings and dynamics:

- Violoncello 1-2:** *mp*, *cl.* (crescendo) at the end of the measure.
- Violoncello 3-4:** *mp*, *cl.* (crescendo) at the end of the measure.
- Violoncello 5-6:** *mp*, *cl.* (crescendo) at the end of the measure.
- Violoncello 7-8:** *mp*, *cl.* (crescendo) at the end of the measure.
- Violoncello 9-10:** *mp*, *cl.* (crescendo) at the end of the measure.
- Violoncello 11-12:** *mp*, *cl.* (crescendo) at the end of the measure.

However, the unresolved harmony is only for one measure (32) whereas Lane developed this tonal tension for five of the last eight measures (78-85).

Despite the above-mentioned examples of harmonic tension, the harmonies in *Elegy* are mostly stable, although Lane utilized some abrupt harmonic progressions. For example, in the B section, measure 40 clearly cadences in B minor, but unexpectedly moves to the unrelated flat key of G minor (m. 41) for a development of the B theme, and then moves to E minor (m. 45), before B minor reestablishes itself in measure 49. In addition to the use of B major and G minor within the A theme, the move to G minor and E minor in the B theme is harmonically significant as they contrast the overall tonal center of B minor, for both A and B sections.

Changes to G minor (mm. 41-44) and E minor (mm. 45-48) are short tonicizations, rather than modulations as they are not clearly established with cadences. Lane used structural bass pedal points to prolong harmonic motions, particularly around B. The longest B pedal point is four measures in length, and occurs in mm. 9-12, 25-28, 33-36, 49-52, and 59-62.

In *Recompense*, during the A section, Lane utilized the circle of fifths backwards, Cm-F-Bb-Eb-Ab, eventually cadencing on C to begin section B. However, Lane infused both extended harmonies of close and distant related key centers to C minor and C major through brief tonicizations, producing at times, unorthodox chord progressions and harmonic restlessness. Such an example from mm. 1-9¹ in section A includes the following progression Cm-D^ø-G^ø-Fm⁷-Db⁷-Eb⁷-C⁷-Fm-G^ø-F⁷. Cm is not firmly established at the beginning of the piece, and any type of cadence is avoided at the end of the first phrase (m. 8). Starting with Bbm⁷, measures 9-12 take the harmonic movement briefly towards distantly related Ebm as a new passing tonal center, before Lane utilized a supertonic variant to transition and refocus the tonal center around C. Even in measure 13, the bi-tonal nature of CM and Cm along with extended seventh chord construction further dilutes any sense of harmonic stability.

9 Bbm⁷ Gbmaj⁷/Bb Cbmaj⁷/Bb F^{ø7}/Ab Bbm⁷ Ebm⁷/Db Cbmaj⁷ Ebm⁷/Bb Abm⁷ F^{ø7}/Eb C⁷ - Cm⁷/Eb
10 11 12 13

This example is demonstrative of Lane's use of harmony throughout *Recompense*. There is highly compact tonal tension, unexpected harmonic movement, along with avoided cadences, all of which provide ambiguous tonal centers. However, due to Lane's use of a C tonic pillar at the macro level, regardless if it is Cm or CM, helps unify the harmonic movement in this piece.

In summary, these pieces demonstrate how Lane's use of harmony developed with overarching harmonic characteristics. While Lane simultaneously made use of dichotic and wavering

harmonic centers, and at times, delayed harmonic resolutions, his use of harmonic pillars in both *Elegy* and *Recompense* provide a sound tonal structure to each piece. Even though Lane made use of considerable harmonic instability, including soft-mild use of bitonality, he honed the skill of taking these traits and allowing them to reach their ultimate tonal goal.

Melody

In *Elegy*, the melodic lines are primarily located in the cello I-IV parts (although parts III-IV mostly double parts I-II) and are mostly diatonic. There is minimal use of melodic chromaticism, such as within measures 19-20, through the use of decorative lower neighbor tones. The following extract demonstrates this usage:

In comparison, the melodic lines in *Recompense* are found in all six viola parts and use of melodic chromaticism is more prevalent. An example from the first phrase (mm. 1-8) exemplifies this characteristic. While the tonal center is structured around C minor, measure 6 moves to the parallel major of C which then moves to a lowered Neapolitan (bII). As a result, a chromatic E natural along with a chromatic Db in measures 6-8 surface in the melodic line of viola I. The Db is of particular melodic and harmonic significance as it helps avoid any type of expected cadence at the end of the first phrase.

In *Elegy*, the effect of melody to movement is demonstrated in both Theme A (mm. 1-8) and Theme B (mm. 33-40). In both cases, the melodic contour begins on B³ and descends before ascending to its highest peak, an octave higher to B⁴ and then descending again.

Violoncello 1-2

Theme B

f *ben marcato*

The melodies in *Elegy* also move mostly in stepwise motion (with small steps and leaps), in a *cantabile* manner. In regards to the thematic typology, the relationship of melody to melodic contour, the majority of phrases are shaped with an incomplete arch form, thus creating an overall, wave-like melodic ascent. The example below shows Theme A starting on tonic B³ and ascending an octave to B⁴ before descending to F^{#4}. The F^{#4} is still a fifth higher than the original B³ and thus, an example of how the incomplete arch form prevails in *Elegy*.

Violoncello 1-2

Theme A

pp

While Theme B is closer to finishing the melodic arch contour, Theme B is also incomplete as it begins on B³ and rises to B⁴ (like Theme A), and descends to D³ (still a minor third higher than the beginning B³).

Violoncello 1-2

Theme B

f *ben marcato*

Phrase 3 (mm. 17-24) is the only example of a complete arch melodic form with the melody starting and ending on F^{#4} in the cello 1 part.

Violoncello 1-2

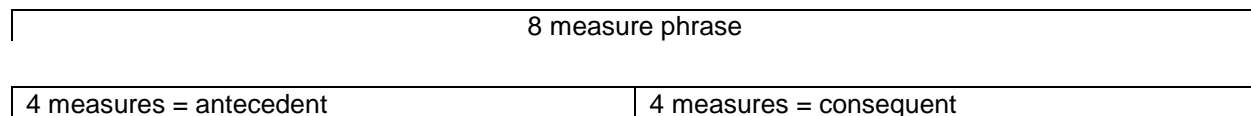
Recompense similarly makes use of a thematic typology based around arch-shaped cantabile melodies. Theme B, the main subject of the fugue, demonstrates Lane's preference of balanced arch-shaped melodic contours. Here, the melody begins on G⁴ and ascends a major ninth to A⁵, the melodic peak, and then descends downward, just missing the original G⁴ and ending a tone higher on A⁴.

Allegro Marcato

Viola I

Theme B

In terms of melodic construction, Lane utilized the effect of antecedent-consequent phrasing throughout both *Elegy* and *Recompense*. The majority of phrases are exemplified as:



Elegy
Violoncello 1-2
33 Antecedent 34 35 36 37 Consequent 38 39 40
f ben marcato

Recompense
Viola I
9 Antecedent 10 11 12 13 Consequent 14 15 16

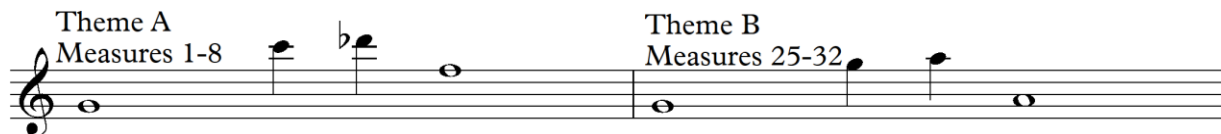
The following figures summarize the overall melodic voice-leading of *Elegy* by displaying the melodic excursions of the cello I-II part (as this part has the melody throughout) per individual phrase. These figures show the beginning and end notes of each phrase with peak and low notes.

Section A
Phrase 1 Measures 1-8 Phrase 2 Measures 9-16 Phrase 3 Measures 17-24

Section B
Phrase 4 Measures 25-32 Phrase 5 Measures 33-40 Phrase 6 Measures 41-48 Phrase 7 Measures 49-58

Section A1
Phrase 8 Measures 59-66 Phrase 9 Measures 67-77 Phrase 10 Measures 78-85

A sense of symmetry and balance is manifested through the melodic excursions. Comparatively, in *Recompense*, the overall melodic voice-leading is represented through the melodic excursions for Themes A and B. In these cases, the melodic voice-leading is constructed with the lows as a starting point and the melodic peaks as a goal, followed by a lesser low occurring after the peak. As both themes are constructed similarly, symmetry is also present.



In summary, Lane's use of melody developed from being represented by one or a few parts in *Elegy* to all parts in *Recompense*. Lane also moved away from predominantly diatonic melodic lines to melodies which incorporated more use of chromaticism, blurring the melodic tonal goal. However, the use of arch-shaped, antecedent-consequent and cantabile melodies are feature characteristics which define Lane's melodic design.

Rhythm

In *Elegy*, the most important rhythmic feature occurs in section B which consists of several measures that divide the eighth notes of 4/4 into a subdivision of 3+3+2 created by bowing markings and implied accents, superimposing mixed meters of 6/8 + 2/8 within a 4/4 measure.

The image shows a musical score for four parts of the cello (Violoncello 1-2, 3-4, 5-6, and 7-8) for measures 33 through 40. The top staff (Violoncello 1-2) is in treble clef and starts with a dynamic of *f* and the marking *ben marcato*. The other three staves are in bass clef. The score includes various bowing markings such as *pizz.* (pizzicato) and *arco* (arco), and dynamic markings like *f*. The rhythmic patterns are complex, involving subdivisions of eighth notes.

Comparatively, Lane's use of rhythm in *Recompense* is rather straightforward with only limited instances of syncopation. Therefore, in regards to *Elegy* and *Recompense*, there is not a strong link between Lane creating more complex rhythms as he developed as a composer.

Growth

The musical shape of *Elegy* is a clear example of ternary form (A, B, A¹). Theme A (mm. 1-32) centers around B minor and B major, while Theme B (mm. 33-58) is contrasted with tonal excursions to G minor and E minor, before Theme A¹ returns, synthesizing the B and G tonal centers. The musical shape of *Recompense* is programmatic binary (AB) form. Theme A, a slow introduction, represents the somber lamenting of Rosemary Glyde's death, whereas the contrasting Theme B, a fast five-part fugue presents a positive commemoration of Glyde's life and accomplishments. While Lane was known to have been inspired by the fugal works of J.S. Bach, his inclusion of a fugue in *Recompense* was in tribute to Glyde's own tribute to Bach, as she was

responsible for transcribing and recording Bach's *Cello Suites* on viola.⁴⁴⁴ Nonetheless, Lane did not create or push the limits of form in neither *Elegy* or *Recompense*. Rather, Lane relied upon traditional forms often found in works of late-Baroque and Classical composers and developed his own style within these established forms.

Review and Contextualization

In conclusion, in terms of sound, Lane took advantage of the wide registral range of both the viola and cello and orchestrated *Elegy* and *Recompense* in such a manner that the low, medium, and high registers were sonically explored. Lane utilized a hybrid approach to harmony which included three different musical textures: monophony, homophony, and polyphony, although Lane developed into more complex usage of polyphony. While Lane used overarching anchor tonics to ultimately stabilize these pieces, he developed his use of unrelated tonal centers, infusing modal harmonies, chordal dissonances, unresolved chordal dissonances, unusual chord progressions and ambiguous harmonies. All of these composition techniques create a harmonic restlessness, which embody these pieces. Lane's melodic construction is generally characterized by balanced melodic contours which primarily exemplify symmetrical phrasing, with antecedent-consequent construction (classical in nature). Even though syncopated rhythms are present, the rhythmic features are rather straightforward. Within the framework of binary and ternary structures, Lane's use of form is traditional in nature. As a result, overall, in regards to *Elegy* and *Recompense*, Lane's compositional development is connected more to his use of sound, harmonic and melodic ideas rather than rhythm or growth.

Historically, *Elegy* represents one of the earliest examples of cello choir writing (twelve parts) of the twentieth century. In 2005, Ivan Milkov Antonov wrote a dissertation which catalogued most known twentieth century cello ensemble music.⁴⁴⁵ Of the forty-three compositions listed for twelve cellos, the earliest documented piece is from 1920, entitled *Hymnus for 12 Cellos, Op.57* by Julius Klengel (1859-1933). Therefore, Lane's *Elegy* of 1960 is the second such known work of the twentieth century for twelve cellos.

Recompense, a piece for six violas, is not a customary instrumentation and there is a limited catalogue of pieces for such instrumentation. The closest resembling piece to Lane's *Recompense* is British composer, Gordon Jacob's (1895-1984) *Chorale* from his *Suite* for eight violas of 1976. It is highly unlikely that Lane was aware of Jacob's piece which was written

⁴⁴⁴ Glyde, *Cello Suites by J.S. Bach Transcribed for Viola* (1994).

⁴⁴⁵ Antonov, Ivan Milkov, "A Catalogue of Twentieth Century Cello Ensemble Music" PhD diss., Louisiana State University and Agricultural and Mechanical College, 2005.

eighteen years earlier, but this does allow for some contextualization of Lane's piece. Nonetheless, both *Elegy* and *Recompense* represent Lane's contribution to writing for lesser known instrumentations and developing the overall catalogue of chamber works.

String Orchestra Music: *Passacaglia* (1960) and *Elegy for Jules* (2001)

Overview

The ensuing analysis of *Passacaglia* and *Elegy for Jules* will illustrate the following findings:

- 1) Lane utilized different orchestration techniques to provide a variety of sonic and timbral contrasts within the string orchestra setting. Lane also demonstrated how dynamic usage can be used either to define phraseology or to help produce an atmospheric quality.
- 2) Lane's adaptive and eclectic approach to harmony is characterized by his utilization of stable triadic harmonies, as well as modal, extended and alternative chromatic harmonies which obscure tonal centers. As a result, Lane moved towards applying accidentals instead of key signatures.
- 3) Lane utilized a combination of symmetrical and unexpected asymmetrical antecedent-consequent melodic structures.
- 4) Lane utilized straightforward rhythms in both pieces with limited use of syncopation hemiolas.
- 5) Lane's use of growth is characterized by traditional usage of theme and variations and modified ternary forms.
- 6) For contextualization purposes, both *Passacaglia* and *Elegy for Jules* can be compared to *Adagio for Strings* (1936) by American composer Samuel Barber (1910-1981) and *Arioso* (1946) by American composer Louis Mennini (1920-2000).

Background

Passacaglia is a work for string orchestra which Lane completed in October 1960, during his YCP residency in the Lexington, Kentucky School District. This piece is approximately 3'45" and was dedicated to the string orchestra of the Henry Clay High School under the direction of Joseph Beach. The work was premiered by this group on December 16, 1960 at Henry Clay High School and the world premiere recording was made of that performance. The piece was performed again at the Music Educators National Conference, Southern Convention, at Greensboro High School in Asheville, North Carolina on April 21, 1961, which highlighted works

from composers in the YCP.⁴⁴⁶ *Passacaglia* was published by Carl Fischer in 1962 and is still available by custom print, but no reported performances or recordings have ever been registered with the American Society for Composers, Authors and Publishers (ASCAP).⁴⁴⁷ Therefore, the known performance history of this piece is extremely scant and *Passacaglia* is an all but lost work.

Elegy for Jules, also for string orchestra, was composed in 2001 for the Adelphi Chamber Orchestra (New Jersey), in memory of Jules Schragar, a first violinist in the ensemble, and friend of Lane. At 4' in length, the premiere took place in 2001 under the direction of Marvin Von Deck. To date, the work has not been published and there are no other known performances of this work. In this respect, similar to *Passacaglia*, *Elegy for Jules* is a lost work.

While *Passacaglia* inherently embodies structural aspects of the passacaglia form utilized by Girolamo Frescobaldi (1583-1643) and other composers of the late Renaissance-early Baroque eras, *Elegy for Jules* has more contemporary influences and is associated with the school of "honest music," as portrayed in the works of twentieth century American composers, Howard Hanson (1896-1981) and Louis Mennini (1920-2000), two of Lane's own teachers.⁴⁴⁸ Therefore, by comparing *Passacaglia* and *Elegy for Jules*, the stylistic development of Lane's compositional method can be traced over his career in the string orchestra medium.⁴⁴⁹

Sound

Passacaglia is scored for six parts: two violins, viola, two cellos, and bass; whereas *Elegy for Jules* is scored for a standard string orchestra of two violins, viola, cello, and bass. As Lane orchestrated *Passacaglia* with an extra cello part, he had more flexibility to utilize an additional low voice. Nonetheless, as all the instruments belong to the string family, there are only slight changes of sonic-timbral elements. For example, these changes occur when the violins (mm. 1-8), violas (mm. 18-24), cello II (mm. 57-60), and bass (mm. 34-38 and mm. 57-64) have significant amounts of measures rest, and hence, affect the overall sonic-timbral palette in *Passacaglia*.

⁴⁴⁶ Ford Foundation, National Music Council, and Gid Waldrop. Partial Catalog of Works Written by Project Composers for Host School Systems. 1959-1962.

⁴⁴⁷ Jung, "ASCAP Domestic & International Performance Histories for Richard Lane" (2015, February 19).

⁴⁴⁸ "Honest music" is a term that Hanson used at the Eastman School of Music (NY), which basically meant that the music deemed "honest" was unpretentious. Honest music is not about being revolutionary necessarily, like developing a new way of composition as Arnold Schoenberg did with his twelve-tone method. Rather, honest music, is simply about creating beautiful music. Borden and Dimitrakoulakos, "Richard Lane" (2015, October 27).

⁴⁴⁹ See subsection Selection of Pieces of the Methodology portion of Chapter 1 for more details.

However, in *Elegy for Jules*, all instruments are used throughout the piece, with the exception of the bass, which has significant amounts of rests (mm. 1-3, 9-16, 22-28, and 30-33).

Lane employed different orchestration techniques to provide high-medium-low sonic contrasts, as well as timbral contrasts in both pieces. For example, in *Passacaglia*, measures 49-56 demonstrate low (bass, cello II), medium (cello I, viola), and high (viola, violins I, II) registers across more than four octaves. The viola part bridges the medium and high registers.

The image displays a musical score for measures 49 through 56 of the piece *Passacaglia*. The score is arranged in six staves, labeled from top to bottom as Violin I, Violin II, Viola, Violoncello I, Violoncello II, and Double Bass. The key signature is one sharp (F#) and the time signature is 3/4. Measure numbers 49, 50, 51, 52, 53, 54, 55, and 56 are indicated above the staves. The Violin I part begins with a forte (*f*) dynamic and features a melodic line with slurs and accents, ending with a *dim.* (diminuendo) marking. The Violin II part also starts with *f* and includes rests in measures 51 and 52, with a *dim.* marking in measure 55. The Viola part begins with *f* and has a *dim.* marking in measure 55. The Violoncello I part starts with *f* and has a *dim.* marking in measure 55. The Violoncello II part begins with *f* and has a *dim.* marking in measure 55. The Double Bass part starts with *f* and has a *dim.* marking in measure 55. The overall texture shows a clear separation of registers across the instruments.

However, in *Elegy for Jules*, while there is one brief instance of a four octave range across the bass to violin parts in m. 10, the overall contrasts between high-medium-low sonic contrasts are more compact, with a majority of the ranges being two-three octaves apart.

Moreover, in *Passacaglia*, measures 17-24, Lane utilized another orchestration to bring out the low, medium and high sounds and timbres. In this passage, the viola line is dropped and the medium register occupies the cello I as well as the violin II part, which bridges the medium and high registers. The violin I part solely occupies the high register while the cello II and bass parts ground the low register. The cello II part also is *pizzicato* against four other *arco* parts which creates a timbral contrast.

Musical score for measures 17-24 of *Passacaglia*. The score is for Violin I, Violin II, Viola, Violoncello I, Violoncello II, and Double Bass. The key signature is one sharp (F#). The dynamics are marked as *p* (piano) for Violin I, Violin II, and Viola. Violoncello I and II are marked *p pizz.* (piano pizzicato) in measure 17, then *cresc.* (crescendo) in measures 19-20, and *dim.* (diminuendo) in measures 22-23. The Double Bass is marked *p* in measure 17, *cresc.* in measures 19-20, and *dim.* in measures 22-23.

A significant sonic-timbral change in *Passacaglia* occurs in measures 41-44, where Lane utilized the *tremolo* effect to contrast the arco parts, before all orchestrated parts have tremolo together, measures 45-48.

Musical score for measures 41-48 of *Passacaglia*. The score is for Violin I, Violin II, Viola, Violoncello I, Violoncello II, and Double Bass. The key signature is one sharp (F#). The dynamics are marked as *pp* (pianissimo) for Violin I, Violin II, Viola, Violoncello I, and Double Bass in measures 41-44. In measure 45, Violoncello II and Double Bass are marked *p* (piano). In measure 48, Violoncello II and Double Bass are marked *p* (piano). The score shows a significant increase in texture and timbre contrast in measures 41-44, with Violin I and Violoncello I playing tremolos.

As a result of these examples, although all the instruments belong to the string family, *Passacaglia* is constructed with more variety of sonic contrasts compared to *Elegy for Jules*, whether they may be register-, texture-, or timbre-related. In *Elegy for Jules*, in addition to the rather compact use of texture and register, only *arco* bowing is utilized. There are no examples of *pizzicato* and

tremolo, but due to the solemn nature of an elegy, having only use of arco is more appropriate to create a musically intimate atmosphere.

While dynamics play an important role in the general sound of *Passacaglia* and *Elegy for Jules*, there is more of a significant amount of dynamic contrast in *Passacaglia*. The overall dynamic contour utilized in *Passacaglia* is *p-f-ppp*. Soft dynamic levels constitute the majority of *Passacaglia* with four of the seven dynamic markings representing dynamics in the piano range (*ppp*, *pp*, *p*, *mp*), although the *mp* marking receives the most treatment. In addition, a combination of both terraced and graduated dynamics is used in *Passacaglia*. While there is no section in *Passacaglia* that has entirely block dynamics, there are several instances where block dynamics dominate for the majority of certain phrases. Measures 41-48 demonstrate this, whereas measures 33-40 demonstrate a gradual diminuendo from *f* to *pp* within the same phrase. At the middle dimension, the short but gradual crescendo from measures 31-32 generates moderate sonic intensity that prepares the articulation of the subtle *f* climax in measure 33. However, this climax only lasts for two measures before a diminuendo takes hold, which leads to a *pp*.

The image shows a musical score for measures 31-35 of a piece, likely *Passacaglia*. The score is written for six instruments: Violin I, Violin II, Viola, Violoncello I, Violoncello II, and Double Bass. The key signature is one sharp (F#) and the time signature is 3/8. The score is divided into five measures, with measure numbers 31, 32, 33, 34, and 35 indicated above the staves. Dynamics and articulation markings are present throughout. In measure 31, the dynamics are generally *p*. In measure 32, there is a gradual crescendo leading to a *f* dynamic in measure 33. Measure 33 features a *f* dynamic with a *div.* (divisi) marking. Measure 34 features a *f* dynamic with a *unis.* (unison) marking. Measure 35 features a *dim...* (diminuendo) marking. The Double Bass part includes an *arco* marking in measure 32. The overall dynamic contour is *p-f-ppp*.

Variation VI (mm. 49-56) and variation VII (mm. 57-64) constitute the main climax portion of *Passacaglia*, with longer sections of *f* and *mf* predominantly present. While the louder sections do not last long, the overall dynamic contour creates contrasting sonic levels at the small dimension.

In *Elegy for Jules*, the contrast is even more subtle. The overall dynamic contour utilized is *pp-mp-ppp*. Therefore, the dynamic contrast is much smaller compared to *Passacaglia*, with the climax of the piece interestingly occurring with a *mp* marking in measure 33, under a fermata. Lane however utilized the highest range of the piece in the violin I part, reaching a D⁶ in the build-up to the climax. This climactic tension is further enhanced with a dissonant F^{#5} in the violin I part (m. 33), although this is short-lived and the F^{#5} resolves downward to an E³ after the caesura, along with a *pp* dynamic marking which immediately follows. Lane does not allow the music to get away from himself. Rather, he draws the musicians and listeners inwards, into a more intimate, reflective atmosphere.

The image shows a musical score for four instruments: Violin I, Violin II, Viola, and Violoncello, covering measures 31, 32, and 33. Measure 31 begins with a *pp* dynamic and a *div.* marking. Measure 32 features a crescendo from *pp* to *mp*. Measure 33 contains a fermata over a note, followed by a *pp* dynamic. The Violoncello part has a *pp* dynamic in measure 33.

In comparing the use of dynamics in relation to climaxes in both works, it should be noted that Lane tended to be rather reserved and he restrained himself from letting his music become extroverted. This is not to say that Lane was reticent in expressing himself through his music in these two pieces, but it is clear that there is an unassuming, perhaps shy nature to both. While this type of atmosphere could be expected in *Elegy for Jules*, there is no particular reason why this is necessary for *Passacaglia*, which leads the listener to perceive the more introverted aspect of Lane's writing in these pieces.

In tracing the correlation between Lane's use of dynamics and phrase structure between both pieces, there is a clear difference. In *Passacaglia*, many of the phrases are dynamically constructed in an arch-shaped manner, starting softly, crescendo near the middle of the phrase and then gradually diminuendo. This type of structure helps to provide a coherent shape to each

phrase and sets up an expectation from the listeners, that the music starts, moves forward dynamically speaking, and then returns to the starting place, as demonstrated below.

Phrase 1 (main theme), measures 1-8

8 measures	
4 measures	4 measures
<i>p</i> <i>crescendo</i>	<i>mp</i> <i>diminuendo</i>

However, in *Elegy for Jules*, the contrast of dynamics is less and Lane did not follow such a structure. The dynamic phrase structure is less defined. There are very few marked crescendos or diminuendos, and most dynamics changes, as subtle as they are, occur without preparation. An example of this is found in Theme B (Phrase IV), where the climax occurs near the end of the phrase, which is quickly followed by a softer dynamic.

Phrase IV, measures 23-33

11 measures		
4 measures	4 measures	3 measures
<i>pp</i>	<i>pp</i>	<i>pp</i> <i>mp</i> <i>pp</i>

Instead of having a symmetrical arch-shaped structure as in *Passacaglia*, this example demonstrates the climax occurring near the end and not in the middle of the phrase, further compounded by the irregular phrase length. However, mm. 31-33 create a self-contained mini-arch dynamic structure, outlining the framework for the phrase structure.

In both pieces Lane's dynamic usage helps to organize and define the phrase structures, although this is more prevalent and clearly defined in *Passacaglia*. *Elegy for Jules* has more phrases that overlap with the same or similar dynamic markings. There is also more use of terraced dynamics, which result in producing not a static, but a more atmospheric quality to the phrasing.

Harmony

The harmonic colors of *Passacaglia* include two different main key centers, E minor, and its parallel major, E major. In relation to the phrase structure, the key rhythm (rate which keys change) of this piece is: E minor (mm. 1-8), E minor (mm. 9-16), E minor (mm. 17-24), E minor (mm. 25-32), E minor (mm. 33-40), E minor (mm. 41-48), E major (mm. 49-56), E major (mm. 57-64), E minor (mm. 65-72), E minor (mm. 73-80), and E minor (mm. 81-84). E minor is clearly

articulated in nine of the eleven sections of this theme and variations form, and therefore is the principal tonal center which anchors the piece. Variations VI and VII comprise the dynamic climax (*f* and *mf*) of all the variations combined, and the louder dynamic forces coincide with the only tonal change of the piece to E major.

In *Elegy for Jules*, the relation of phrase structure and key rhythm includes more tonal diversity than just two related tonal centers. The key rhythm for *Elegy for Jules* is: A minor (mm. 1-7), transitional-E major (mm- 8-13), E major (mm. 14-22), transitional-highly chromatic (mm 23-33), A minor-C major (mm.34-42). The overall movement is from A minor to its relative major, C major, although much chromaticism is prevalent in between these two tonal centers, making *Elegy for Jules* more diverse in color than *Passacaglia*. The tonal makeup is constructed very linearly and the tonal goal is only reached at the ending in C major. As the harmonic rhythm moves rather quickly, it is most likely the reason why Lane decided to use accidentals instead of key signatures. Similar to *Passacaglia* which has the only tonal change connected to the climax, the climax in *Elegy for Jules*, phrase IV (mm. 22-33), includes the most amount of chromatic activity in mm. 27-33.

The image shows a musical score for measures 27-33 of *Elegy for Jules*. The score is written for Violin I, Violin II, Viola, and Violoncello. The key signature is A minor (one flat). The time signature is 4/4. The score includes various musical notations such as triplets, divisi markings, and dynamic markings like *mp* and *pp*. The measures are numbered 27 through 33. The score ends with a double bar line and repeat signs.

In particular, in measures 31-33, leading up to the climax, the tonal center is obscured by extended harmony, and the climax built on a $F\#^{\circ 7}$ chord is only resolved by the common-tone E after the caesura, creating much harmonic tension. The following diagram condenses the harmony in measures 31-33:

The image shows a harmonic diagram consisting of four chords written on a single bass clef staff. The chords are labeled as follows: $C\#^{\circ 7}$, $A m 7 / E$, $C m a j 9 / G$, and $F\#^{\circ 7} / A$. Each chord is represented by a cluster of notes on the staff, with the root note of the chord indicated by a sharp sign above the staff.

Therefore, as a compositional technique, it is apparent that Lane used a combination of changing tonal centers and quick harmonic rhythm along with chromaticism to intensify climaxes. More

importantly, one can see how Lane developed in these aspects from *Passacaglia* to *Elegy for Jules*.

While monophonic and homophonic textures are present in *Passacaglia* and *Elegy for Jules*, polyphonic texture prevails in both pieces. Measures 9-16 of *Passacaglia* demonstrate counter-melodies, primarily in the violin parts, which act as independent melodic lines and variations against the main theme, clearly stated in the cello II and bass parts. Hence, one may actually view measures 9-16 (Variation 1), also as heterophonic. While the main theme is presented in the cello II and bass parts, one might interpret the counter-melodies as independent melodic lines, whereas one might argue they are simultaneous variations of the main theme. At first glance, *Passacaglia* may seem easy, but Lane's writing incorporates these subtle differences which provide *Passacaglia* with many complexities.

The image displays a musical score for measures 9 through 16 of a piece. The score is arranged in six staves, labeled from top to bottom as Violin I, Violin II, Viola, Violoncello I, Violoncello II, and Double Bass. The key signature is one sharp (F#) and the time signature is 3/4. Each staff begins with a dynamic marking of *p* (piano). The Violin I and Violin II parts feature melodic lines with slurs and accents, marked with *cresc.* (crescendo) and *dim.* (diminuendo). The Viola part also has a melodic line with slurs and accents, marked with *cresc.* and *dim.*. The Violoncello I and Violoncello II parts play a more rhythmic, accompanimental role, marked with *cresc.* and *dim.*. The Double Bass part plays a similar rhythmic role, marked with *cresc.* and *dim.*. The measure numbers 9 through 16 are indicated above the staves.

Lane's preference for counterpoint can further be examined in *Elegy for Jules*. Measures 18 through the downbeat of m. 22 demonstrate the main melody in the upper violin I part with melodic fragmented imitative entrances starting in the bottom violin I part to the cello part. As the rhythmic density begins to increase during mm. 20-21 in the cello part, the cello part takes over the melodic line through voice-exchange, with a counter-melody in the upper violin I part. Thus, Lane brings melodic activity to other parts of the ensemble besides the violin I part. The arrows in the extract below demonstrate melodic activity shifting from the top to bottom parts of the ensemble.

The image shows a musical score for four instruments: Violin I, Violin II, Viola, and Violoncello, covering measures 18 to 22. The key signature has one sharp (F#) and the time signature is 3/4. Measure 18 features a *ppp* dynamic and a *div.* (divisi) instruction for the strings. Measure 19 continues with *ppp* and *div.* markings. Measure 20 shows a *ppp* dynamic and a *un.* (unison) instruction. Measure 21 features a *ppp* dynamic and a *un.* instruction. Measure 22 includes a *ppp* dynamic, a *div.* instruction, and a triplet of eighth notes. The Violoncello part has a *mm* (mezzo-moto) marking at the beginning. The score is characterized by simultaneous melodic activity in multiple parts, illustrating polyphony.

Therefore, Lane's use of polyphony serves two purposes in both *Passacaglia* and *Elegy for Jules*. First, Lane's polyphonic writing provides a rich texture that is characterized by simultaneous melodic activity in multiple parts. Second, such writing inherently provides more interesting parts for the performers. While the violin part often has the main melodic line, Lane did attempt to spread the melodic activity throughout the ensemble, instead of having purely harmonic accompaniment lines against a singular melody in a homophonic setting.

In terms of vertical harmony, *Passacaglia* is comprised of mostly triadic harmonies, although there are several instances of suspended fourths and sixths in the harmonies. The harmonic rhythm is mostly comprised of one or two harmonies per measure, although there are some instances where there are three harmonies per measure. Hence, the harmonic rhythm is steady overall with much harmonic stability structured around E minor and E major. Most phrases outline an overall tonic, sub-dominant, dominant, or tonic-sub-dominant, dominant, tonic progression. However, during the majority of the minor variations and coda, Lane utilized the Aeolian mode with a minor dominant which obscures the major dominant-tonic function. The coda, measures 81-84, exemplifies this:

Musical score for measures 81-84. The score is in E major (one sharp). The instruments are Violin I, Violin II, Viola, Violoncello I, Violoncello II, and Double Bass. The tempo and dynamics are marked *rit e dim.* (ritardando and diminuendo). The word *ANT* is written above the Violin II staff in measure 83. The bass line includes Roman numerals: *i*, *iv*⁷, *v*⁷, and *i*.

While Lane primarily used minor dominants in the E minor variations, there are some instances where Lane clearly combined the use of both minor and major dominants within the same phrase, such as in mm. 34-36:

Musical score for measures 33-36. The score is in E major (one sharp). The instruments are Violin I, Violin II, Viola, Violoncello I, Violoncello II, and Double Bass. The tempo and dynamics are marked *f* (forte) and *dim...* (diminuendo). The word *div.* (divisi) is written above the Violin I and Violin II staves in measure 33. The word *unis.* (unisono) is written above the Violin I and Violin II staves in measure 34. The bass line includes Roman numerals: *i*, *VI*, *v*⁷, *VI*, *v*, *iv*⁷, and *V*².

Naturally, the E major variations (VI and VII) make use of only the V, except for the last dominant chord in variation VII. Measures 63-64 demonstrate a *v*⁷-*I*⁷ cadence, hinting at the return of E minor.

63 arco 64

Violin I

Violin II

Viola arco

Violoncello I

Violoncello II

Double Bass

ii v⁷ I⁷

The dichotomy and interchange between minor and major dominants create a distinct sonic template in *Passacaglia*.

Further harmonic interest is found in Lane's unconventional use of the Neapolitan bII chord. In measures 31-33, the Neapolitan chord has a pre-dominant function, but it does not lead to V, but rather to a minor v⁷, through a ii^{ø7} chord and a parallel major I^{6/4} chord. The minor v⁷ ultimately resolves to the tonic E minor.

31 32 33 div.

Violin I

Violin II

Viola

Violoncello I

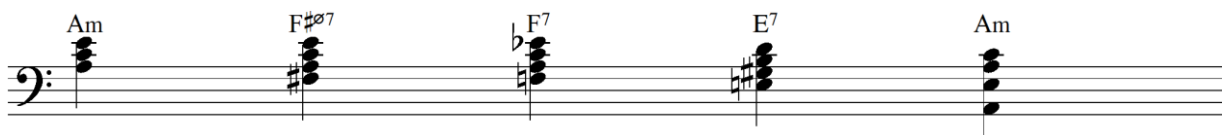
Violoncello II arco

Double Bass

NII⁶ ii^{ø7} I⁶ v⁷ i VI

While the harmonies in *Passacaglia* are stable overall, the above-mentioned examples of alternative harmonic usage represent a precursor to Lane's development in this area. During the forty-one-year period between the conception of *Passacaglia* and *Elegy for Jules*, Lane continued to develop his harmonic palette. *Elegy for Jules* is not technically difficult compared to *Passacaglia*, but its harmonic attributes are more advanced than *Passacaglia*. The tonal functionality of chord progressions in *Elegy for Jules* is more obscured and unexpected.

Elegy for Jules begins with a standard i-V⁷-i progression in mm. 1-4. However, this standard progression is colored by mode mixture. The Am-E⁷-Am (i-V⁷-i) progression is enhanced by an F[#] half-diminished chord followed by an F dominant-seventh, which moves to an E dominant-seventh before resolving back to Am, as demonstrated below.



While the F[#]ø⁷ is taken from the #6 scale degree of the melodic minor, the F⁷ is a borrowed chord. Both chords are built upon the sixth scale degree and function as passing chords, as a continuation of the tonic A over a descending bass line. The concept of harmony constructed over a descending bass line is a theme that carries through much of *Elegy for Jules*.

Another example of this concept occurs in mm. 10-18, with a descending bass line from a G³-B³, which then resolves to E³. The resulting chords built over this descending bass line create a colorful progression as a means to modulate from Am to the dominant E.



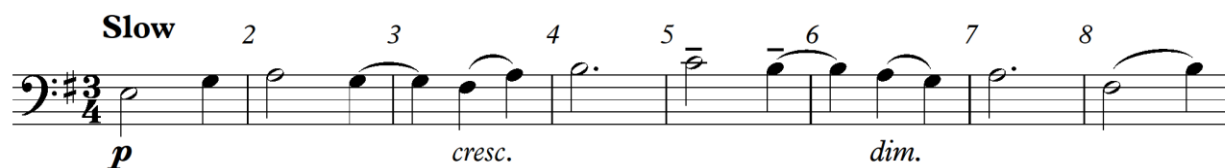
With the exception of the E major chord, all the chords are either sevenths or ninths, providing extended harmony. Further, as Lane prolonged the tonic A in mm. 1-4, here he prolonged the note G, setting up a possible ii⁷-V⁹ (Dm⁷-G⁹) cadence to C. However, with the descending bass line, the G continues downward to F#. The F[#]ø⁷-F⁷-E progression reappears but this time, the E does not cadence to A. The descending bass line is extended further and the E chord now becomes the new tonic, creating a I-vi⁷-ii^{4/3}-V⁹-I, firmly confirming the new tonal center. The use of such a descending bass line is reminiscent of that found in *Dido's Lament*, from Henry Purcell's (1659-1695) *Dido and Aeneas*. While the harmonic palette is different in *Elegy for Jules*, one can

see the compositional influences of the Baroque period through a twentieth century lens in Lane's writing.

In summary, Lane was already demonstrating alternative harmonic usages early in his career in *Passacaglia* with modal tendencies, and later in his career he continued to expand his harmonic palette as evidenced in *Elegy for Jules*. Lane increased his harmonic tension through the use of more extended chromatic harmonies associated with twentieth century harmonic developments. As a result of Lane's linear approach to harmonic development and use of quicker harmonic rhythms and obscured tonal centers, Lane ultimately relied on use of accidentals instead of key signatures.

Melody

The eight measure melodic ostinato of *Passacaglia* can be found throughout all six voices (violin-double bass) at least once.



Within the variations, there is minimal melodic chromaticism which is confined to raised sixth and seventh scale degrees of melodic E minor. The effect of melody to movement is demonstrated in the main theme (mm. 1-8). The melodic contour begins on E³ and ascends a minor sixth to its peak of C⁴ before descending a half step B³. The following figure summarizes the overall melodic voice-leading by displaying the melodic excursion of the main theme; showing the beginning and end notes, along with extra notes to show more clearly the voice leading and general melodic contour in relation to the peaks and lows of each phrase.



The main melody and subsequent variations move in a balance of stepwise motion and leaps. The largest melodic leap is of an octave, and all melodies are set in a *cantabile* fashion. In regards to the thematic typology, the relationship of melody to melodic contour, the majority of phrases are shaped with an incomplete arch form. With an antecedent-consequent melodic construction, the example below shows variation I in the violin I part which starts on E⁴ and rises a minor sixth

to C^5 before falling back to E^4 , but as the last note supports a dominant harmony, $F\#^4$ concludes the melody.

Violin I

9 10 11 12 13 14 15 16

p *cresc.* *dim.*

ANT. CONS.

In *Elegy for Jules*, Lane utilized two melodic themes. Theme A, first stated as a fragment in the cello and viola parts, the melodic line quickly exchanges to the violin part, creating an arch-shaped melodic contour, starting on E^3 in the cello and viola, ascending to a peak of D^5 before descending to B^3 and resting on C^4 .

Strings Truncated

Largo (freely) ♩ = 52

clo./vln. 1 2 vln. 3 4 5 6 7

pp *pp* *mp*

Lane further develops Theme A in the second and third phrases by increasing the range upwards first to a G^5 (m. 10) and then to a $G\#^5$ (mm. 15 + 18) in the violin part.

Violin I

8 9 10 11 12 13

pp *mp*

A B

The following figure summarizes the overall melodic voice-leading by displaying the arch-shaped melodic excursion of Theme A.

Arch-shaped melodic excursion of Theme A

Theme B is presented in the fourth phrase (mm. 22-33), and is the longest phrase of the piece. It incorporates the highest amount of melodic density, as this is the only section that utilizes sixteenth notes. The phrase begins on B^4 and climaxes on the highest note of the piece, a D^6 before descending downwards to an $F\#^5$, creating another semi-arched shape melodic contour through a balanced combination of both stepwise motion and leaps, primarily of fourths and fifths.

In terms of melodic phrasal construction, Lane utilized antecedent-consequent phrasing, but whereas *Passacaglia* consisted mostly of symmetrical eight-bar, four plus four antecedent-consequent phrases, *Elegy for Jules* is non-conventional in this aspect. In *Elegy for Jules*, Lane was much freer with the development of his melodic phrasing and as such, no phrase is symmetrical. Lane utilized irregular phrasings such as nine measures in length as demonstrated below in Phrase V, mm. 34-42.

9 measures		
4 measures	3 measures	2 measures
Antecedent	Consequent	Coda

Additionally, in phrase IV, mm. 23-33, instead of using antecedent-consequent phrasing, Lane utilized a through-composed 11 measure phrase.

11 measures		
4 measures	4 measures	3 measures
Continuous	Continuous	Continuous

Therefore, Lane developed from using more traditional examples of symmetrical phrasing to more unexpected phrase lengths and constructions.

Rhythm

In *Passacaglia*, the most important rhythmic feature is Lane's use of hemiolas in several passages, which is instigated in the main theme.

Slow

2 3 4 5 6 7 8

p *cresc.* *dim.*

Measures 2-3 and 5-6 demonstrated duple emphasis within the 3/4-time signature. Variation V also demonstrates two competing 3:2 relationships clearly defined by use of accents in the violin I and II parts in mm. 45-46.

Violin I

Violin II

45 46

Below is the strongest example of hemiola usage. In variation VI, the violin I part clearly outlines 2/4 in six of the eight bars of the phrase, against the 3/4 main theme in the cello II and basses and the syncopated cello I part, which also demonstrates the competing 3:2 relationship in mm. 50-52 and 53-54.

Violin I

Violin II

Viola

Violoncello I

Violoncello II

Double Bass

49 50 51 52 53 54 55 56

f *dim.* *f* *dim.* *f* *dim.* *f* *dim.*

Comparatively, from a rhythmic perspective, *Elegy for Jules*, written in simple-quadruple time, is very straightforward with just a few examples of minimum syncopation in Theme B (Phrase IV) leading up to the climax. Therefore, there is no direct correlation between rhythmic development between *Passacaglia* and *Elegy for Jules*. However, *Passacaglia* clearly

demonstrates that Lane was already using hemiola rhythmic features early on in his career as a way to develop rhythmic intensity.

Growth

The musical shape of *Passacaglia* is a clear example of a theme and variations as one would expect in a passacaglia, whereas *Elegy for Jules* is set in a ternary form. However, Lane did not subscribe to a formal example of ternary form ABA in *Elegy for Jules*. Rather, Lane developed Theme A through variations A^I and A^{II} before moving to the contrasting Theme B section and the final return of A^{III}. Therefore, with some modification, Lane's overall approach to growth and musical shape was traditional in both of these pieces.

Review and Contextualization

In conclusion, in terms of sound, Lane took advantage of the wide idiomatic range available for a string orchestra setting in both pieces, although this is more pronounced in *Passacaglia*. In *Passacaglia*, Lane was already experimenting with alternative harmonies, particularly using modal harmonies. In *Elegy for Jules*, Lane's harmonic language developed further, as he used extended and borrowed harmonies in a linear manner (over a descending bass-line), transitioning through various tonal centers. Moreover, *Passacaglia* is characterized by a majority of symmetrical antecedent-consequent phrasing, in *Elegy for Jules*, Lane's treatment of phraseology developed into longer and asymmetrical structures, consisting of both antecedent-consequent and through-composed phrases. Lane's melodic construction in both pieces is vocally-oriented, consisting of singable lines, even though they were written for string instruments. Other than the use of hemiolas and slight syncopation in *Passacaglia*, Lane's handling of rhythm is straightforward in both pieces. In regards to structural growth, *Passacaglia* and *Elegy for Jules* show traditional, Western aspects, but Lane distanced himself from using the customary rules of ternary form and made structural modifications in *Elegy for Jules*. Considering the different musical elements of sound, harmony, melody, rhythm, and growth, Lane certainly developed his approach to composition as evidenced in these two pieces. However, there is a balance of tradition, with influences dating back to the Renaissance, alongside more alternative uses of these elements associated with twentieth century writing, particularly harmonic treatment, which characterizes Lane's music.

To further contextualize both of these pieces, it is clear that Lane's style is a development of one of his teachers, Louis Mennini (1920-2000), particularly his piece for string orchestra, entitled *Arioso* (1946). Comparatively, one can hear a resemblance to Samuel Barber's (1910-

1981) *Adagio for Strings* (1936) in Mennini's *Arioso*. Lane's treatment of musical elements and composition techniques signify his development of both Mennini's and Barber's approaches, extending the mid-twentieth century American style within a string orchestra context.

Wind Band Music: *Scherzo* (1961) and *Rondo* (1994)

Overview

The ensuing analysis of *Scherzo* and *Rondo* will illustrate the following findings:

- 1) Lane utilized a full sonic and timbral palette within the wind band setting. Lane also employed a wide range of dynamics which were used to articulate phrases and climaxes, as well as to balance different orchestration textures.
- 2) Lane utilized varying tonal centers, often to distant and unrelated keys, creating a harmonic collage with a strong presence of mode mixture, altered chords and extended harmonies.
- 3) Lane utilized a combination of minimalistic melodic fragments as well as more vocally-conceived, arch-shaped, antecedent/consequent-based melodies. In conjunction with a varied and eclectic approach to harmony, Lane's adaptive approach to melodic construction is demonstrated by his use of both short melodic motifs as well as more cantabile-oriented melodies. Lane also integrated a variety of voice-exchanges to provide more equality for melodic treatment throughout different parts of the wind band setting.
- 4) Lane utilized a combination of straightforward and syncopated rhythms.
- 5) Lane's use of growth is characterized by traditional usage of modified theme and variations and rondo forms.
- 6) For contextualization purposes, *Scherzo* and *Rondo* can be respectively compared to *Cake Walk* from *Suite of Old American Dances* (1949) by American composer Robert Russell Bennett (1894-1981) and *Chorale and Alleluia* (1954) by American composer Howard Hanson (1896-1981).

Background

Scherzo is Lane's second work for wind band which he completed in October 1960, during his YCP residency in the Lexington, Kentucky School District.⁴⁵⁰ This piece lasts approximately

⁴⁵⁰ Lane wrote his first piece for wind band in 1956. It was entitled *Minor Premise* and was written for the 19th U.S. Army Band (Ft. Dix, New Jersey) and conductor, Daniel Leeson. However, the manuscript has been lost and only the concert bulletin of the world premiere exists; Leeson, Daniel. Program notes, "Symphonic Band Concert." 19th U.S. Army Band Concert. Ft. Dix, NJ: May 29, 1956.

for 2'30" and was dedicated to the wind band of the Henry Clay High School under the direction of Joseph Beach. The work was premiered by this group on December 20, 1960 at Henry Clay High School and the world premiere recording was made of that performance.⁴⁵¹ The Transylvania Music Concert Band under the direction of Guest Conductor Bernard Fitzgerald, also performed and recorded *Scherzo* in July, 1961, at the Brevard Music Center.⁴⁵² These are the only documented performances of *Scherzo*.⁴⁵³ *Scherzo* is one of four pieces Lane composed for the wind band setting during his YCP residencies.⁴⁵⁴ The other three pieces are *Theme with Variations* (1960), *Intermezzo* (1960), and *Centennial Hymn* (1961).⁴⁵⁵ *Theme with Variations* was composed for the John Marshall High School in Rochester, NY, while *Intermezzo* and *Centennial Hymn* were composed for the Henry Clay High School in Lexington, Kentucky. There are no known recordings of these pieces and no records exist as to when these pieces were performed. However, *Scherzo* was displayed at the Music Educators National Conference in Chicago in 1962.⁴⁵⁶

Rondo, Lane's twelfth piece for wind band, featuring solo euphonium, was composed and commissioned in 1994 by John Palatucci (soloist) and the internationally recognized Ridgewood Concert Band under the direction of Christian Wilhjelm.⁴⁵⁷ At approximately 9'30", *Rondo* is a

⁴⁵¹ Contemporary Music Project Archives. National Association for Music Education Historical Center (2014).

⁴⁵² Ibid.

⁴⁵³ Jung, "ASCAP Domestic & International Performance Histories for Richard Lane" (2015, February 19).

⁴⁵⁴ Ford Foundation, National Music Council, and Gid Waldrop. Partial Catalog of Works Written by Project Composers for Host School Systems. 1959-1962; MENC, "The Young Composers Project 1962-1963" (1962).

⁴⁵⁵ See Chapter 2: subsection, *Young Composers Project: 1959-1961* for more information on *Theme with Variations*; The manuscript for *Intermezzo* has unfortunately been lost (Beach and Mathez, "Richard Lane" 2006, October 13); Notably, *Centennial Hymn*, characterized by a choral hymn juxtaposed by fanfare passages, was Lane's first piece for wind band to feature an SATB or SSA choir. The title and text are based upon John G. Whittier's poem *Centennial Hymn*, which was written to celebrate the centennial of *American Independence* at the *International Exhibition* on May 10, 1876 in Philadelphia, Pennsylvania (Whittier, "April 1876" In *The Letters of John Greenleaf Whittier*, 1975).

⁴⁵⁶ *Scherzo* was only recently published for the first time in 2015 by Editions Bim (Switzerland) and to date, is the only YCP wind band work by Lane which is published.

⁴⁵⁷ John Palatucci is also a euphonium player with the Mark Heter Band as well as the Gramercy Brass Orchestra of New York, and a former member of the Goldman Memorial Band of New York City and Keith Brion's New Sousa Band. In addition to being the conductor of the Ridgewood Orpheus Club, Palatucci has also conducted the New American Concert Band and Camp-of-the-Woods Band and Chorus in the Adirondack Mountains of New York. Palatucci is a board member of the New Jersey Choral Consortium, and has served on the faculties of Caldwell College, Montclair State University, William Paterson University, and has taught at various public schools in New Jersey (Palatucci, "Professional Musician, Conductor, Music Educator, Consultant" (2016). In addition to being the founder and conductor of the Ridgewood Concert Band, Dr. Christian Wilhjelm is the conductor of the New York University Wind Ensemble and is also an inductee of the American Bandmasters Association (Wilhjelm, "Wind Ensemble Faculty: Christian Wilhjelm" (2016).

medium-advanced level piece, written for one of the premiere adult wind bands in the United States, the Ridgewood Concert Band.⁴⁵⁸

The following analysis will trace the development of Lane's wind band writing from an early piece for the secondary level and a later piece for the professional level, with a particular focus on Lane's usage of a solo instrumental part within the wind band setting.

Sound

Scherzo is scored for piccolo, flute (I-II), oboe (I-II), bassoon (I-II), Bb clarinet (I-III), Bb bass clarinet, alto saxophone (I-II), tenor saxophone, baritone saxophone, Bb trumpet (I-III), French horn (I-IV), trombone (I-III), baritone, tuba, string bass, timpani, and percussion (snare drum, bass drum, crash cymbals, suspended cymbals, tambourine, triangle). There are many changes to the sonic-timbral elements due to the obvious presence of high, medium, and low writing for woodwind, brass, string, and un-pitched percussion instruments. However, many of the sonic variations are a result of the orchestration Lane utilized. Further, Lane's orchestration produces a combination of sparse, light, and medium sonic textures, and there are only two measures in the entire piece where all instruments play together.

The first phrase (mm. 1-9) demonstrates four different types of sonic-timbral manifestations. *Scherzo* begins with the low woodwinds (bassoon and bass clarinet), along with clarinets II-III, and then the oboe is introduced and paired an octave above the bassoon and bass clarinet in measure 2. The oboe is the only instrument in measure 3. Measures 4-7 combine the high woodwinds of the piccolo, flutes, and oboes against the medium ranged French horn accompaniment. While the French horns continue for one more measure, trumpet I is introduced in measure 8, which is in unison with the piccolo and oboe part. During measures 4-8, the non-pitched idiophones (bass drum and crash cymbals) also reinforce the punctuations of the French horn parts. And in measure 9, the low brass and string bass are introduced and paired against the piccolo and trumpet I.

⁴⁵⁸ Ridgewood Concert Band, "About The Ridgewood Concert Band" (2016).

saxophone I parts, which are accompanied by selective brass parts and the string bass. Measures 33-36 also are punctuated by the snare drum and triangle.

The image displays a musical score for measures 33 through 39. The score is arranged in a standard orchestral format with multiple staves for different instruments. The key signature is one sharp (F#) and the time signature is 4/4. The instruments and their parts are as follows:

- Oboe 1-2:** Measures 33-38 are silent. In measure 39, they play a short phrase starting on G4, marked with a forte (*f*) dynamic.
- Bassoon 1-2:** Measures 33-34 play a rhythmic pattern of eighth notes. In measure 35, they are silent. In measure 36, they play a sixteenth-note figure, marked with a piano (*p*) dynamic. In measure 37, they play a sixteenth-note figure, marked with a piano (*p*) dynamic. In measure 38, they play a sixteenth-note figure, marked with a piano (*p*) dynamic. In measure 39, they play a short phrase starting on G3, marked with a forte (*f*) dynamic.
- Clarinet 1 in Bb:** Measures 33-34 are silent. In measure 35, they play a sixteenth-note figure, marked with a crescendo (*cresc.*). In measure 36, they play a sixteenth-note figure, marked with a crescendo (*cresc.*). In measure 37, they play a sixteenth-note figure, marked with a crescendo (*cresc.*). In measure 38, they play a sixteenth-note figure, marked with a crescendo (*cresc.*). In measure 39, they play a short phrase starting on G3, marked with a forte (*f*) dynamic.
- Clarinet 2 in Bb:** Measures 33-34 are silent. In measure 35, they play a sixteenth-note figure, marked with a crescendo (*cresc.*). In measure 36, they play a sixteenth-note figure, marked with a crescendo (*cresc.*). In measure 37, they play a sixteenth-note figure, marked with a crescendo (*cresc.*). In measure 38, they play a sixteenth-note figure, marked with a crescendo (*cresc.*). In measure 39, they play a short phrase starting on G3, marked with a forte (*f*) dynamic.
- Bass Clarinet in Bb:** Measures 33-34 play a rhythmic pattern of eighth notes, marked with a mezzo-forte (*mf*) dynamic. In measure 35, they play a sixteenth-note figure, marked with a mezzo-forte (*mf*) dynamic. In measure 36, they play a sixteenth-note figure, marked with a mezzo-forte (*mf*) dynamic. In measure 37, they play a sixteenth-note figure, marked with a mezzo-forte (*mf*) dynamic. In measure 38, they play a sixteenth-note figure, marked with a mezzo-forte (*mf*) dynamic. In measure 39, they play a short phrase starting on G3, marked with a forte (*f*) dynamic.
- Alto Saxophone 1:** Measures 33-38 are silent. In measure 39, they play a short phrase starting on G3, marked with a forte (*f*) dynamic.
- Trumpet 1 in Bb:** Measures 33-34 are silent. In measure 35, they play a sixteenth-note figure, marked with a piano (*p*) dynamic. In measure 36, they play a sixteenth-note figure, marked with a piano (*p*) dynamic. In measure 37, they play a sixteenth-note figure, marked with a piano (*p*) dynamic. In measure 38, they play a sixteenth-note figure, marked with a piano (*p*) dynamic. In measure 39, they play a short phrase starting on G3, marked with a forte (*f*) dynamic.
- Horn 1-2 in F:** Measures 33-34 are silent. In measure 35, they play a sixteenth-note figure, marked with a piano (*p*) dynamic. In measure 36, they play a sixteenth-note figure, marked with a piano (*p*) dynamic. In measure 37, they play a sixteenth-note figure, marked with a piano (*p*) dynamic. In measure 38, they play a sixteenth-note figure, marked with a piano (*p*) dynamic. In measure 39, they play a short phrase starting on G3, marked with a forte (*f*) dynamic.
- Trombone 1:** Measures 33-34 are silent. In measure 35, they play a sixteenth-note figure, marked with a piano (*p*) dynamic. In measure 36, they play a sixteenth-note figure, marked with a piano (*p*) dynamic. In measure 37, they play a sixteenth-note figure, marked with a piano (*p*) dynamic. In measure 38, they play a sixteenth-note figure, marked with a piano (*p*) dynamic. In measure 39, they play a short phrase starting on G3, marked with a forte (*f*) dynamic.
- Trombone 2:** Measures 33-34 are silent. In measure 35, they play a sixteenth-note figure, marked with a piano (*p*) dynamic. In measure 36, they play a sixteenth-note figure, marked with a piano (*p*) dynamic. In measure 37, they play a sixteenth-note figure, marked with a piano (*p*) dynamic. In measure 38, they play a sixteenth-note figure, marked with a piano (*p*) dynamic. In measure 39, they play a short phrase starting on G3, marked with a forte (*f*) dynamic.
- Baritone:** Measures 33-34 play a rhythmic pattern of eighth notes, marked with a mezzo-forte (*mf*) dynamic. In measure 35, they play a sixteenth-note figure, marked with a mezzo-forte (*mf*) dynamic. In measure 36, they play a sixteenth-note figure, marked with a mezzo-forte (*mf*) dynamic. In measure 37, they play a sixteenth-note figure, marked with a mezzo-forte (*mf*) dynamic. In measure 38, they play a sixteenth-note figure, marked with a mezzo-forte (*mf*) dynamic. In measure 39, they play a short phrase starting on G3, marked with a forte (*f*) dynamic.
- Tuba:** Measures 33-34 are silent. In measure 35, they play a sixteenth-note figure, marked with a piano (*p*) dynamic. In measure 36, they play a sixteenth-note figure, marked with a piano (*p*) dynamic. In measure 37, they play a sixteenth-note figure, marked with a piano (*p*) dynamic. In measure 38, they play a sixteenth-note figure, marked with a piano (*p*) dynamic. In measure 39, they play a short phrase starting on G3, marked with a forte (*f*) dynamic.
- String Bass:** Measures 33-34 are silent. In measure 35, they play a sixteenth-note figure, marked with a piano (*p*) dynamic. In measure 36, they play a sixteenth-note figure, marked with a piano (*p*) dynamic. In measure 37, they play a sixteenth-note figure, marked with a piano (*p*) dynamic. In measure 38, they play a sixteenth-note figure, marked with a piano (*p*) dynamic. In measure 39, they play a short phrase starting on G3, marked with a forte (*f*) dynamic.
- Percussion 1:** Measures 33-34 are silent. In measure 35, they play a sixteenth-note figure, marked with a mezzo-forte (*mf*) dynamic. In measure 36, they play a sixteenth-note figure, marked with a mezzo-forte (*mf*) dynamic. In measure 37, they play a sixteenth-note figure, marked with a mezzo-forte (*mf*) dynamic. In measure 38, they play a sixteenth-note figure, marked with a mezzo-forte (*mf*) dynamic. In measure 39, they play a short phrase starting on G3, marked with a forte (*f*) dynamic.
- Percussion 2:** Measures 33-34 are silent. In measure 35, they play a sixteenth-note figure, marked with a mezzo-forte (*mf*) dynamic. In measure 36, they play a sixteenth-note figure, marked with a mezzo-forte (*mf*) dynamic. In measure 37, they play a sixteenth-note figure, marked with a mezzo-forte (*mf*) dynamic. In measure 38, they play a sixteenth-note figure, marked with a mezzo-forte (*mf*) dynamic. In measure 39, they play a short phrase starting on G3, marked with a forte (*f*) dynamic.

In combination with idiophonic timbres, this example embodies low sonic forces (bassoon, bass clarinet and baritone – mm. 33-34), low and medium sonic forces (bassoons and clarinets I and II – mm. 34-35), low and high sonic forces (bassoon and trumpet I – mm. 36-38, which account for some of the sparsest orchestration in *Scherzo*), and finally high, medium and low sonic forces (oboe, alto saxophone, French horn, trombone I and II, tuba, and string bass – m. 39).

Unlike *Scherzo* which is solely for wind band, *Rondo* is for solo euphonium (or baritone) with wind band. Similarly scored to *Scherzo*, *Rondo* has additional Eb clarinet and alto clarinet parts, which create a fuller clarinet texture with the Bb clarinets (I-III) and bass clarinet parts.

Instead of having just Bb trumpets (I-III), *Rondo* has Bb trumpets (I-II) along with cornets (I-III), creating a fuller high brass sonority. Traditional usage of timpani, cymbals, snare-bass drums are rounded out by the use of chimes. As a result of a wide-ranging orchestration palette, *Rondo* offers many sonic-timbral colors. While the last two measures of the piece are the only ones where all instruments play together and other sparse orchestrations do exist, *Rondo* on the whole has a fuller sonic texture than *Scherzo*.

The introduction (mm. 1-17) of *Rondo* demonstrates different types of sparse through full sonic-timbral manifestations. *Rondo* begins with a solo euphonium monophonic line which introduces the main thematic motif of the A section (mm. 1-3). This is followed by a short low brass and full woodwind full-textured homophonic chorale which is answered by a staccato trumpet line along with the snare drum in rhythmical unison (mm. 3-6). The solo euphonium motif is presented again (mm. 7-8), but with an ascending melodic contour, before the lyrical chorale material reappears with the contrasting staccato response (mm. 9-13), while the trumpets are joined by the low brass and string bass in measures 11 and 13. Measures 14-17 conclude the introduction of the A section with lyrical chorale material, in which low-high woodwinds, low-high brass, string bass and percussion (suspended cymbal, chimes, and timpani) are all employed.

Allegro non troppo $\text{♩} = c. 100$

1 2 3 4 5 6 7 8

Piccoblo

Flute 1

Flute 2

Oboe 1

Oboe 2

Bassoon 1

Bassoon 2

Clarinet in E \flat

Clarinet 1 (B \flat)

Clarinet 2 (B \flat)

Clarinet 3 (B \flat)

Ho Clarinet in E \flat

Bass clar. (B \flat)

Alto sax. 1

Alto sax. 2

Tenor sax.

Baritone sax.

Trumpet in E \flat

Trumpet in B \flat

Cornet 1 (B \flat)

Cornet 2 (B \flat)

Cornet 3 (B \flat)

Horn 1 (F)

Horn 2 (F)

Horn 3 (F)

Horn 4 (F)

Trombone 1

Trombone 2

Trombone 3

Euphonium solo (or baritone)

Bass in C

String Bass

Timpani

Chimes

Cymbals

Snare drum

Bass drum

This page of a musical score covers measures 9 through 17. The instruments listed on the left are: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Bsn. 1, Bsn. 2, Eb Cl., Cl. 1, Cl. 2, Cl. 3, Al-cl., B-cl., Asax. 1, Asax. 2, Sax., Bassax., Trp. 1, Trp. 2, Ctn. 1, Ctn. 2, Ctn. 3, Hrn. 1, Hrn. 2, Hrn. 3, Hrn. 4, Tbn. 1, Tbn. 2, Tbn. 3, Euph., Bass, St. Bass, Timp., Chm., Cym., Perc., and Perc. The score includes various musical notations such as notes, rests, and dynamic markings like *pp*, *mp*, *p*, and *dim.*. Measure numbers 9, 10, 11, 12, 13, 14, 15, 16, and 17 are indicated at the top of the page.

Through various orchestrations in both *Scherzo* and *Rondo*, these examples demonstrate Lane's use of sonic contrasts relating to timbre, register, and textural differences, across woodwind, brass, string, and percussion instruments.

In regards to range, in *Scherzo* Lane utilized a wide range for each instrumental voice, many of which span two octaves or more, such as in Oboe I and II (D⁴-E⁶ - a span of a M16th) and Clarinet I (G³-B⁵ - a span of a M17th). The overall range of *Scherzo* consists of five octaves across all instruments for the entire piece G¹-G⁶. Likewise, in *Rondo*, the solo euphonium part covers a range of more than two octaves, from F²-Ab⁴, while the overall range covers almost six octaves from E¹ in the string bass to Eb⁷ in the piccolo. Such examples from both *Scherzo* and *Rondo* demonstrate that Lane utilized the full range spectrum idiomatic to the instruments of a wind band.

A significant amount of dynamic contrasts plays an important role in *Scherzo* and *Rondo*. The overall dynamic contour utilized in *Scherzo* is *pp-fff*, although *p* and *f* dynamic levels dominate *Scherzo*. Within soft and loud contrasts, graduated dynamics prevail in *Scherzo* and Phrase XI (mm. 73-83) is an example which spans seven different dynamic levels (*pp-p-mp-mf-f-ff-fff*). Here, the percussion parts stay one dynamic below all the wind parts (*pp* vs. *p*, *mf* vs. *f*, *f* vs. *ff* and *ff* vs. *fff*) to ensure the needed sonic balance between the percussion and wind instruments.

The image displays a page of a musical score for an orchestra, covering measures 73 to 83. The score is arranged in a standard orchestral format with multiple staves for different instruments. The instruments listed on the left side of the page are: Piccolo, Flute 1-2, Oboe 1-2, Bassoon 1-2, Clarinet 1 in Bb, Clarinet 2 in Bb, Clarinet 3 in Bb, Bass Clarinet in Bb, Alto Saxophone 1, Alto Saxophone 2, Tenor Saxophone, Baritone Saxophone, Trumpet 1 in Bb, Trumpet 2 in Bb, Trumpet 3 in Bb, Horn 1-2 in F, Horn 3-4 in F, Trombone 1, Trombone 2, Trombone 3, Baritone, Tuba, String Bass, Timpani, Percussion 1, and Percussion 2. The score includes various dynamic markings such as *p*, *sempre cresc.*, *f*, and *ff*. There are also performance instructions like *poco a poco cresc.* and *Cymbals*. The music is written in a key signature of two sharps (D major or F# minor) and a 4/4 time signature. The page number 172 is located in the top right corner.

In Phrase XI, Lane’s usage of contrasting dynamic levels correlates to the use of dynamics and phrase structure as demonstrated below.

Phrase XI (mm. 73-83)

11 measures		
5 measures	3 measures	3 measures
<i>p/pp</i> <i>sempre crescendo</i>	<i>f/mf</i> <i>crescendo</i>	<i>ff/f</i> <i>crescendo</i> ... <i>fff/ff</i>

The dynamic changes clearly articulate the phrase grouping with an irregular phrase of 11 measures (5+3+3). Such articulation helps define the overall structure and Lane’s use of dynamics plays an integral role in the overall design of *Scherzo*.

In *Rondo*, the overall dynamic contour utilized is *ppp-ff* for the full band, while the solo euphonium part encompasses a *mp-ff* range. However, *piano* markings (including *pp* and *mp*) dominate *Rondo* in the band parts while the solo euphonium is centered on the *mf* and *f* levels. The contrast of graduated dynamic markings allows for the solo euphonium to come though the orchestration, whether it is a thin or thick texture, and as such, there is an appropriate balance between both parts. The phrase starting at measure 18 exemplifies this effect.

The image displays a musical score for Phrase XI, measures 18 through 25. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Bassoon 1, Bassoon 2, Clarinet in E♭, Clarinet 1 (B♭), Clarinet 2 (B♭), Clarinet 3 (B♭), Alto Clarinet in E♭, Cornet 1 (B♭), Cornet 2 (B♭), Cornet 3 (B♭), Horn 3 (F), Euphonium solo (or baritone), Bass in C, String Bass, Timpani, Cymbals, and Snare drum. The score includes dynamic markings such as *pp*, *mf*, and *p*, and a performance instruction 'Change C to B' above the Timpani staff at measure 18. The Euphonium solo part is notably more dynamic, starting at *mf* and reaching *ff* by the end of the phrase.

The solo euphonium part is marked at *mf* in measure 18 while the supporting counter-melodies and fanfare interjections in the other harmonic accompaniment lines are marked beneath the euphonium with *pp-p* levels. The euphonium part in measures 18-25 demonstrates how Lane's usage of contrasting dynamic levels correlate to the use of dynamics and phrase structure as demonstrated below.

Measures 18-25

8 measures	
4 measures	4 measures
<i>mf</i> <i>dim</i>	<i>mf</i> <i>dim</i>

The diminuendos in measures 21 and 25 clearly articulate the symmetrical phrase grouping of two four-measure sub-phrases within the larger eight measure phrase.

In both *Scherzo* and *Rondo*, Lane clearly demonstrates the use of the full dynamic spectrum, with graduated dynamic markings functioning as a way to balance various orchestrations. In addition, Lane's dynamic usage helps organize phrase structures.

Harmony

The harmonic colors of *Scherzo* include a total of ten different key centers, although F major, A major, and D major occur the most. In relation to the phrase structure, the key rhythm of this piece: F major (Phrase I, mm. 1-9), A major and C major (Phrase II, mm. 10-16), various focal points which include bitonality, but ending in A major (Phrase III, mm.17-22), D major and G major with transitional F# major passages (Phrase IV, mm. 23-32), D major with transitional movement through C major, and ending with a E major-D major-F major progression (Phrase V, mm. 33-39), F major, with a brief bi-tonal passage of F major and F minor, ending with the same progress as Phrase V (Phrase VI, mm. 40-46), reoccurring E major-D major-F major progressions with an ending which focuses on Gb major (Phrase VII, mm. 47-55), F major (Phrase VIII, mm. 56-61), A major with bi-tonal passages of A major, B minor, D major, C major, against A minor and G major (Phrase IX, mm. 62-68), F major (Phrase X, mm. 69-72), focal points of E major and D major, with a coda in A major (Phrase XI, mm. 73-83).

While F major, A major, and D major occur the most frequently, there is no true tonal anchor to *Scherzo*. *Scherzo* starts in F major and ends in A major, but much of the harmonic material moves in a linear fashion, and the tonal goal is only reached at the end of the piece with

a plagal (IV-I) cadence, although the motion from E to A in the timpani part does provide a quasi-dominant to tonic relationship, albeit that the E functions within the A major chord and not as part of the dominant E major moving to A major (mm. 80-83).

The only other cadence that exists is a minor dominant (v^7) to I in measure 22, the end of phrase III.

Condensed Score

The A tonic is short-lived though, and proceeds directly to the new tonic area of D for the start of phrase IV. No other phrase ends on the given tonic. This is due to the fact that the phrases are not tonally-driven toward a tonic, but rather are in a state of flux and continual development. Moreover, traditional chordal progressions are very much absent in *Scherzo*. As a result, other than the examples stated above, traditional Roman numeral analysis does little to demonstrate the function of the music in *Scherzo*. *Scherzo* is very much structured within a harmonic collage setting, where progressions are unstable and left unresolved until the ending. The harmonic material is in motion until the end of the piece, which rests on A major. The harmonic unrest is associated with the melodic and rhythmic material at the end of phrases, where material from only the last bar of each phrase is used to initiate the response in the next phrase. It is the combination of melodic and rhythmic features that drive the music forward from one phrase to the next. As an example, Phrase I ends with a low brass (and string bass) melodic-rhythmic feature in measure 9, which the trumpets (high brass) respond to in measure 10, the start of Phrase II.

1 Allegro giocoso 2 3 4 5 6 7 8 9 10

Piccolo

Flute 1-2

Oboe 1-2

Bassoon 1-2

Clarinet 2 in B \flat

Clarinet 3 in B \flat

Bass Clarinet in B \flat

Trumpet 1 in B \flat

Trumpet 2 in B \flat

Trumpet 3 in B \flat

Horn 1-2 in F

Horn 3-4 in F

Trombone 1

Trombone 2

Trombone 3

Baritone

Tuba

String Bass

This overlapping call and response style of writing is what keeps *Scherzo* in motion from beginning. The only resting spot is at the end.

Moreover, *Scherzo*'s harmonic palette presents several instances of harmonic dichotomy in the form of clashing bi-tonal harmonies. Below is an example from measure 62, where Am in the trombones, tuba and string bass is paired against C \sharp m, Bm and D in the French horns.

62 Condensed Score

Other than momentary instances of unison monophonic lines, the texture is homophonic. The harmonic material is both chordal and melodic (linear) in nature, but it is homophony which prevails throughout the entire piece. There are no instances of polyphony.

In *Rondo*, there is also a vast amount of harmonic colors which are loosely structured around C major and F major. Like *Scherzo*, there is no tonal anchor and both C major and F major are mostly disguised by highly chromatic harmonic progressions that are comprised of mode mixture, primarily moving in a linear manner. While there are a few progressions and V-I or v-I cadences outlining C major and F major from one section to the next, no key center is ever firmly established as the harmonic centers change quickly. To exemplify this at the macro-level, section A (mm. 1-42) begins in C major and swiftly moves through Db, Cm, Fm, E, Ab, Db, E, A, B and G. Section B (mm. 43-59) begins in C major and transitions through Ab major before returning to C major, but ends in C minor. Section C begins in F major and through various focal points, moves to the parallel F minor. At the micro-level, the harmonic progression which supports Theme A hovers around F minor, first with mode mixture of C minor and F major before unexpectedly moving to E major and resolving by the common tone of G#/Ab to Ab major.

Theme A Harmony

16 Cm(add4) 17 Cm(add4) 18 F Fm 19 Fm F 20 Fm 21 C⁷/G 22 Fm

23 B^bm⁷ 24 B^bm⁷ 25 C 26 E/B 27 E^{maj7}/B 28 E 29 A^b/E^b

This is an unconventional progression but it effectively supports Theme A in a linear fashion.

Theme B begins in a much more conventional manner, with diatonic chords supporting C major at the beginning, but the harmony transitions through distant unrelated chords before touching upon Ab and finally cadencing back to C major.

Theme B Harmony

43 C 44 Fmaj7 45 Am⁹ 46 Am/D Dm⁹/G 47 C 48 Cmaj7 49 F^{#o7} B⁷ E^{o7} A⁷ D

50 Bm/D 51 E^{6(b5)} E^{b7} 52 Ab 53 Db 54 Em 55 Ab/E^b B^o/A^b G^{7(add4)} C

Despite the movement through chromatic chords, Theme B is the only theme which begins and ends on the same chord and it provides the most stable harmony of the piece.

After the overall stability of Theme B, the harmonic center and direction of Theme C are masked through a highly chromatic progression which is left unresolved.

Theme C Harmony

96 F^{6(add9)} 97 F^{6(add9)} 98 F^{6(add9)} 99 C^{m(add9)} 100 F G^m 101 B^{o7} 102 A^{m7(add4)} 103 B^{b6(add9)} 104 B^b

While Theme C begins with harmony based around F, the addition of an added sixth and ninth blur the tonal center of F. Instead of moving to the major dominant of C, F^{6(add9)} proceeds to a minor dominant of C^{m(add9)} which is followed by bi-tonal cluster chord of both F and G^m, further unsettling the harmonic progression. With the additional inclusion of more mode mixture of B^{o7} and A^{m7(add4)}, the final movement to B^{b6(add9)} is unexpected. Lane could have utilized a plagal cadence to end Theme B back on F and release the tonal tension but this does not occur. While the sixth and ninth of the B^b chord are resolved downward B^b chordal tones in measure 104, a sense of tonal insecurity characterizes Theme C.

Similar to *Scherzo*, with the exception of a brief monophonic opening, *Rondo* is primarily homophonic. However, there are a few polyphonic instances. One example occurs at the beginning of Theme B when the solo euphonium is accompanied by a counter-melody in the trombone I part (mm. 43-50).

Musical score for Trombone 1 and Euphonium, measures 43-50. The score shows two staves with various dynamics including *p*, *pp*, *mf*, and *mp*. The measures are numbered 43 through 50 at the top of the staves.

In summary, Lane demonstrated three over-arching uses of harmony in *Scherzo* and *Rondo*: harmonic movement to distant or even unrelated keys, extended chromatic harmonies, and lack of tonal anchors. Lane utilized the concept of a harmonic collage in *Scherzo* and this style of writing continued in *Rondo*, to include a stronger presence mode mixture, extended chromatic harmonies with added fourths, sixths and ninths, altered chords, and short instances of bitonality which further intensify the harmonic palette in *Rondo*. In addition, chromatic harmonies are not always resolved and the dominant-tonic relationship is often obscured. Overall, Lane's approach to harmony is linear, transitioning through various keys, and harmonic goals and cadences often take time to be reached.

Melody

All melodic material in *Scherzo* is based upon material from the opening two measures.

Musical score for Bassoon 1-2 and Bass Clarinet in Bb, measures 1-2. The score is marked "Allegro giocoso" and "f". The Bassoon part is in bass clef and the Bass Clarinet part is in treble clef. Both parts start with a dynamic marking of *f*.

These two measures account for all melodic material and melodic activity in *Scherzo*. The extracts below demonstrate how the original melodic material is transformed throughout the piece.

The image displays five staves of musical notation, each with descriptive annotations for melodic transformations. The first staff shows the 'Original Melodic Theme' in 4/4 time, consisting of a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The second staff shows a 'Development of m. 1 in Oboe and Clarinet (m. 3)', which is a variation of the original theme. The third staff shows 'Development of mm. 1-2 in the Piccolo, Flute, Oboe and Trumpet I (mm. 4 and 8)', which is a variation of the original theme. The fourth staff shows 'Further development of m.m. 1-2 in Piccolo, Flute, and Oboe (mm. 6-7.)', which is a variation of the original theme. The fifth staff shows 'Further development of mm. 4-5 and mm. 1-2 in Piccolo, Flute, Oboe, Clarinet I, Bass Clarinet, Alto Sax I, Trumpet I, French horn I, and Baritone (Phrase IV)', which is a variation of the original theme. The sixth staff shows 'Variation of m. 1 in Bassoon and French horn IV (Phrase II)', which is a variation of the original theme. The seventh staff shows 'Further development of m.m. 4-5 and mm. 1-2 in Trumpet II-III (Phrase VII)', which is a variation of the original theme. The eighth staff shows 'Diminution version of modified inversion (m. 9) of (m. 1) in French horns (m. 63 - Phrase IX)', which is a variation of the original theme. The ninth staff shows 'Augmentation version of development of (m. 4) and (m. 1) in Trumpet I, and French horn I and III (mm. 79-80 - Phrase XI)', which is a variation of the original theme. The tenth staff shows 'Further development of mm. 4-5 and mm. 1-2 in Oboe and Piccolo (mm. 65-68 - Phrase IX)', which is a variation of the original theme.

Original Melodic Theme

Development of m. 1 in Oboe and Clarinet (m. 3)

Development of mm. 1-2 in the Piccolo, Flute, Oboe and Trumpet I (mm. 4 and 8)

Further development of m.m. 1-2 in Piccolo, Flute, and Oboe (mm. 6-7.)

Modified inversion of m. 1 in Trombones I-III, Tuba, and String Bass (m. 9)

Another development of m. 1 in Piccolo, Flute, Oboe, Clarinet III, Trumpet II-III, and French horn (Phrase II)

Variation of m. 1 in Bassoon and French horn IV (Phrase II)

Further development of mm. 4-5 and mm. 1-2 in Piccolo, Flute, Oboe, Clarinet I, Bass Clarinet, Alto Sax I, Trumpet I, French horn I, and Baritone (Phrase IV)

Variation of m. 1 in Oboe and Alto Sax I (m. 39 - Phrase V)

Further development of m.m. 4-5 and mm. 1-2 in Trumpet II-III (Phrase VII)

Diminution version of modified inversion (m. 9) of (m. 1) in French horns (m. 63 - Phrase IX)

Augmentation version of development of (m. 4) and (m. 1) in Trumpet I, and French horn I and III (mm. 79-80 - Phrase XI)

Further development of mm. 4-5 and mm. 1-2 in Oboe and Piccolo (mm. 65-68 - Phrase IX)

These examples display the first time the melodic material is transformed, although each extract occurs at additional times throughout the piece in various parts. The main theme, either in its original form or a variation, is presented in all parts at least once, except for the tenor saxophone and baritone saxophone. The melodic material is generally very short, with the majority of melodic lines often lasting only 1-3 measures. The melodic material is fragmented, but Lane managed to hold the melodic fragments together by utilizing much voice-exchanges, passing melodic fragments through various instrumental voices. While the melodic material from the first two measures serves as the basis for all melodic material, this material does not develop in a traditional sense to form larger, longer melodic lines. Lane makes subtle changes to the fragmented melodic lines, and is therefore actually minimalistic in a sense for this particular piece. Through melodic transformations, Lane developed shorter fragmented melodic ideas, in most cases, components of the larger melodic material, which join in and drop out at various points. This style of writing effects the overall textural rhythm of *Scherzo*.

In comparison, *Rondo* is structured around three more fully developed and cantabile-oriented melodic themes, which are featured in the solo euphonium part and shared throughout the orchestration in various fragmentations and transformations.

The musical score for Euphonium Solo spans measures 16 to 29. Theme A is indicated from measure 16 to 24. The notation is in the bass clef with a 4/4 time signature. Dynamics include *mf* (measures 16-24) and *mp* (measures 25-29). The melody consists of eighth and sixteenth notes with some slurs and accents.

Theme A, which is fourteen measures in length, is generally lyrical in nature, but it is characterized by a dichotomy of supporting chorale figures in the woodwinds and low-medium brass parts and fanfare infused figures in the high brass parts, which are often accentuated in the snare drum part. In relation to Theme A, these fanfare figures are represented within a “lyrical” call and “fanfare” response manner.

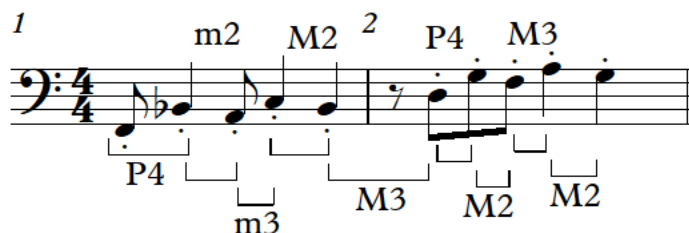
The musical score for Euphonium Solo and Euph. spans measures 43 to 55. Theme B is indicated from measure 43 to 51. The Euphonium Solo part is in the bass clef, and the Euph. part is in the euphonium clef. Dynamics include *mp* (measures 43-51) and *mf* (measures 52-55). The melody features slurs and accents.

While Theme A is predominantly lyrical, there is no dichotomy in Theme B. Theme B, thirteen measures in length, provides a secure pastoral lyricism which dominates not only the solo melodic line but accompanying figures too. Theme B primarily weaves in and out of the solo euphonium and first trombone parts, although fragments of the theme move through trumpets, alto saxophones, bass clarinet, Eb clarinet, and oboe I parts.

The musical score for Euphonium Solo spans measures 96 to 104. Theme C is indicated from measure 96 to 104. The notation is in the bass clef with a 4/4 time signature. Dynamics include *mp esp.* (measures 96-98) and *cresc.* (measures 99-104). The melody features slurs and accents.

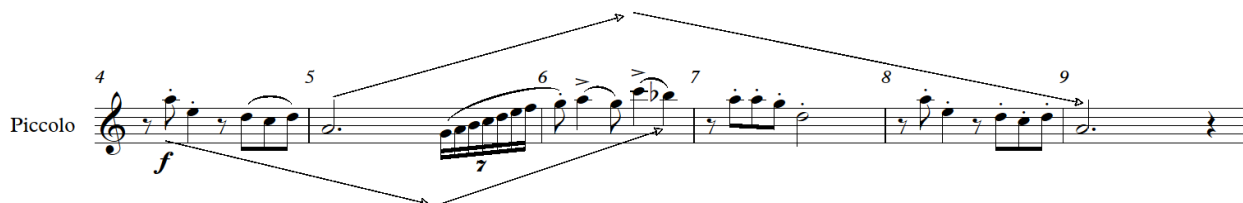
Whereas it is the shortest of the three main themes, Theme C develops upon the lyricism and expressiveness found in both Themes A and B. Again, fragments of Theme C are interspersed throughout brass and woodwind parts, but it is the solo euphonium part which carries this section.

In *Scherzo*, the melodic material moves in a balance of steps, skips and leaps. Even though the melodic material essentially covers only two measures (mm. 1-2), within these two measures, stepwise motion is found, along with intervals of minor and major thirds and perfect fourths.



This melodic typography can also be found in most of the melodic variations/developments which occur after measures 1-2. Likewise, the melodic material of Themes A-C in *Rondo* is also comprised of a typographical balance. Thus, Lane demonstrated his skills in constructing forward moving, non-stagnant melodies.

In *Scherzo*, the relationship of melody to shape (melodic contour) primarily deals with arch-shaped melodies, but, there is a combination of melodic lines which demonstrate arch-shaped (or modified arch-shaped) construction, which are designed in ascending and descending (reverse) arch shapes. For example, measures 4-9 (also later repeated in measures 56-61), utilize a descending arch-shaped contour which is superimposed into an ascending arch-shaped contour. The piccolo starts on an A^6 which quickly descends a major ninth to G^5 followed by an ascent to C^7 , finishing with a gradual descent towards a resting point on A^5 .



In addition to ascending and descending arch-shaped melodies, in terms of melodic construction, as in much of his music, Lane utilized the effect of antecedent-consequent phrasing throughout *Scherzo*. However, all but one of the phrases have irregular antecedent-consequent sub-phrases, and therefore are not symmetrical. Phrase X (mm. 69-72), which is four measures in length is the only phrase that is not constructed with antecedent-consequent sub-phrases.

Lane's melodic construction in *Rondo* also employs arch-shaped contours with antecedent-consequent phrases. Theme C exemplifies a wave-like arch, starting on G^3 and ascending to F^4 and G^4 (the registral peaks in each sub-phrase) and descending back to F^3 , with a four-bar antecedent and four-bar consequent phrase, further consisting of four two-bar antecedent-consequent sub-phrases at the micro level.

In summary, Lane's use of melody in *Scherzo* (1960) and *Rondo* (1994) developed from short minimalistic fragments to longer, more vocally-conceived melodies in *Rondo*. Lane shared melodic material throughout the entire orchestration through the use of melodic fragmentation in both pieces. Thus, Lane did not limit himself to one or a few instruments having the melodic lines. Even in *Rondo*, which is a solo for euphonium, Lane integrated melodic aspects in the "accompanying" parts. A similar characteristic which can be traced between both pieces is Lane's use of balanced melodic contours, categorized by various flexuous arch-shaped, antecedent-consequent melodies. This is a hallmark of Lane's melodic writing.

Rhythm

The total spectrum of tempo for *Scherzo* is marked "*Allegro giocoso*." The approximate tempo marking is $\text{♩} = 126\text{-}132$, with a steady pulse from beginning to end. There are no tempo changes and there is no use of rubato. There is a single time signature of simple quadruple (4/4) throughout. As is typical of a scherzo, and as indicated by the "*Allegro giocoso*" marking, the character of this piece is light and playful. The highest degree of rhythmic density is found in the septuplet figure that occurs in the piccolo and flute parts during measures 5, 18, 57, and 70.

Piccolo -
Flute 1-2

Other than this figure, there are only a few instances where sixteenth-note rhythms are used, and they only last for half a beat. There is much use of repeated syncopation in *Scherzo*, but it is rather straightforward. However, the syncopation does play a vital role in providing direction and keeping the musical lines moving forward. All syncopation is based upon having either an eighth note or eighth note rest (which sometimes is emphasized with accents) to begin the measure followed by a quarter note, as in:

The total spectrum of tempo for *Rondo* is marked "*Allegro non troppo*" with an approximate tempo marking of $\text{♩} = 100$. However, there is not a steady pulse from beginning to end and

fluctuation of a slower tempo with much rubato occurs in measures 47-63, before the original tempo returns. There is a single time signature of simple quadruple (4/4) throughout and the rhythmic character of this piece is straightforward with limited use of syncopation. The highest degree of rhythmic density occurs in measures 109-110, where the solo euphonium lines alternates between triplets and sixteenth notes.



Therefore, in regards to rhythmic usage in both *Scherzo* and *Rondo*, there is not a strong link between Lane creating more complex rhythms as he developed as a composer. While there is more syncopation in the earlier written *Scherzo* than *Rondo*, both pieces have straightforward syncopation.

Growth

The musical shape of *Scherzo* is based upon a modified theme and variations form to develop the thematic transformation of the material in measures 1-2, with further development of this material in measures 3-9. Variations of the thematic material from measures 4-9 are presented in (mm. 10-16, Variation I), (mm. 17-22, Variation II), and (mm. 23-32, variation III). Next, Lane departs from the traditional unfolding of a theme and variations form and instead of proceeding to Variation IV, he develops a theme and variations on Variation III. Variations of the thematic material from measures 23-32 are presented in (mm. 33-39, Variation I of III), (mm. 40-46, Variation II of III), (mm. 47-55, Variation III of III). Lane then repeats the original Variation II (mm. 17-22) in measures 56-61, before introducing Variations IV (mm. 62-68), V (mm. 69-72) and VI (mm. 73-83) based upon measures 4-9 to finish the piece. Instead of having variations of just one theme as in a traditional theme and variations, *Scherzo* has two sets of variations of different thematic material. There are variations based upon the thematic material in the opening, followed by variations of Variation III, with continued development of variations on the opening thematic material. Therefore, Lane devised a theme and variations within a theme and variations.

The musical shape of *Rondo* is an example of a modified rondo form (A, B, A¹/B¹, C, B²/A²), which has five sections that are based around three thematic motifs. The A section (mm. 1-42) is characterized by a dichotomy of chorale and fanfare figures, which are represented in a call and response manner. The B section (mm. 43-59) is pastoral-sounding with lyricism

dominating the melodic lines, particularly weaving in and out of the solo euphonium and the first trombone part as well as the upper woodwind parts. The thematic material from section A returns and is developed further at a faster tempo and combines thematic fragments from section B as well (mm. 60-95). This in turn leads to a short *espressivo* section C (mm. 96-113), before thematic material from sections B and A return (mm. 114-138) to finish the piece in a jubilant manner. Therefore, Lane's overall approach to growth and musical shape in both *Scherzo* and *Rondo* was traditionally-influenced with theme and variation and rondo forms established in the Classical era, although Lane made adjustments to the formal procedures of both of these forms.

Review and Contextualization

In conclusion, in terms of sound, Lane made full use of the wind band instrumentation in both *Scherzo* and *Rondo*, taking advantage of the wide ranges and using dynamics to punctuate phrasal structures. Lane's use of harmony is anything but straightforward. Tonal stability is often masked as various tonal centers are explored, including instances of soft-sounding bitonality. In regards to melody, *Scherzo* is minimalistic in style, while *Rondo* makes use of longer, more flowing melodic lines which is more characteristic of Romantic writing. In both pieces, Lane's use of rhythm is rather straightforward while his chosen forms are traditionally-oriented with slight modifications.

To further contextualize these pieces, *Scherzo* resembles *Cake Walk* from *Suite of Old American Dances* (1949) for wind band by Robert Russell Bennett (1894-1981). It is not known whether Lane was familiar with Bennett's work but there is a similarity of motivic and rhythmic drive. The chorale writing in *Rondo* however has clear connections to Lane's studies at Eastman. Lane's mentor at Eastman, Howard Hanson (1896-1981) composed *Chorale and Alleluia* (1954) and one can hear the influence Hanson's writing had on Lane. Moreover, Ronald Lo Presti (1933-1985), Lane's friend and classmate at Eastman, composed his *Elegy for a Young American* (1964), which also resembles the chorale writing of both Hanson and Lane. Therefore, while Lane wrote *Rondo* almost forty years after his studies, it is apparent that his time at Eastman had a long-lasting impact on his compositional style.⁴⁵⁹

⁴⁵⁹ Refer to Chapter 2 for more connections between the Eastman School of Music, Lane, Hanson, and Lo Presti.

CHAPTER 4: SUMMARY

Findings

The primary research contribution of this study was to analyze, compare and contrast an early and late piece across four genres (choral, chamber, string orchestra and wind band) by Richard Lane, in order to discover the extent to which Lane developed his stylistic features as an adaptable and eclectic composer.⁴⁶⁰

Genre	Early Piece	Late Piece
Choral	<i>Hymn to the Night</i> (1960)	<i>Vocalise</i> (1995)
Chamber	<i>Elegy</i> (1960)	<i>Recompense</i> (1994)
String Orchestra	<i>Passacaglia</i> (1960)	<i>Elegy for Jules</i> (2001)
Wind Band	<i>Scherzo</i> (1960)	<i>Rondo</i> (1994)

All the early works in this study were written in 1960 while Lane was a member of the Young Composers Project and the pieces were written for school ensembles at the secondary level. For comparative purposes, the late pieces selected in this study were all composed in the last decade of the composer's life, and were written for the community and professional levels. Thus, ample examples from the analyses could provide a more inclusive representation of Lane's development as a composer. The analytical process used in this study followed the guidelines recommended by Jan LaRue, which focus on the five main musical elements of sound, harmony, melody, rhythm, and growth. In addition to the theoretical analytical findings, the research discoveries related to Lane's biography in Chapter 2 were also used to contextualize the stylistic analysis in Chapter 3.⁴⁶¹

Similar to Chapter 3, the conclusive presentation of general findings across the four genres of choral, chamber ensemble, string orchestra and wind band which follows is structured around the five musical elements of sound, harmony, melody, rhythm, and growth, to provide a comprehensive overview of Lane's development of compositional style.

⁴⁶⁰ The findings are related to the works discussed in this study.

⁴⁶¹ For more information, please refer to Chapter 1 for the significance of this study and the methodology used to select and analyze the pieces in this study.

Sound

Lane's approach to sonic aspects can best be described as balanced and cohesive. Throughout the choral, chamber, string orchestra and wind band genres from both early and late periods, Lane made use of a variety of timbral colors and he explored a wide, but accessible and idiomatic range amongst different instruments. This approach led Lane to create a sonic palette which embraced thin, medium, and thick sonorities. He also used a wide range of tapered dynamics which often help punctuate small and large formal structures of each piece; this occurs particularly in *Rondo*. However, Lane demonstrated a preference for softer dynamics overall which enabled him to make more effective use of climactic and contrasting sections. This characteristic feature is present in *A Hymn To The Night*, *Vocalise*, *Elegy*, *Recompense*, *Passacaglia* and *Elegy for Jules*. Additionally, Lane used a variety of monophonic, homophonic, and polyphonic textural fabrics, frequently through linear movement which helps drive the music forward. This feature is most prominent in *Scherzo*. However, Lane progressed to using more complex polyphony in his later works. Lane's characteristic approach to sonic texture includes an integration of different parts sharing melodic and harmonic roles, creating interweaving and dialogical attributes.

Harmony

Lane's approach to harmony features different levels of aspects. There are examples of traditional usages of linear, migrant, bi-focal and unified harmony in Lane's music which may be interpreted as being characterized by aspects of the Renaissance, Baroque, Classical, and early-Romantic eras, but much of Lane's writing lay within an expanded use of tonality which is often associated with features of the late-Romantic and twentieth century. The most significant developments of Lane's style relate to his use of harmony. While Lane was already using concepts of modality, extended diatonicism, chromaticism, and slight bitonality in his early pieces (*A Hymn To The Night*, *Elegy*, *Passacaglia* and *Scherzo*), he increasingly progressed to integrating a harmonic approach which included use of non-traditional progressions, borrowed and ambiguous harmonies, cluster chords, unresolved harmonic tension, avoided cadences, blurred tonal centers, and various and quickly-shifting tonal centers, which often are distant and remotely related in his later pieces (*Vocalise*, *Recompense*, *Elegy for Jules* and *Rondo*). Lane's use of extended harmonies provides some of his later works a jazz-like quality, such as in *Vocalise* and *Elegy for Jules*. Lane also made use of structural dissonances such as stacked-fourths/fifths and open spaced harmonies as well as dense harmonic palettes, creating a wide ranging approach to harmony. While Lane did make much use of extended tonality, it is important to note

that the quality of his music is tonal, and the term “consonant-dissonance” may be used to describe his music. To conclude, all of these examples characterize harmonic usage which cannot be lumped together and simply labeled solely as harmonically characteristic features of one era or style. Lane’s use of harmony encompasses many aspects from different eras, although he had a propensity for fusing traditional elements with newer twentieth century aspects of harmony. Therefore, the term tonally-influenced might be the most effective way to describe Lane’s use of harmony, as it allows for much flexibility when discussing his compositions.

Melody

For the majority, even in instrumental settings, balanced cantabile arch-shaped (rising-falling) melodic contours, with a balance of stepwise motion, skips and leaps characterize Lane’s melodic writing. Lane demonstrated a propensity for vocally-conceived melodies regardless of the genre, and his melodic construction is overall conjunct. Even within arch-shaped contours, Lane often superimposed wave-like contours which further supported smooth voice-leading in his melodies. Lane predominantly used antecedent-consequent phrasing, even in cases of asymmetrical phrase lengths. Specifically, Lane applied a combination of symmetrical and asymmetrical phrasing, although he developed from using generic symmetrical eight measure phrase lengths, with two four-measure sub-phrases (antecedent-consequent) to longer and asymmetrical phraseology. Accordingly, Lane’s design of phrasing is not always predictable, as phrases may be irregular with five, seven, nine, eleven or even more measures in length. Lane also used a combination of smooth transitioning from one melodic line to the next, as well as abrupt changes. Moreover, Lane often used melodic fragmentation as a means of thematic development and transformation, which are integral to providing unity to his melodic construction. While the motivic changes are sometimes subtle, at other times, there are examples of fragmentation in his later works which occur over a longer period of time and this provides a more expansive development of the melodic material. While there is a sense of dichotomy in Lane’s melodic writing with symmetrical vs. asymmetrical phrasing, smooth vs. abrupt changes, and subtle development vs. more expansive development; the characteristic feature which is constant in Lane’s melodic writing is the use of cantabile arch-shaped, antecedent-consequent melodies.

Rhythm

Lane’s approach to rhythm can generally be characterized as straightforward, yet balanced with limited use of syncopation, mixed meter, super-imposed meters (i.e., 6/8 and 2/8 within 4/4 during portions of *Elegy*), hemiolas (i.e., throughout *Passacaglia*) polyrhythms, and

cross-rhythms, particularly 3:2 rhythms in *Vocalise*. Even though the use of such rhythmic features is often subtle, it would be deceptive to state that Lane's use of rhythm is easy. While tempo changes often articulate structural points in each score, the use of much rubato is a characteristic feature which defines the pieces in this study. The use of rubato is required to emphasize appropriate phrasing. Thus, there is a strong link between rhythm and melody.

Growth

Within a traditional framework, Lane employed theme and variations, binary, ternary, and rondo forms in the pieces analyzed in this study. However traditional these forms may be, Lane did integrate modified aspects with the usage of forms within forms. For example, Lane incorporated a theme and variations within a theme and variations as well as a theme and variations within a ternary form. Regarding his plenary approach to growth, Lane's use of structural climaxes also helps balance the overall form for each piece. Secondary climaxes frequently articulate the middle part of each structure and generate movement directly towards the primary climaxes, which are often located near, or at the end of each piece. In addition, Lane demonstrated his preference for the use of structural harmonic pillars to outline the form of each piece, often starting and ending in the same key or with the use of the same tonic. Such an approach helped Lane bring a sense of unity to his use of musical forms.

Conclusion

In conclusion, Lane took advantage of a wide spectrum of sonic palettes in addition to demonstrating a rather traditional approach to rhythm and growth. In particular, Lane utilized the Renaissance-inspired passacaglia form (*Passacaglia*), fugal aspects associated with the Baroque era (*Recompense*), and binary (*Recompense*), ternary (*Elegy*, *Elegy for Jules* and *Vocalise*), theme and variations (*A Hymn To The Night*, *Passacaglia* and *Scherzo*) and rondo forms (*Rondo*), which are associated with the Classical era. Lane primarily utilized an approach to melodic construction which was deeply aligned with the long, song-like melodies of the Romantic era. However, at the same time, Lane also incorporated limited concepts of repetitive short phrases and motifs which are often associated with the avant-garde minimalistic movement of the twentieth century. The most significant features of Lane's development as a composer relate to his use of harmony. While Lane certainly embraced concepts of extended diatonicism and chromaticism which are often associated with the late-Romantic era, he also indulged in using twentieth century idioms such as bitonality, albeit it slight, along with jazz harmony-related

influences. Lane demonstrated a preference for fusion, bringing different elements, old and new together in his works.

The findings from the current study reveal that Lane's music has characteristic traits which span across various styles and eras and it is difficult to make a generalization about his compositional style. It is not possible to categorize Lane's music as simply traditionally-conservative in nature, reminiscent of Classical or Romantic music, or even twentieth century. Lane brought a fresh approach to each piece discussed in this study and at best, his music, whether it be from early or later in his career, can be classified as adaptable and eclectic. This classification provides much flexibility to take into account the many different musical elements and compositional techniques used in his pieces. This study highlights how a variety of past influences shaped Lane's music, while illustrating his contributions to music of the modern and post-modern eras.

In summary, key points highlighting the findings of this study include, but are not limited to:

- 1) The primary research contribution of this study focused on discovering the extent to which Lane developed his stylistic features as an adaptable and eclectic composer. Considering the eight pieces specifically addressed in this study across the choral, chamber, orchestral and wind band genres from early and late in his career, the evidence supports the following findings:
 - a) Sound: Lane developed a balanced, cohesive and refined approach to his sonic palette, utilizing thin, medium and thick textures, while showing a preference for soft (introspective) dynamics with dialogical polyphony.
 - b) Harmony: Lane increasingly progressed to integrating a harmonic approach characterized by non-traditional progressions, with borrowed and ambitious harmonies, cluster chords, unresolved harmonic tension, avoided cadences, and quickly shifting tonal centers. Overall, Lane developed his use of extended harmonies which are associated with the late-Romantic period and the twentieth century in general, with particular references to jazz-related harmony.
 - c) Melody: Lane's use of melodic design was primarily vocally-conceived with arch-shaped melodic contours. Lane developed into using more asymmetric phraseology with melodic fragmentation as a means of thematic development

and transformation. There is also a strong link between tempo (use of rubato) and dynamics with melodic phrasing in Lane's music.

- d) Rhythm: Lane's use of rhythm is fairly straightforward with limited use of syncopation, mixed meter, super-imposed meters, hemiolas and cross-rhythms. However, it would be deceiving to state that Lane's use of rhythm is easy.
- e) Growth: It can be stated that Lane primarily utilized a traditional framework to the forms in his pieces, albeit he did modify standard forms such as ternary form, rondo form and theme and variations. Lane developed a strong relationship between structural harmonic pillars to outline the forms in his pieces which help provide structural unity.

- 2) As the Biography in Chapter 2 summarizes, the evidential findings of Chapter 3 also confirm that Lane was an adaptable and eclectic composer, inspired by influences from the Renaissance passacaglia, the Baroque fugue, Classical forms such as binary, ternary, rondo, and theme and variations, alongside melodic and harmonic construction that is more congruent to characteristics of the Romantic era, as well as twentieth century styles of minimalism and jazz. Therefore, while it is difficult to label the stylistic features of Lane's work in a singular, one-dimensional term, it can be stated that Lane contributed to both the modern and post-modern repertoire in his approach to composing across his career.

To recapitulate the findings from Chapters 2 and 3 in regards to the primary research contribution of this study, the evidence provided supports the concept that Lane was an adaptable and eclectic composer. In terms of development, Lane did not demonstrate specific periods in his career where he only composed music with certain stylistic attributes from the Renaissance, Baroque, Classical, Romantic, or twentieth century periods; nor did Lane have a period in his career where he only composed for certain genres such as solo, chamber, vocal, orchestral or wind band. Lane consistently and simultaneously produced works across various styles, genres of instrumentations, levels of difficulty, and intentions (pedagogical, community and professional) throughout each decade of his composing career. However, Lane did demonstrate a growing tendency to incorporate more jazz harmony-related influences into his pieces later in his career. Jazz influences such as the use of modal, extended and altered harmonies can be traced back to 1958 in *Suite No. 2* for piano, *Sonata No. 5* for piano (1977), *Listen to the Silence* for piano

(1984), *Jigsaw* for trombone and saxophone quartet (1984), through to the last decade of Lane's life, with *Recompense* for six violas (1994), *Rondo* for euphonium and wind band (1994), *Trio* for clarinet, string bass and piano (1994), *Vocalise* for SSAA and piano (1995), *Jazz-a-ma-tazz* for string ensemble (1998), *Domage à Bach* for flute and string quartet (1998), *Some Music* for guitar and string quartet (2000), *Tribute* for flute quartet (2000), *Elegy for Jules* for string orchestra (2001), and *Seascape: A Work of Art for piano* (2003). In particular, *Vocalise*, *Recompense*, *Elegy for Jules* and *Rondo*, which were analyzed in Chapter 3, demonstrate Lane's more complex usage of jazz-like progressions, modal, extended, and altered harmonies. Prior to the completion of this study, Lane's music was primarily known to be traditional, conservative and late-Romantic in nature.⁴⁶² The evidential findings provided in this study demonstrate that Lane's music was more far-reaching than previously regarded, particularly with use of jazz influences, contributing to a significant and new perspective on his music.

⁴⁶² Turner, "Four Songs for Mezzo-Soprano and Orchestra by Richard Lane" (1958); Bender, "Three American Composers from the Young Composers Project: Style Analysis of Selected Works by Emma Lou Diemer, Donald Martin Jenni and Richard Lane" (PhD diss., New York University, 1988): 292-293.

Recommendations⁴⁶³

As previously discussed in the Limitations subsection of Chapter 1, in-depth analysis was conducted on only eight of Lane's pieces, and roughly only twenty-two percent of Lane's catalogue was discussed throughout this study. Therefore, there is still a gap of knowledge which could be further addressed by scholars. Future research could investigate how different musical elements and compositional techniques relate to Lane's complete catalogue of works. For instance, did Lane compose other works that are minimalistic, modal or bitonal in style? Does Lane have other jazz-oriented pieces? To what extent can works by Lane be linked, compared and contrasted to other American composers, contemporaries and predecessors? How does the description of tonally-influenced relate to aspects of Baroque, Classical, and Romantic tendencies in other pieces by Lane? To what extent can Lane's music be interpreted as tonally-influenced within a progressive twentieth century perspective that is unique to Lane's own writing, and not necessarily reflective of larger twentieth century compositional trends? While this study addressed these concepts across four different genres, future research could be undertaken in regard to Lane's vocal (choral and solo), chamber, orchestral and wind band pieces.

This study primarily focused on eight pieces by Lane across four genres (choral, chamber ensemble, string orchestra and wind band), starting with works from his YCP residencies and the works from the last decade of his life, but there are numerous other pieces in his overall repertoire that deserve further research.⁴⁶⁴ For example, Lane very much admired the piano music of Frédéric Chopin (1810-1849) and Sergei Rachmaninov (1873-1943) and was inspired to compose similar music.⁴⁶⁵ A comparative research into Lane's piano pieces and works of Chopin and

⁴⁶³ As a result of completing this study, several complementary research skills were developed by the author, which were instrumental in the completion of this work, and these skills may be useful for future researchers to consider when conducting similarly structured studies on Richard Lane or other composers. When dealing with large amounts of data, framing the scope of research and refining the research topic can be helpful in creating a focused study. By having a clearly defined, specific research focus, a study can be structured in a meaningful manner to facilitate the extraction of findings. Understanding that not all data collected will be relevant to one's study, it is important to evaluate all data and synthesize the most essential information which directly deals with a given research topic. Clearly articulating core concepts can contribute to improving one's writing. Attention to detail is vital and taking time to distance oneself from a given study can help in generating novel ideas and perspectives for consideration. Regularly presenting one's work in-progress and requesting on-going feedback from peers can also be useful in gaining a new perspective. It is also imperative to remain critically distant and to conduct objective analysis.

⁴⁶⁴ While Lane wrote other pieces during his YCP tenure for genres other than choral, chamber ensemble, orchestra and wind band, such as advanced solo piano and violin pieces and even an opera, the main purpose of the YCP was for composers to write new repertoire for secondary school ensembles, such as choirs, chamber ensembles, orchestras and wind bands. Thus, the scope of this study focused on the four above-mentioned secondary school ensemble genres.

⁴⁶⁵ Drucker and Dimitrakoulakos, "Richard Lane" (2015, July 31).

Rachmaninov could be pursued. In addition, further study into Lane's eleven piano sonatas which represent some of his more advanced music is merited. Besides the eleven sonatas, Lane composed forty-four other pieces for solo piano, two of which are concertos, two fantasies for piano solo and orchestra, and twenty-four pieces for two pianos (four hands), one of which is also a concerto for four hands.

In addition to Lane's piano music, separate studies could address his solo works for strings, woodwinds, brass, as well as additional chamber pieces which deserve scholarly attention. For solo string music (lists below are not all-inclusive), Lane composed three violin sonatas and three viola sonatas. For woodwind music, he composed forty-two pieces for flute, one of which is a concerto, along with nine sonatas, in addition to other solo works for flute. Lane also composed an oboe concerto as well as a double concerto for oboe and bassoon. Moreover, he composed two clarinet sonatas, a suite and sonata for solo alto saxophone. For brass works, Lane composed five pieces for solo trumpet, two of which are sonatinas, and he also composed two solo pieces for trombone. Of his roughly two-hundred-fifty instrumental works, Lane wrote much chamber music, composing a total of ninety-three chamber works: 1) thirty-six duos for various instrumentation, 2) twenty-eight trios for various instrumentation, 3) eleven quartets for various instrumentation, 4) fourteen quintets, 5) three sextets, and 6) one octet.⁴⁶⁶ In relation to these parts of his oeuvre, future research could compare and contrast Lane's stylistic compositional features to the pieces discussed in the current study. Particularly, future studies on Lane can build upon this current study, and use LaRue's *Guidelines for Style Analysis* or other forms of analysis to present new lenses and perspectives on Lane's music.⁴⁶⁷ Completing studies that address these wide-ranging aspects of Richard Lane's overall catalogue will provide a deeper understanding of his music. Similar to the recommendations by Webb, Bender and Schallert, continued research is still recommended on YCP composers, their music, their contributions to the musical repertoire and any musical links which may be found between different composers.⁴⁶⁸

⁴⁶⁶ For more information regarding Lane's catalogue, please refer to Appendix A.

⁴⁶⁷ LaRue, *Guidelines for Style Analysis* (2011).

⁴⁶⁸ Webb, "An Appraisal of the Young Composers Project" (PhD diss., University of Illinois, 1966, pp. 113-114); Bender, "Three American Composers from the Young Composers Project: Style Analysis of Selected Works by Emma Lou Diemer, Donald Martin Jenni and Richard Lane" (PhD diss., New York University, 1988, p. 306); Schallert, "A Qualitative Analysis of Selected Compositions for Band from the Young Composers and the Composers in Public Schools Projects" (PhD diss., University of Northern Colorado, 2001, pp. 94-96).

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APPENDIX A: CATALOGUE - COMPLETE RICHARD LANE WORK INDEX

Code

Genre: S = Solo, CHO = Choral, CHA = Chamber, O = Orchestra, W = Wind Band

LE = Level: E = Easy, EM = Easy Medium, M = Medium, MA = Medium-Advanced, A = Advanced

IN = Intent: PED = Pedagogy, COM = Community, PRO = Professional

DUR = Duration

PUB = Publishers: BH = Boosey & Hawkes, CF = Carl Fischer, CO = Coburn Press, EB = Editions Bim, HO = Harold Ober, JM = John Markert & Co, MM = Mills Music, NY = New York Viola Society, RS = Rarities for Strings, TF = To the Fore, WM = Weintraub Music

IND = Index

NA = Not Applicable throughout catalogue

Unk = Unknown

Year	Month	Title	Genre	Instrumentation	Dedicatee(s)	Remarks	LE	IN	DUR	PUB	IND
1944	Unk	A Swiss Music Box	S	piano	Unk	Manuscript lost	NA	NA	NA	NA	DD1
1949	Nov	Lost in the Clouds	CHO	SSAA	Unk	Text by Richard Lane	M	PED	c. 2'30	EB	DD2
1949	Unk	Seven Dwarfs	CHA	violin, cello & piano	Unk	A children's suite, Manuscript lost	NA	PRO	NA	NA	DD3
1953	Jul	Corinthians XIII	CHO	SATB & organ	Unk	Text from Corinthians XIII	M	COM	c. 4'	EB	DD4
1953, revised 1974 (2 nd , 3 rd versions)	Aug	The Magician's Shoes	CHA	1) flute, oboe, clarinet, bassoon, piano, 2 violins, cello & narrator 2) flute, oboe, clarinet, bassoon, French horn, piano & narrator 3) violin, cello, piano & narrator	Paterson Trio - Isabelle Wegmann (violin), Carl Wegmann (cello), Isadore Freeman (piano)	Text by Richard Lane	A	PRO	c. 14'15	EB	DD5
1953-1955	Apr-Jul	Suite No. 1	S	piano	Mary K. Green-Traver	I. Polichinelle II. Nocturne III. Berceuse IV. Waltz V. Epilogue	A	PRO	c. 11'	EB	DD6
1953	Unk	Vows & Shadows	S	soprano & piano	Unk	Song cycle, Manuscript lost	NA	PRO	NA	NA	DD7
1954	Apr	The Greatest of These	S	soprano & organ	Lucy & Henry Ingram	Text from Corinthians XIII: 1, 2, 11, 13	M	COM	c. 2'	EB	DD8
1954	Unk	Trio No. 1	CHA	violin, cello & piano	Guy Lumia (violin), Charlene White (cello), Robert Spillman (piano)	I. Allegro molto II. Lento molto III. Moderato e dolce IV. Allegro assai	A	PRO	c. 17'	EB	DD9
1955	Jan	Sonnet	S	soprano & piano	Unk	Text by Elizabeth Barrett Browning	M	PRO	c. 3'	EB	DD10
1955	Apr	Testament	S	soprano & piano	Unk	Text by Julia Johnson Davis	M	PRO	c. 3'	EB	DD11

Year	Month	Title	Genre	Instrumentation	Dedicatee(s)	Remarks	LE	IN	DUR	PUB	IND
1955	May	An die Geliebte	S	soprano & piano	Ruth & Arno Drucker	Text by Eduard Mörike	M	PRO	c. 2'	EB	DD12
1955	June	She Sews Fine Linen	S	soprano & piano	Unk	Text by Julia Johnson Davis	A	PRO	c. 1'15	EB	DD13
1955	Sep	Farmer by the Sea	S	soprano & piano	Unk	Text by Lois Duncan	A	PRO	c. 2'	EB	DD14
1955	Dec	The Lamb	S	soprano & piano	Unk	Text by William Blake	E	PRO	c. 1'	EB	DD15
1956	Apr	This Particular Spring	S	violin & piano	Anastasia Jempelis		A	PRO	c. 4'	EB	DD16
1956	May	Minor Premise	W	wind band	19th U.S. Army Band (Ft. Dix, New Jersey); Daniel Leeson, conductor	Manuscript lost	NA	PRO	NA	NA	DD17
1956	June	Nocturne No. 1	S	piano	Irene Mueller Fix		M	PRO	c. 5'	EB	DD18
1956	Unk	Four Songs	S/O	1) mezzo soprano & symphony orchestra 2) mezzo soprano & piano reduction	Patricia Berlin	Text by Mark Van Doren: I. Mountain House: December II. Dunces's Song III. Down Dip The Branches IV. Will He Come Back?	A	PRO	c. 16'	CF	DD19
1957	Jan	Canzone	CHA	violin, viola & piano	Myron Rosenblum & Richard Berman		A	PRO	c. 4'	EB	DD20
1957	Oct	A Song for Anne	S	soprano & piano	Anne Miller Ingram	Text by Richard Lane	M	PRO	c. 3'	EB	DD21
1957	Nov	Cycle C	S	soprano & piano	Judith Coen	Text by Louis Utz: I. Borderline II. The Mourning Color III. Mid-Afternoon Suggestion	A	PRO	c. 4'	EB	DD22
1957	Unk	Five Sketches	S	piano	Unk	Manuscript lost	NA	NA	NA	NA	DD23
1958	Aug-Dec	Suite No. 2	S	piano	Mary K. Green-Traver	I. Prelude II. Night Song III. Recollection	A	PRO	c. 6'	EB	DD24
1958	Nov	Out of the Depths	CHO	SATB & piano	Unk	Text from Psalm 130	M	COM	c. 3'	EB	DD25
1958	Nov	There Are No Tears	S	soprano & piano	Unk	Text by Donald Williams, 2 versions (E Major & C# Major)	M	PRO	c. 2'30	EB	DD26
1959	Jan	Trio No. 1	CHA	violin, clarinet & piano	Unk	I. Allegro ma non troppo II. Lento III. Dance IV. Allegretto	A	PRO	c. 12'	EB	DD27
1959	Mar	Antique Suite	CHA	2 pianos	Unk	I. Introduction II. Seguire III. Chorale IV. Interlude V. Finale	A	PRO	c. 6'	EB	DD28
1959	Apr	A Trumpet Calling: An American Drama With Song	S/CHO/O	soprano, tenor & baritone solos, SATB choir & chamber orchestra	Unk	Music by Richard Lane & libretto by Abel Plenn: 3 acts, 27 scenes, based on Nathaniel Hawthorne's romance novel, <i>The Scarlet Letter</i>	A	PRO	c. 60'	EB	DD29

Year	Month	Title	Genre	Instrumentation	Dedicatee(s)	Remarks	LE	IN	DUR	PUB	IND
1959	Apr	Sudden Shower	S	soprano & piano	Dorothy Hatch	Text by Lois Utz	E	PRO	c. 1'	EB	DD30
1959	Apr	Sweet Child	S	soprano & piano	Virginia Love	Text by Lois Utz	E	PRO	c. 1'	EB	DD31
1959	May	Sonata No. 1	S	piano	Paul Burghardt	I. Allegro molto II. Lento III. Moderato	A	PRO	c. 8'30	EB	DD32
1959	May	Suggestive Caller	S	soprano & piano	Ruth Drucker	Text by Lois Utz	E	PRO	c. 1'30	EB	DD33
1959	June	Song	S	piano	Jeffrey Lutz		E	PED	c. 2'30	EB	DD34
1959	Aug	She is Dead	S	soprano & piano	Unk	Text by Lois Utz	E	PRO	c. 1'30	EB	DD35
1959	Sep	Make a Joyful Noise	CHO	1) SATB a cappella 2) SATB & piano	John Marshall High School, Rochester (NY)	Text from Psalm 66: 1,2,4	M	PED	c. 3'	EB	DD36
1959	Sep	Prelude	O	symphony orchestra	John Marshall High School, Rochester (NY)		M	PED	c. 1'30	EB	DD37
1959	Sep	Suite	S	alto saxophone & piano	Harry Wood	I. Prelude II. Song III. Conversation IV. Lament V. Finale	M	PRO	c. 5'10	BH	DD38
1959	Oct	Fern Hill	S/O	1) tenor & symphony orchestra 2) tenor & piano reduction	John Paton & the Eastman-Rochester Symphony Orchestra (NY)	Text by Dylan Thomas	A	PRO	c. 10'	HO	DD39
1959	Oct	Scherzo	O	symphony orchestra	John Marshall High School, Rochester (NY)		M	PED	c. 1'	EB	DD40
1959	Oct	Whispered Peace	CHO	SSA & piano	John Marshall High School, Rochester (NY)	Text by Lois Utz	M	PED	c. 3'	EB	DD41
1959	Nov	Finale	O	symphony orchestra	John Marshall High School, Rochester (NY)		M	PED	c. 2'	EB	DD42
1959	Nov	Song	O	string orchestra	John Marshall High School, Rochester (NY)		E	PED	c. 5'	EB	DD43
1959	Unk	Pledge Song	CHO	SATB & piano	Phi Kappa Theta Fraternity (University of Rochester, NY)	Text by J.P Lysaught	E	COM	c. 1'	EB	DD44
1959	Unk	Prelude Song	CHO	SATB	John Marshall High School, Rochester (NY)	Text Unk, Manuscript lost	NA	PED	NA	NA	DD45
1959	Unk	Suite No. 3	S	piano	Unk	Manuscript lost	NA	PRO	NA	NA	DD46
1960	Jan	Early One Morning	CHO	SATB & piano	John Marshall High School, Rochester (NY)	Text by Thomas Lindsay	M	PED	c. 1'	EB	DD47
1960	Jan	Out of the Depths	CHO/O	1) SATB & symphony orchestra 2) SATB & piano reduction	John Marshall High School, Rochester (NY)	Text from Psalm 130	M	PED	c. 4'	EB	DD48
1960	Jan	Theme with Variations	W	wind band	John Marshall High School, Rochester (NY)	Based on The Farmer in the Dell	M	PED	c. 4'	EB	DD49

Year	Month	Title	Genre	Instrumentation	Dedicatee(s)	Remarks	LE	IN	DUR	PUB	IND
1960	Jan	Three Songs	CHO	SSA & piano	John Marshall High School, Rochester (NY)	Text anonymous, I. There Was a King II. Lullaby III. Limerick	M	PED	c. 4'	EB	DD50
1960	Mar	Canzona	CHA	voice, violin & organ	Marge & Ralph Winkler	No Text - Vocalise	M	PRO	c. 2'30	EB	DD51
1960	Mar	Little Suite	O	symphony orchestra	John Marshall High School, Rochester (NY)	I. Introduction II. Dance III. Waltz	M	PED	c. 3'	EB	DD52
1960	Mar	Requiem	CHO	SATB & piano	John Marshall High School, Rochester (NY)	Text by Robert Louis Stevenson (1879)	M	PED	c. 2'	EB	DD53
1960	Mar	Three Van Doren Songs	S	tenor & piano	John Paton	Text by Mark Van Doren: I. Sometime I Believe II. Sleep Grandmother III. Then Both Shall Be	A	PRO	c. 6'	EB	DD54
1960	Apr	Epilogue No. 1	S	piano	David Worts		A	PRO	c. 3'	EB	DD55
1960	May	Eventide	S	soprano & piano	Judith Coen	Text by David Worts	M	PRO	c. 1'30	EB	DD56
1960	May	Prayer	CHO	SATB & piano	Elmer Snyder	Text by David Worts	M	COM	c. 2'30	EB	DD57
1960, rev. 1975	May/Unk	Song	CHO	SATB a cappella	George Corwin & The Marshall Singers	Text by Thomas Campian	M	COM	c. 1'	EB	DD58
1960	June	A Service of Consecration	CHO/CHA	SATB, organ & 3 trumpets	George Corwin & the First Presbyterian Church, Rochester (NY)	Text by Murray Cayley	M	COM	c. 11'	EB	DD59
1960	July	Fugue & Preface	S	piano	David Worts		A	PRO	c. 4'	EB	DD60
1960	Aug	Chanson d'automne	S	soprano & piano	Judith Coen	Text by Paul Verlaine	M	PRO	c. 2'30	EB	DD61
1960	Sep	A Hymn to the Night	CHO	1) SATB a cappella & rehearsal piano 2) TTBB a cappella	Dunbar High School, Lexington (KY)	1) Text by Henry Wadsworth Longfellow 2) Only the SATB version was published by MM	M	PED	c. 3'45	MM	DD62
1960	Sep	Cradle Song	CHO	SSA & piano	Henry Clay High School Choir, Lexington (KY)	Text by William Blake	E	PED	c. 3'	CF	DD63
1960	Sep	He was not a Child	CHO	SATB a cappella with bass solo	Henry Clay High School Choir, Lexington (KY)	Text by Lois Utz	E	PED	c. 1'	EB	DD64
1960	Sep	Overture (Tango)	O	symphony orchestra	Joseph M. Beach & the Henry Clay High School, Lexington (KY)		M	PED	c. 4'	EB	DD65
1960	Sep	String Song	O	string orchestra	Morton Jr. High School, Lexington (KY)		E	PED	c. 2'30	CF	DD66
1960	Sep	Unto Thee, O Lord	CHO	SATB & organ	Joseph M. Beach & the Park Methodist Choir, Lexington (KY)	Text from Psalm 25: 1, 2, & 5	M	COM	c. 3'	EB	DD67

Year	Month	Title	Genre	Instrumentation	Dedicatee(s)	Remarks	LE	IN	DUR	PUB	IND
1960	Oct	Alleluia	CHO	SAB a cappella	Henry Clay High School Choir, Lexington (KY)	Text from traditional Christmas carol	E	PED	c. 1'	EB	DD68
1960	Oct	Winter Song	CHO	TTBB a cappella	Henry Clay High School Choir, Lexington (KY)	Text by Rev. James W. Angell	E	PED	c. 1'	EB	DD69
1960	Oct	Passacaglia	O	string orchestra	Joseph M. Beach & the Henry Clay High School, Lexington (KY)		E	PED	c. 4'	CF	DD70
1960	Oct	Prelude & Fugue	O	symphony orchestra	Joseph M. Beach & the Henry Clay High School, Lexington (KY)		M	PED	c. 4'	EB	DD71
1960	Oct	Scherzo	W	wind band	Henry Clay High School Concert Band, Lexington (KY)		M	PED	c. 2'30	EB	DD72
1960	Nov	... And This Little Piggie Had None	O	1) symphony orchestra & optional narrator 2) piano reduction	Kentucky Agricultural Department & the Lexington Philharmonic (KY)		M	PRO	c. 6'	EB	DD73
1960	Nov	Pavane No. 1	O	symphony orchestra	Joseph M. Beach & the Henry Clay High School, Lexington (KY)		M	PED	c. 4'	EB	DD74
1960	Nov	Pavane No. 2	O	symphony orchestra	Joseph M. Beach & the Henry Clay High School, Lexington (KY)		M	PED	c. 2'	EB	DD75
1960	Dec	Suite	S	violin & piano	Kenneth Wright	I. Prelude II. Caprice III. Intermezzo IV. Epilogue	A	PRO	c. 10'	EB	DD76
1960	Dec	Suite for Young Orchestra	O	symphony orchestra	Joseph M. Beach & the Henry Clay High School, Lexington (KY)	I. Fanfare II. Song III. Legend IV. Waltz	E	PED	c. 5'30	EB	DD77
1960	Unk	Intermezzo	W	wind band	Joseph M. Beach & the Henry Clay High School, Lexington (KY)	Manuscript lost	NA	PED	NA	NA	DD78
1961	Jan	Elegy	CHA	12 cellos	Joseph M. Beach & the Henry Clay High School, Lexington (KY)		M	PED	c. 5'	EB	DD79
1961	Jan	Tarantella	O	symphony orchestra	Joseph M. Beach & the Henry Clay High School, Lexington (KY)		M	PED	c. 2'30	EB	DD80
1961	Feb	Corinthians XIII	S	soprano & piano	Adella Dozier	Translated by Charles M. Woodward	M	COM	c. 3'30	EB	DD81
1961	Mar	Centennial Hymn	CHO/W	1) SATB & wind band 2) SSA & wind band	Joseph M. Beach & the Henry Clay High School, Lexington (KY)	Text by John G. Whittier	EM	PED	c. 3'	EB	DD82
1961	Mar	Sing Unto the Lord	CHO	SATB a cappella	Henry Clay High School	Text from the Psalms	M	PED	c. 3'	EB	DD83

Year	Month	Title	Genre	Instrumentation	Dedicatee(s)	Remarks	LE	IN	DUR	PUB	IND
					Choir, Lexington (KY)						
1961	Apr	Dedication	O	symphony orchestra	Joseph M. Beach & the Henry Clay High School, Lexington (KY)		M	PED	c. 3'	EB	DD84
1961	Apr	Thy Will Be Done	CHO	SATB & organ	Henry Clay High School Choir, Lexington (KY)	Text by Georgia Hill	E	PED	c. 1'30	EB	DD85
1961	Aug	The Penguin	S	piano	Jeffrey Lutz		M	PED	c. 1'	CF	DD86
1961- 1962	Aug- Sept	Concerto No. 1	S/O	1) piano & symphony orchestra 2) piano reduction for 2 pianos	Paul Van Ness & Mary K. Green-Traver	I. Allegro II. Adagio (only 2 mvts - manuscript lost for mvt. III)	A	PRO	c. 13'	EB	DD87
1961	Nov	Sonatina No. 1	S	trumpet & piano	Gerard Schwarz	I. Allegro vivace I. Andante III. Presto	M	PED	c. 9'30	EB	DD88
1961	Dec	Talent Night at the Zoo	S	piano	Unk	I. The Octopus II. The Monkey III. The Penguin (previously composed in Aug 1961 & included in this collection) IV. The Duck V. The Peacock VI. The Elephant VII. The Lion	M	PED	c. 9'30	EB	DD89
1961	Unk	AR Fur Goldyllocks & the Three Bars	CHO	1) SATB & piano 2) SATB a cappella	Joseph M. Beach & family	Text by Richard Lane	E	PED	c. 1'	EB	DD90
1962	Jan	Dedication	CHO/O	1) SATB & symphony orchestra 2) SATB & piano reduction	Ridgewood High School Choir & Orchestra (NJ)	Text from the Psalms	M	PED	c. 3'30	EB	DD91
1962, rev. 1971	Mar/Sep	Legend	S/O	flute & string orchestra or piano reduction	Amie Boldt		MA	PRO	c. 8'	EB	DD92
1962	May	Song	S	soprano & piano	Judith Coen	Text by Lois Van Houten	M	PRO	c. 3'	EB	DD93
1962	Nov	Song	O	symphony orchestra	Joseph M. Beach & the Henry Clay High School, Lexington (KY)		M	PED	c. 4'	EB	DD94
1963	Jan-May	12 Short Preludes	S	piano	Rita Koors- Myers, David Borden, Gladys Leventon, Arno Drucker, Boris Wieder, Henry Ingram, Lucy Ingram, Mary K. Green-Traver, David Wort, Ruth Drucker, Isadore Freeman, Albert Stanziano	I. Lento e dolce II. Allegro energico III. Andante cantabile IV. Allegro con brio V. Allegretto VI. Allegro energico VII. Andantino VIII. Allegretto IX. Allegro molto X. Andante semplice XI. Andante XII. Presto	A	PRO	c. 25'	EB	DD95
1963	Feb	Lullaby	CHO	SSA & piano	Arcadia High School Girls	Text anonymous,	M	PED	c. 2'30	EB	DD96

Year	Month	Title	Genre	Instrumentation	Dedicatee(s)	Remarks	LE	IN	DUR	PUB	IND
					Chorus & Floyd Woodard, Rochester (NY)	traditional lullaby					
1963	Sep	Trio No. 1	CHA	clarinet, viola & piano	Myron Rosenblum, Naomi Drucker & Miriam Brickman	I. Allegro ma non troppo II. Larghetto III. Allegro vivace	A	PRO	c. 14'	EB	DD97
1963	Nov	Love's Secret No. 1	CHO	SATB & piano	Unk	Text by William Blake	M	COM	c. 3'	EB	DD98
1963	Dec	Theme & Variations	CHA	flute, oboe, clarinet, bassoon & piano	Unk		A	PRO	c. 7'	EB	DD99
1964	Jan	But Not Goodbye	S	tenor & piano	Retroactively dedicated to Michael Lund (1973)	Text by Lois Utz	M	PRO	c. 2'30	EB	DD100
1964	Jan	Sing Unto the Lord	CHO	TTBB & piano	Orpheus Club of Ridgewood (NJ)	Text from the Psalms	M	COM	c. 4'	EB	DD101
1964	Feb	Memories	CHO	unison chorus & piano	Unk	Text by Richard Lane	E	COM	c. 2'30	EB	DD102
1964	May	Suite for Four Hands No. 1	CHA	piano	Maria Hartog & Paul Van Ness	I. Allegro, ma non troppo II. Andantino III. Allegretto IV. Adagio V. Allegro molto	A	PRO	c. 6'	EB	DD103
1964	June	Sonata No. 1	S	violin & piano	Isabelle Wegmann	I. Allegro moderato II. Adagio III. Allegro molto	A	PRO	c. 12'	EB	DD104
1964	Sep	Fantasy	S	1) piano & symphony orchestra 2) piano reduction for 2 pianos	Joseph M. Beach & The Henry Clay High School, Lexington (KY)		A	PED	c. 10'	EB	DD105
1964-1965	Dec-Apr	Sonata No. 2	S	piano	Paul Van Ness	I. Allegro molto II. Andante religioso III. Allegro molto	A	PRO	c. 15'	EB	DD106
1964	Unk	New Jersey	S/O	soprano & symphony orchestra	New Jersey State Tercentary Commission	Text by Carrie Harold	M	COM	c. 2'	EB	DD107
1965	March	Prelude	S	organ	David Walner		M	PRO	c. 6'	EB	DD108
1965	May	Class Song	S	instrument in C & piano	Unk		E	PED	c. 1'	EB	DD109
1965	August	Song	S	piano	Paul Van Ness		M	PRO	c. 3'	EB	DD110
1965	Sep	Patterns	S	piano	Paul Van Ness		A	PRO	c. 2'	EB	DD111
1965, revised 1979 (2nd-4th versions)	Oct	Westminster Bridge	S/O, S/CHA, S	1) soprano & string orchestra 2) soprano, violin & Bb clarinet 3) soprano, violin, Bb clarinet & piano 4) soprano & piano	Martha Leonard & the Grimsley High School Orchestra (NC)	Text by William Wordsworth	M	PED	c. 5'	EB	DD112
1965	Nov	Duet for David	CHA	piano for four hands	David Van Ness		M	PED	c. 1'	EB	DD113
1966	Jan	Suite for Four Hands No. 2	CHA	piano	Rita Koors & Marga Friedlander	I. Introduction II. Avant La Valse III. La Valse IV. Après La Valse (Interlude) V. Finale	A	PRO	c. 5'	EB	DD114
1966	Mar	Love's Secret	S	tenor & piano	John Paton	Text by William Blake	A	PRO	c. 3'	EB	DD115

Year	Month	Title	Genre	Instrumentation	Dedicatee(s)	Remarks	LE	IN	DUR	PUB	IND
1966	Apr	Suite No. 1	CHA	flute, cello & piano	Jane & Anne (last names Unk)	I. Not too fast II. Moderately III. Fast (but not too fast)	E	PED	c. 2'30	EB	DD116
1966	June	A Serenade	CHO	TTBB & piano	Orpheus Club of Ridgewood (NJ); Gerald Weale, conductor	Text by Edward Coote Pinkney	M	COM	c. 3'	EB	DD117
1966	Sep	Sonata	CHA	Bb clarinet, basset horn (or bassoon) & piano	Daniel Leeson & Jack Kreiselman	I. Allegro II. Larghetto III. Intermezzo IV. Presto	A	PRO	c. 17'	EB	DD118
1966, revised 2002	Unk	Concerto in D major	CHA	viola d'amore, viola & piano	Myron Rosenblum	Music by Christoph Graupner; Piano reduction by Lane; I. Vivace II. Grave III. Allegro	A	PRO	c. 17'	JM, RS	DD119
1967	Jan	Rondo	S/O, S	1) piano & symphony orchestra 2) two piano reduction	Unk		A	PRO	c. 4'	EB	DD120
1967-1970	Jan-Nov	Rondo	CHA	2 pianos	Paul Van Ness & Joseph Werner		A	PRO	c. 5'	EB	DD121
1967	May	Sonata No. 1	S	flute & piano	Robert Manzo	I. Allegro vivace II. Lento III. Allegro molto	A	PRO	c. 8'	CF	DD122
1967	Unk	Five Nocturnes	S/CHA	soprano, flute, Bb clarinet, & piano	Elisabeth Cole	Text by William Blake, I. Night II. To the Evening Star III. Cradle Song IV. Interlude V. To Morning	A	PRO	c. 12'	EB	DD123
1968	Mar	Suite No. 4	S	piano	Barbara & James Bender	I. Moderato II. Molto vivace III. Lento IV. Andante V. Allegro molto	A	PRO	c. 11'	EB	DD124
1968	June	Prelude & Waltz	S	piano (left hand only)	John (last name Unk)		E	PED	c. 2'	EB	DD125
1968	Aug	Sonata No. 1	S	clarinet & piano	Jerome Bunke	I. Allegro ma non troppo II. Lento III. Allegro molto	A	PRO	c. 11'	EB	DD126
1968	Nov	Elegy	S/CHA	soprano, violin, cello & piano	Cecilia Liss	Text by Lois Utz	A	PRO	c. 7'	EB	DD127
1969	Jan	The Voice of Music	V	TTBB & piano	Orpheus Club of Ridgewood (NJ); Gerald Weale, conductor	Text by George Bottomley	A	COM	c. 4'	EB	DD128
1969	Mar	Recessional	S	organ	Denise & Larry Beach		M	COM	c. 5'	EB	DD129
1969, revised 1981	Apr/Aug	Rondo	CHA	2 clarinets & piano	Stanley & Naomi Drucker		A	PRO	c. 4'	EB	DD130
1969	May	I Know A Quiet Vale	S	soprano & piano	Janet Norwood	Text by Thomas S. Jones, Jr.	M	PRO	c. 2'30	EB	DD131
1969	Nov	Flowers for the Altar	CHO	SSA & piano	Unk	Text by D.M. Dolben	M	COM	c. 1'30	EB	DD132
1969	Nov	Suite No. 3 for Four Hands	CHA	piano	Unk	I. Prelude II. Waltz III. March	M	PRO	c. 4'	EB	DD133

Year	Month	Title	Genre	Instrumentation	Dedicatee(s)	Remarks	LE	IN	DUR	PUB	IND
1969	Dec	Elegy	S/CHA	soprano, clarinet (or oboe) & piano	Janet & Gilbert Norwood	Text by Thomas Jones Jr.	M	PRO	c. 3'	EB	DD134
1969	Dec	Three Preludes	S	piano	J.A. Anderson (first name Unk)	I. Introduction II. Minuet III. Finale	A	PRO	c. 4'30	EB	DD135
1969	Unk	The March of America	CHO	SATB & piano	Unk	Music by Jack Peters, arr. by Lane; I. March of America II. There Goes a Man III. America, Proud Country IV. They Founded a Nation V. Like The Thunder Cloud VI. The March of Progress	M	COM	c. 9'	EB	DD136
1970	Mar	Sonata No. 2	S	flute & piano	Paige Brook	I. Allegretto II. Adagio III. Allegro molto	A	PRO	c. 9'	EB	DD137
1970	May	When	S	soprano & piano	Unk	Text by Peggy Friend	M	PRO	c. 3'	EB	DD138
1970	June-Oct	Five Songs	S	soprano & piano	Judith Coen	Text by Sara Teasdale, I. Morning Song II. Less Than The Cloud III. Dew IV. What Shall I Give You? (The Gift) V. Gifts	A	PRO	c. 7'	EB	DD139
1970	Sep	Love's Secret No. 2	CHO	SATB & piano	Floyd Woodard & The Scottdale Singers (NY)	Text by William Blake	M	COM	c. 2'30	EB	DD140
1970	Oct	Indian Legend	CHA	1) flute, alto recorder, clarinet, 4 percussion (tom-tom, suspended cymbal, triangle, wood blocks, rattle, tambourine, timpani) & piano 2) piano reduction	Unk		A	PRO	c. 16'	EB	DD141
1971	Jan	Suite	S/W	tenor saxophone & wind band	James Houlik & the J.H. Rose High School Band (NC)	I. Moderato (Quasi Cadenza) II. Allegro molto III. Adagio IV. Allegro vivace	A	PED	c. 8'	EB	DD142
1971	July	Sonata No. 3	S	piano	Unk	I. Allegro molto II. Adagio e molto espressivo III. Allegro a vivace	A	PRO	c. 14'	EB	DD143
1971	Oct	Winter Quiet	S	soprano & piano	Judith Coen	Text by William Haywood	A	PRO	c. 2'	EB	DD144
1971	Dec	Trio No. 2	CHA	violin, cello & piano	Paul Van Ness & The Cambrian Trio - Cambrian College of Arts & Technology (Ontario, CAN)	I. Allegro, molto energico II. Lento, molto espressivo III. Allegro giocoso	A	PRO	c. 11'	EB	DD145

Year	Month	Title	Genre	Instrumentation	Dedicatee(s)	Remarks	LE	IN	DUR	PUB	IND
1972	July	Suite for 6 Hands	CHA	flute & two pianos	Unk	I. Allegretto II. Andantino, dolce III. Allegro molto IV. Quasi Cadenza V. Allegro vivace	A	PRO	c. 8'	EB	DD146
1972	Sept	Song	S/O, S	1) cornet (trumpet) & string orchestra 2) cornet (trumpet) & piano	Derek Smith		M	PRO	c. 5'10	EB	DD147
1972	Oct	Waltz	S	violin & piano	Unk		A	PED	c. 1'	EB	DD148
1972	Nov	A Few Bits & Pieces	CHA	oboe, clarinet, tenor saxophone & piano	James Houlik & Friends	I. Andantino e espressivo II. Allegro e molto energico III. Allegro vivace IV. Lento e dolce V. Allegro	A	PRO	c. 10'	EB	DD149
1972	Dec	Impromptu No. 1	S	piano	Unk		A	PRO	c. 2'30	EB	DD150
1973	Jan	Serenade	CHO/O, CHO	1) SSA & string orchestra 2) SSA & piano reduction	Gerald Weale & the Manhattanville College Glee Club (NY)	Text by William Blake, I. To the Evening Star II. Night III. To Morning	A	PED	c. 11'	EB	DD151
1973	May	April	S	soprano & piano	Unk	Text by Guy Lott	M	PRO	c. 2'	EB	DD152
1973	July	Lonely is Love	S	tenor & piano, optional bass & drums	Michael Lund	Text by Michael Lund	M	PRO	c. 2'30	EB	DD153
1973	July	Rejoice In The Lord	S	tenor & piano	Michael Lund	Text from Philippians 4	M	PRO	c. 2'30	CO	DD154
1973	Sep	Sonata No. 3	S	flute & piano	Ingrid Dingfelder & Rita Koors-Myers	I. Allegro II. Lento espressivo III. Andantino e espressivo	A	PRO	c. 11'	EB	DD155
1973	Oct	Cycle B	S	soprano & piano	Unk	Text by Sara Teasdale, I. Morning Song II. Less than cloud III. What shall I give you IV. Gifts	A	PRO	c. 5'	EB	DD156
1973	Oct	Midnight Lament	S	tenor & piano, optional guitar	Michael Lund	Text by Michael Lund	M	PRO	c. 3'	EB	DD157
1973-1974	Dec-Jan	Some Songs of Innocence	CHO/O, CHO	1) SSA & string orchestra 2) SSA & piano reduction 3) SSA a cappella	Gerald Weale & the Manhattanville College Glee Club (NY)	Text by William Blake, I. Introduction II. The Lamb III. The Shepherd IV. A Cradle Song V. Laughing Song	M	PED	c. 12'	EB	DD158
1974	July	Suite - A Study in Summer	S	alto saxophone & piano	Unk	I. A Study in Summer II. A Song of the Hill III. Interlude IV. Evening Blues V. Finale	M	PED	c. 12'	EB	DD159
1974	Aug	Concerto No. 2	S	piano with piano reduction (not orchestrated)	Paul Van Ness	I. Allegro ma non troppo (in 1 mvt.)	A	PRO	c. 8'	EB	DD160
1974	Aug	The House of God	CHO	SATB & organ	John Grady & the Choir of St. Patrick's Cathedral (NY)	Translation by John Grady	M	COM	c. 4'30	EB	DD161

Year	Month	Title	Genre	Instrumentation	Dedicatee(s)	Remarks	LE	IN	DUR	PUB	IND
1974	Sep	Always You & Me	S	tenor & piano	Michael Lund	Text by Michael Lund	M	PRO	c. 3'	EB	DD162
1974	Nov	Three Pieces	S	flute & piano	For Cadance & Joan (last names Unk)	I. Allegretto grazioso II. Adagio con espressione III. Allegretto	A	PRO	c. 4'	EB	DD163
1975	Jan	Suite No. 1	CHA	2 pianos	Mathilde Weaver & Marion Goldstein	I. Andantino e molto legato II. Allegretto III. Allegro e declamato IV. Allegro e molto marcato	A	PRO	c. 3'30	EB	DD164
1975	Mar	Sonata	CHA	2 flutes & piano	Ingrid Dingfelder, Paige Brook & Isadore Freeman	I. Allegro ma non troppo II. Adagio III. Presto	A	PRO	c. 8'	EB	DD165
1975	July	A Song for Sally	S	violin & piano	Sally (last name Unk)		M	PED	c. 1'30	EB	DD166
1975	July	Sonata No. 4	S	piano	Karl Tricomi	I. Allegro molto II. Adagio III. Lento-Presto	A	PRO	c. 12'30	EB	DD167
1975	Aug	Nocturne	S	soprano & piano	Unk	Text by H.W Longfellow	M	PRO	c. 1'	EB	DD168
1975	Nov	Sonatina No. 2	S	trumpet & piano	Unk	I. Allegro II. Adagio III. Allegro molto	M	PRO	c. 10'	EB	DD169
1976	Apr	All Through the Night	S	soprano & piano	Unk	Old Welsh Air, Text by H. Boulton, arr. by Lane	M	COM	c. 2'	EB	DD170
1976	Apr	Suite No. 2	CHA	flute, cello & piano	Mary MacMillin & Martha MacMillin	I. Prelude II. Song III. Interlude IV. Lullaby V. Procession VI. Finale	A	PED	c. 8'	EB	DD171
1976	June	Bicentennial Overture	W	wind band	Unknown		MA	COM	c. 6'	EB	DD172
1976	Aug	Fantasy No. 1	S	piano	Karl Tricomi		A	PRO	c. 12'	EB	DD173
1976	Dec	A Little Song	S	soprano & piano	Lisa Van Sickle	Text by Julia Johnson Davis	M	PRO	c. 1'30	EB	DD174
1976	Dec	Nocturne No. 2	S	piano	Ray (last name Unk)		A	PRO	c. 2'	EB	DD175
1977	Jan	Night	S	tenor & piano	Raymond Saul	Text by William Blake	M	PRO	c. 2'	EB	DD176
1977	Jan	The Fair Maid	S/CHA	soprano, flute, oboe, clarinet & piano	Unk	Text from traditional English proverb (Anonymous)	M	PRO	c. 2'30	EB	DD177
1977	Mar	Reflection	S	organ	Karl Tricomi		M	PRO	c. 4'45	EB	DD178
1977	Mar	Subtle Time	S	soprano & piano	Margaret Leary	Text by William F. Haywood	M	PRO	c. 1'30	EB	DD179
1977	Apr	Kyrie	CHO	SATB & piano	Unk	Text from Christian liturgy	M	COM	c. 1'	EB	DD180
1977	June	Impromptu No. 2	S	piano	Eric Neumann		A	PRO	c. 2'30	EB	DD181
1977	Aug	A Hymn To The Night	S/CHA	1) soprano, clarinet & piano 2) soprano, violin & piano	Unk	Text by H.W. Longfellow	A	PRO	c. 4'	EB	DD182
1977	Aug	Sonata No. 5	S	piano	James Bender	I. Maestoso, allegro ma non troppo II. Andante III. Presto	A	PRO	c. 12'	EB	DD183

Year	Month	Title	Genre	Instrumentation	Dedicatee(s)	Remarks	LE	IN	DUR	PUB	IND
1977	Sep	Six Duets (Cape Cod Suite)	CHA	2 alto recorders	Rita & Bill Myers	I. Andantino II. Allegretto III. Andantino IV. Allegro V. Andante VI. Allegro	M	PRO	c. 7'	EB	DD184
1977	Sep	The Light of Stars	S	soprano & piano	Ruth & Arno Drucker	Text by H.W. Longfellow	M	PRO	c. 2'	EB	DD185
1977	Oct	Theme & Variations	CHA	woodwind quintet (flute, oboe, clarinet, French horn, bassoon) & piano	Unk		A	PRO	c. 3'	EB	DD186
1978	Jan	Farmer by the Sea	S	tenor & piano	Ray Saul	Text by Lois Duncan	M	PRO	c. 2'	EB	DD187
1978	Jan	Quartet	CHA	4 violas	Myron Rosenblum	I. Allegro energico II. Adagio III. Allegretto IV. Allegro molto	M	PRO	c. 14'	EB	DD188
1978	Jan	The Traveler	S	tenor & piano	Ray Saul	Text by Richard Lane	M	PRO	c. 2'	EB	DD189
1978	June	Celebration	CHO/CHA	SATB, trumpet, violin, harp & organ	Harry Thurber & the Ramapo Reformed Church (NJ)	Text from Psalm 150	M	COM	c. 4'30	EB	DD190
1978	July	Moonlight No. 1	S	soprano & piano	Lilien (last name Unk)	Text by Julia Johnson Davis	M	PRO	c. 2'30	EB	DD191
1978	July	Sonata No. 6	S	piano	Rita Koors-Myers	I. Allegretto II. Adagio III. Presto	A	PRO	c. 12'	EB	DD192
1978	Aug	Five Short Piano Pieces	S	piano	Rita Koors-Myers	I. Introduction II. March III. Interlude IV. Waltz V. Summer's End	A	PRO	c. 6'	EB	DD193
1978	Aug	Night Song at Amalfi	S	soprano & piano	Maggi Heilweil	Text by Sara Teasdale	M	PRO	c. 1'	EB	DD194
1978	Aug	Sonata No. 2	S	clarinet & piano	Murray Colosimo	I. Allegro vivace II. Andante maestoso III. Allegro molto	A	PRO	c. 14'	EB	DD195
1978	Aug	Waltz	S	piano	Unk		A	PRO	c. 1'	EB	DD196
1978	Sep	Greensleeves	CHA	2 pianos	Marion Goldstein	Traditional English folk song, arr. by Lane	M	COM	c. 2'	EB	DD197
1978	Oct	A Christmas Medley	CHA	2 pianos	Marion Goldstein		A	COM	c. 3'30	EB	DD198
1978	Oct	Peace	S	soprano & piano	Pam Saul & Ray Saul	Text by Sara Teasdale	M	PRO	c. 2'	EB	DD199
1978	Nov	Lullaby	S	soprano & piano	Lois Winter	No Text - Vocalise	M	PRO	c. 3'30	EB	DD200
1978	Unk	Jesu, Joy of Man's Desiring	CHA	2 pianos	Unk	Music by J.S. Bach, arr. by Lane	M	COM	c. 2'30	EB	DD201
1979	Feb	Sonata No. 1	S	viola & piano	Myron Rosenblum	I. Allegro II. Lento III. Allegro energico	A	PRO	c. 11'	EB	DD202
1979	Apr	Sonata No. 2	S	violin & piano	Eugene Weintraub	I. Allegretto II. Adagio espressivo III. Allegro	A	PRO	c. 12'	EB	DD203
1979	May	R.R. Medley	CHA	2 pianos	Unk		A	PRO	c. 5'	EB	DD204
1979	June	A Point of View	CHA	2 pianos	Molly & John (last names Unk)		M	PED	c. 2'30	EB	DD205
1979	July	Windy Nights	S	soprano & piano	Lois Winter	Text by R.L. Stevenson	M	PRO	c. 1'	EB	DD206

Year	Month	Title	Genre	Instrumentation	Dedicatee(s)	Remarks	LE	IN	DUR	PUB	IND
1979	Aug	Night Song	CHO	TTBB & piano, optional flute	Orpheus Club of Ridgewood (NJ); James Bender, conductor	Text by Adele Schafer	M	COM	c. 2'30	EB	DD207
1979	Aug	Sonata No. 7	S	piano	Rita Koors Myers	I. Allegretto II. Adagio III. Presto e giocoso	A	PRO	c. 12'	EB	DD208
1979	Aug	Trio No. 1	CHA	flute, clarinet & piano	Gwen Mansfield & Murray Colosimo	I. Allegro vivace II. Very freely & expressively, not fast III. Allegro molto	A	PRO	c. 7'30	EB	DD209
1979	Sept	I Have Loved Strangers	S	tenor & piano	Michael Lund	Text by Helene Mullin (1929)	A	PRO	c. 3'	EB	DD210
1979	Sep	Quartet	CHA	flute, alto recorder, cello (viola alternative) & piano	Bill Myers	I. Andantino semplice II. Allegro molto III. Allegretto IV. Peppioso	A	PRO	c. 11'	EB	DD211
1979	Oct	The Clown	S	piano	Unk		E	PED	c. 1'	EB	DD212
1979	Unk	Peace of God	S	tenor & piano	Michael Lund	Text by Michael Lund	M	COM	c. 3'	EB	DD213
1980	June	Lord, Thou Hast Been Our Dwelling Place	CHO/CHA	1) SATB, flute, clarinet, harp & strings 2) SATB with piano reduction	Unk	Text from the Psalms	A	COM	c. 12'	EB	DD214
1980	July	Sonata No. 8	S	piano	Marga Friedlander	I. Allegro II. Adagio III. Allegro molto	A	PRO	c. 14'	EB	DD215
1980	Aug	Another Tune	CHA	2 pianos	Scott Zintel		E	PED	c. 1'	EB	DD216
1980	Aug	Song	CHA	2 pianos	Scott Zintel		M	PED	c. 1'30	EB	DD217
1980	Aug	Summer Song No. 1	S	piano	Anne & Zack Howerton		M	PED	c. 1'30	EB	DD218
1980	Aug	Summer Song No. 2	S	piano	Suzanne & David Weintraub		A	PRO	c. 2'	EB	DD219
1980, revised 1986	Aug/Jan	The Night	CHO/CHA	1) unison vocal line, viola & 4 cellos 2) unison vocal line & piano reduction	The Lochners (first names Unk)	Text by Hilaire Belloc	A	PRO	c. 2'	EB	DD220
1980	Sep	A Song of September	CHA	2 violins & piano	The Fuhrs (first names Unk)		E	PED	c. 2'	EB	DD221
1980	Oct	Fantasy No. 2	S	piano	Rita Koors Myers		A	PRO	c. 6'	EB	DD222
1980	Nov	Sonata No. 4	S	flute & piano	David LaVorgna	I. Allegretto, dolce II. Adagio, quasi improvisando III. Presto	A	PRO	c. 8'	EB	DD223
1980	Unk	Fast	S	piano	Unk		E	PED	c. 2'	EB	DD224
1980	Unk	Polka (from the opera The Good Soldier Schweik)	S	piano	Unk	Music by Robert Kurka, transc. by Lane	M	PED	c. 4'	WM	DD225
1980	Unk	When Irish Eyes Are Smiling	S	piano	Unk	Music by Ernest Ball, arr. by Lane; Text by Chauncy Olcott & George Graff Jr.	M	COM	c. 2'	EB	DD226
1980- 1981	Dec-Jan	Five Night Songs	S	soprano & piano	Judith Coen	I. Serenade, text by Edward	A	PRO	c. 8'	EB	DD227

Year	Month	Title	Genre	Instrumentation	Dedicatee(s)	Remarks	LE	IN	DUR	PUB	IND
						C. Pinkney, II. Wisdom, text by Sara Teasdale (2nd version with optional oboe), III. El Valle, text by J.R. Jiménez, IV. Moonlight No. 2, text by Julia Johnson Davis, V. Cradle Hymn, text by Isaac Watts					
1981	Jan	Second Season	CHA	2 violins & piano	The Fuhrs (first names Unk)	Piano manuscript lost	M	PED	c. 2'	EB	DD228
1981	Mar	Variations on a Theme by George Beverly Shea	CHA	2 violins & piano	The Fuhrs (first names Unk)		M	PED	c. 5'	EB	DD229
1981	Apr	Jimmy's Song	S	piano	Jimmy (last name Unk)		E	PED	c. 1'30	EB	DD230
1981	June	A Little Trio	CHA	2 violins & piano	Cathy, Sandy & Debbie (last names Unk)		E	PED	c. 1'	EB	DD231
1981	June	Summer Song No. 3	S	piano	Joyce & Karl Tricomi		A	PRO	c. 2'	EB	DD232
1981	July	Christmas Greetings	S	1) tenor & piano 2) tenor & harp	Michael Lund	Text by Robert E. Key	A	COM	c. 3'30	EB	DD233
1981	July	Epilogue No. 2	S	piano	Frances Sachs Honig		A	PRO	c. 6'	EB	DD234
1981	July	Sonata	S	recorder & harpsichord	Rita Koors-Myers & Bill Myers	I. Allegro maestoso II. Andante III. Molto allegro	A	PRO	c. 7'	EB	DD235
1981	July	Sonata	S	oboe & piano	Richard Foley	I. Allegro non troppo, II. Andante III. Allegro vivace	A	PRO	c. 7'	EB	DD236
1981	Aug	A Summer Song	S	piano	Shirley Gerber & Boris Wieder		A	PRO	c. 1'30	EB	DD237
1981	Aug	Our Suite	CHA	2 pianos	Rita Koors-Myers & Jean O'Brien	I. Prelude II. Waltz III. Lullaby IV. Finale	A	PRO	c. 5'30	EB	DD238
1981	Oct	A Song of Night	S/CHA	soprano, clarinet & piano	Marilyn Brustadt, Stanley Drucker & Isadore Freeman	No Text - Vocalise	A	PRO	c. 4'30	EB	DD239
1981	Dec	Andante	S	1) tenor & piano 2) tenor & harp	Michael Lund	Text by Henriette Palmer	M	PRO	c. 2'	EB	DD240
1981	Unk	Angels We Have Heard On High	CHO	TTBB a cappella	Orpheus Club of Ridgewood (NJ)	Traditional French Carol, arr. by Lane	E	COM	c. 2'30	EB	DD241
1982	Jan	Chanson d'été	S	piano	Annie & Jean-François (last names Unk)		M	PED	c. 2'	EB	DD242
1982	Jan	The Island	S	tenor & piano	Michael Lund	Text by Carol A. Morgan	A	PRO	c. 2'30	EB	DD243
1982	June	Song for Jenji	S	piano	Jenji Kohan		M	PED	c. 1'30	EB	DD244
1982	July	Sonata No. 9	S	piano	Rita Koors Myers	I. Moderato II. Adagio III. Allegro molto	A	PRO	c. 12'	EB	DD245
1982	July	Trio No. 2	CHA	viola, clarinet & piano	Myron Rosenblum	I. Allegro, ma non troppo II. Lento e molto	A	PRO	c. 12'30	EB	DD246

Year	Month	Title	Genre	Instrumentation	Dedicatee(s)	Remarks	LE	IN	DUR	PUB	IND
						espressivo III. Allegro molto					
1982	Aug	Aria	S	alto recorder & harp	Joel & Elloyd (last names Unk)		M	COM	c. 2'	EB	DD247
1982	Aug	Theme with Variations	CHA	oboe, alto saxophone, bassoon & 2 pianos	Lucy & Henry Ingram		A	PRO	c. 7'	EB	DD248
1982	Sep	A Little Afternoon Music	CHA	flute & harp	Mary MacMillin & Mary Elizabeth Collins	I. Andantino II. Very freely III. Allegro non troppo IV. Andante V. Allegro giocoso	A	PED	c. 10'	EB	DD249
1982	Oct	Hold My Hand	S	soprano & piano	Cecilia Liss	Text by Reba Meyers	M	PRO	c. 3'	EB	DD250
1982	Unk	Song for Carolyn	S	piano	Carolyn (last name Unk)		E	PED	c. 1'	EB	DD251
1983	Jan	Introduction & Allegro	S	English horn & piano	Tom Stacy		A	PRO	c. 7'	EB	DD252
1983	June	Aria	S	flute & piano	George Marge Jr.		M	PRO	c. 3'	EB	DD253
1983	July	Quintet	CHA	oboe & string quartet	George Marge Sr. & the Sutton Ensemble	I. Allegro energico II. Adagio, molto espressivo III. Allegro non troppo (quasi marcia)	M	PRO	c. 9'	EB	DD254
1983	Aug	Introduction & Allegro	W	wind band	Massachusetts Institute of Technology (MIT) Concert Band; John Corley, conductor (MA)		A	PED	c. 8'	EB	DD255
1983	Aug	May Night	S	soprano & piano	Marion Paton	Text by Sara Teasdale	M	PRO	c. 2'	EB	DD256
1983	Oct	A Cradle Hymn	S	soprano & piano	Joan Stevens	Text by Isaac Watts	A	COM	c. 2'	EB	DD257
1983	Oct	Trio	CHA	flute, oboe & piano	George Marge Sr. & George Marge Jr.	I. Allegretto II. Adagio, molto espressivo III. Allegro vivace, Rondo alla moujik	A	PRO	c. 9'	EB	DD258
1984	Jan	Five Duos	CHA	flute & viola	Leonor Weinstock-Vardi & George Marge Sr.	I. Allegro energico II. Andante III. Molto allegro, marcato IV. Lento V. molto vivace	A	PRO	c. 7'30	EB	DD259
1984	Feb	Song & Dance	S	viola & piano	Emanuel Vardi		A	PRO	c. 11'	EB	DD260
1984	Mar	Listen to the Silence	S	piano	Alan "Buz" Kohan		A	PRO	c. 3'	EB	DD261
1984	Mar	When You Are Old	S	soprano & piano	Sonya (last name Unk)	Text by William Butler Yeats	M	PRO	c. 2'30	EB	DD262
1984	May	Suite	S	viola d'amore & piano	Myron Rosenblum	I. Andante II. Allegro III. Lento IV. Allegro V. Allegretto	A	PRO	c. 12'	EB	DD263
1984	May	The Gentle Melody	S	piano	Barbara Bender's 3rd Grade Music Class		E	PED	c. 1'	EB	DD264
1984	May	The Rosebud	S	piano	Barbara Bender's 3rd		E	PED	c. 1'	EB	DD265

Year	Month	Title	Genre	Instrumentation	Dedicatee(s)	Remarks	LE	IN	DUR	PUB	IND
					Grade Music Class						
1984	July	Concerto	S/O	oboe & string orchestra	George Marge Sr. & the Adelphi Chamber Orchestra (NJ); Tim Lindberg, conductor	I. Allegro energico II. Adagio espressivo III. Allegro giocoso	A	PRO	c. 15'	EB	DD266
1984	Aug	Suite	S	harpsichord	Rita Koors Myers	I. Presto II. Allegretto giocoso III. Presto IV. Andantino V. Presto	A	PRO	c. 6'	EB	DD267
1984	Oct	Sonata No. 5	S	flute & piano	Georges Marge Jr.	I. Allegretto II. Adagio III. Allegro molto	A	PRO	c. 12'	EB	DD268
1984	Dec	A Serenade	CHA	flute, clarinet, oboe & piano	Joanna (last name Unk)		A	PRO	c. 3'	EB	DD269
1984	Nov	Jigsaw	S/CHA	trombone & saxophone quartet	Jim Pugh & the American Saxophone Quartet		A	PRO	c. 10'	EB	DD270
1984	Unk	Danny's Tune	S	piano	Danny (last name Unk)		E	PED	c. 1'	EB	DD271
1985	Feb	Have You Heard a Rainbow	CHA	violin, cello, piano & narrator	Unk	Text by Lois Utz	A	PRO	c. 16'	EB	DD272
1985	Feb-Mar	Two Wedding Marches	CHA	3 trumpets & organ	Katie & David (last names Unk)	I. Processional II. Recessional	M	COM	c. 4'	EB	DD273
1985	Mar	On A Hill Far Away (The Old Rugged Cross)	CHA	2 pianos	Marion (last name Unk)	Music by George Bennard, arr. by Lane	M	COM	c. 2'	EB	DD274
1985	Mar	Quartet	CHA	clarinet, violin, viola & cello	George Marge Sr. & the Cormorant Chamber Players of Maine	I. Allegro, ma non troppo II. Adagio, molto espressivo III. Molto allegro	A	PRO	c. 12'	EB	DD275
1985	May	Wedding March (Ode to Joy)	CHA	2 violins & piano	Unk	Music by Ludwig van Beethoven, arr. by Lane	E	COM	c. 3'	EB	DD276
1985	June	Serenade	S	violin & piano	Ann & Roger (last names Unk)		M	PED	c. 2'	EB	DD277
1985	June	Suite	CHA	2 guitars	Bonenberger-LeBlanc Duo	Commissioned by Michael Lund; I. Allegretto II. Andantino III. Lento quasi improvisando IV. Allegro moderato V. Allegro molto	A	PRO	c. 12'30	EB	DD278
1985	Aug	Double Concerto	S/O, S	1) oboe, bassoon & strings 2) oboe, bassoon & piano reduction	George Marge Sr., John Campo & the Adelphi Orchestra (NJ); Marvin von Deck, conductor	I. Allegro non troppo II. Adagio espressivo III. Allegro molto	A	PRO	c. 11'	EB	DD279
1985	Sep	Song	CHA	flute & harp	Patricia Lazzara & Mary Elizabeth Collins		M	PRO	c. 4'	EB	DD280

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1985	Oct	Trio No. 2	CHA	violin, clarinet & piano	Sutton Ensemble	I. Allegro non troppo II. Largo III. Molto vivace	A	PRO	c. 10'	EB	DD281
1985	Nov	8 Viola Duos	CHA	2 violas	Emanuel Vardi & Leonore Weinstock-Vardi	I. Introduction II. Game III. Reflection IV. Lullaby V. Souvenir VI. Song VII. March VIII. Finale	A	PRO	c. 20'	EB	DD282
1985	Nov	Mariposa	CHA	2 flutes & piano	Carolyn (last name Unk)		M	PED	c. 1'30	EB	DD283
1986	Feb	Cantata	CHO	SATB & piano	Dottie & Bob (last names Unk)	Text by Richard Lane	M	COM	c. 9'	EB	DD284
1986	May	Serenade	S/O	flute, viola d'amore & string orchestra	Myron Rosenblum		A	PRO	c. 6'	EB	DD285
1986	June	Winter Stillness	S	soprano & piano	Sara (last name Unk)	Text by William F. Haywood	M	PRO	c. 2'30	EB	DD286
1986	July	Conversation	CHA	viola & French horn	Elaine Sutin-Teicher & Kazimierz Machala		M	PRO	c. 5'	EB	DD287
1986	July	Eternal Love	S	soprano & organ	Elizabeth & Paul (last names Unk)	Text by Mario Castelnuovo-Tedesco	M	PRO	c. 2'	EB	DD288
1986	Aug	Rise Up, My Love	S	soprano & piano	Mary (last name Unk)	Text from Song of Solomon	M	COM	c. 2'	EB	DD289
1986	Sep	Elite Suite	CHA, S	1) string quartet 2) piano reduction	Janina Robinson	I. Moderato II. Allegro molto III. Adagio, molto espressivo IV. Presto	A	PRO	c. 6'30	EB	DD290
1986	Sep	Heart! We Will Forget Him!	S	soprano & piano	Joan Stevens	Text by Emily Dickinson	M	COM	c. 1'45	EB	DD291
1986	Oct	Affirmation	S, CHO, CHOW	1) soprano & piano (2 pitches) 2) SSA & piano 3) soprano & wind band	Joan Stevens	Text by Marcia Sloat; In 1988, Richard Lane authorized the third version which was arranged by Edmund Moderacki for Anne-Marie Church & the Waldwick Band (NJ).	M	COM	c. 1'45	EB	DD292
1986	Oct	Impromptu No. 3	S	piano	Dahwei Kuo		MA	PED	c. 2'20	EB	DD293
1986	Nov	Trio	CHA	violin, French horn & piano	Elaine Sutin-Teicher, Susan Teicher & Kazimierz Machala	I. Allegro II. Adagio, molto espressivo III. Allegro molto	A	PRO	c. 10'45	EB	DD294
1986	Unk	Barcarolle	CHO/O	SSA & symphony orchestra	New Jersey All-State Chorus & Orchestra (James Bender, chorus; Sandra Dackow, orchestra)	Music by Leo Delibes from Lakme, arr. by Lane	MA	PED	c. 3'	EB	DD295

Year	Month	Title	Genre	Instrumentation	Dedicatee(s)	Remarks	LE	IN	DUR	PUB	IND
1986	Unk	Quartet	CHA	alto saxophone, violin, viola & cello	Cormorant Chamber Players of Maine	I. Allegro II. Adagio III. Allegro molto	MA	PRO	c. 14'	EB	DD296
1987	Jan	Souvenir	S	flute & organ	Richard Barrows & George Marge, Jr.		M	PRO	c. 3'	EB	DD297
1987	Jan	Suite	CHA	2 flutes, clarinet & bassoon	Wellfleet Whistling Oysters	I. Allegretto II. Andantino III. Moderato	M	COM	c. 2'	EB	DD298
1987	Feb	Caprice	S	flute & piano	George & Amy Marge Jr.		M	PRO	c. 1'30	EB	DD299
1987-1988	Feb	Dialogue	S, CHA	1) flute & piano 2) flute, viola & cello, 3) flute, violin (or viola), viola & cello	Erich & Erna Laury		M	COM	c. 3'40	EB	DD300
1987	July	Canzona	S	cello & piano	For Bernard Greenhouse		A	PRO	c. 5'	EB	DD301
1987	Aug	Kaleidoscope Overture	O	symphony orchestra	Sandy Dackow & the Ridgewood Symphony Orchestra (NJ)		A	COM	c. 7'	EB	DD302
1987	Nov	Suite No. 2	CHA	2 pianos	Shirley Gerber & Barbara Keller	I. Andantino II. Counterpart III. Interlude IV. Finale	A	PRO	c. 11'	EB	DD303
1987	Dec	Intermezzo	S	flute & piano	George Marge Jr.		M	PRO	c. 3'	EB	DD304
1987	Dec	To the Evening Star	S/CHA	soprano, violin, cello & piano	Cecilia Liss	Text by William Blake	M	PRO	c. 2'30	EB	DD305
1988	Jan	Four Duets	CHA	2 flutes	Charlie & Arlene Marge	I. Allegro energico II. Adagio, molto espressivo III. Allegretto IV. Allegro molto	A	PRO	c. 4'	EB	DD306
1988	Jan	Nocturne	S, S/O	1) alto saxophone & piano/organ 2) alto saxophone & string orchestra	Otto Klingenschmid	String orchestra version completed by Otto Klingenschmid with supervision by Lane	M	PRO	c. 2'45	EB	DD307
1988	Jan	Songs for a Sunday Afternoon	S	soprano & piano	Anne-Marie Church & Joan Stevens	I. Before Sunset II. Renewal III. Summer Day IV. Precious Moment, (I-IV for Anne-Marie Church), V. Affirmation (Oct. 1986 revised, for Joan Stevens), texts by Marcia Sloat	A	COM	c. 10'	EB	DD308
1988	Feb	It's All I Have	S	soprano & piano	Unk	Text by Emily Dickinson, Lost manuscript	NA	NA	NA	NA	DD309
1988	Feb	Renewal	S/W	soprano & wind band	Anne-Marie Church & the Waldwick Band (NJ)	Text by Marcia Sloat; Taken from the second movement of Lane's Songs for a Sunday	A	COM	c. 1'40	EB	DD310

Year	Month	Title	Genre	Instrumentation	Dedicatee(s)	Remarks	LE	IN	DUR	PUB	IND
						Afternoon (1988); In 1988, Lane authorized this arrangement by Edmund Moderacki for Anne-Marie Church & the Waldwick Band (NJ).					
1988	Apr	Concert Music	CHA	2 violas & piano	Leonore Weinstock-Vardi & Emanuel Vardi		M	PRO	c. 6'	EB	DD311
1988	July	Adelphi Suite	O	string orchestra	Adelphi Chamber Orchestra (NJ)	I. Prelude II. An Early Spring III. A Long Time Ago IV. Badinage	A	PRO	c. 7'30	EB	DD312
1988	July	Encore Piece	CHA	violin, cello & piano	Shirley, Morris & Jamie (last names Unk)		M	PRO	c. 3'	EB	DD313
1988	Aug	Sonata No. 10	S	piano	Marga Friedlander	I. Allegro molto II. Largo III. Presto	A	PRO	c. 16'	EB	DD314
1988	Oct	Aubade	CHO/CHA	SATB, 2 flutes, violin, cello & piano	Bergen Ethical Culture Chorus (NJ)	Text by Sir William Davenant (1606-1668)	M	COM	c. 5'	EB	DD315
1988	Nov	Holiday Medley	CHA	violin, cello & piano	Unk	Arr. by Lane	M	COM	c. 5'	EB	DD316
1988	Nov	These Things Shall Be	CHO	TTBB & piano	Orpheus Club of Ridgewood (NJ); James Bender, conductor	Text by John A. Symonds	M	COM	c. 3'30	EB	DD317
1988	Dec	Duet No. 1	CHA	piano for four hands	Jimmie & Kevin (last names Unk)		E	PED	c. 1'30	EB	DD318
1989	Jan	Elegy	S	violin & piano	Lenore Weinstock-Vardi		M	PRO	c. 3'	EB	DD319
1989	Jan-Feb	Reflections	V/C, V	1) SATB, flute, violin, viola, cello & piano 2) SATB & piano	Sutton Ensemble & the Ridgewood, Englewood, Demarest & Tenafly High Schools (NJ)	I. The Prayer, text by Stefan Plucinski II. Dream of the Happy Islands, text by Izabelle Sidrowicz III. The Gathering Ground, text by Anna Porter IV. Love, text by Garo Norian	M	PED	c. 10'30	EB	DD320
1989	Mar-May	Suite	S	flute & piano	George Marge Jr.	I. Allegro II. Adagio III. Presto IV. Adagio V. Allegro scherzando	A	PRO	c. 10'30	EB	DD321
1989	June	Love's Compass Rose	CHA	soprano, alto & piano	Joan Stevens & Hélène Guilet	Text by Marcia Sloat	A	PRO	c. 2'	EB	DD322
1989	Sep	Ubique	CHA	soprano, tenor & piano	Rita & Tommy (last names Unk)	Text by Joshua Sylvester (1561-1618)	A	PRO	c. 4'	EB	DD323
1989	Nov	Bereft	CHA	soprano, flute & piano	Andrea Klee & Patricia Lazarra	Text by Marcia Sloat	A	PRO	c. 3'	EB	DD324

Year	Month	Title	Genre	Instrumentation	Dedicatee(s)	Remarks	LE	IN	DUR	PUB	IND
1989	Nov	Mockingbird	CHA	soprano, flute & piano	Andrea Klee & Patricia Lazarra	Text by Marcia Sloat	A	PRO	c. 3'30	EB	DD325
1989	Dec	Suddenly	CHA	soprano, flute & piano	Andrea Klee & Patricia Lazarra	Text by Marcia Sloat	A	PRO	c. 3'	EB	DD326
1989	Unk	Sonata No. 6	S	flute & piano	Patricia Lazarra	I. Allegro II. Adagio e espressivo III. Presto	A	PRO	c. 10'	EB	DD327
1990	Jan	Fantasy	CHA	oboe, alto saxophone, bassoon & 2 pianos	Lucy & Henry Ingram		A	PRO	c. 13'	EB	DD328
1990	Feb	Where is my Home?	S	soprano & piano	Unk	Text by Marcia Sloat	M	PRO	c. 2'	EB	DD329
1990	Feb-June	Suite	CHA	woodwind quintet (flute, oboe, clarinet, French horn & bassoon)	Cape Cod Chamber Ensemble (MA)	I. Prelude II. An Old Song III. Waltz IV. Remembrance V. Fugue-Like VI. Finale	A	PRO	c. 7'30	EB	DD330
1990	Mar	3 Preludes No.1	CHA	2 pianos	Shirley Gerber & Barbara Keller	I. Allegretto II. Not too fast III. Allegro molto	A	PRO	c. 6'	EB	DD331
1990	Dec	Aria & Allegro	S/O, S	1) viola & string orchestra 2) viola & piano reduction	Emanuel Vardi	Commissioned for the William Primrose International Viola Competition sponsored by the American Viola Society	A	PRO	c. 11'	EB	DD332
1990	Unk	Aria for Adina	S	trombone & piano	Adina Salmansohn	Commissioned by Eric Chapman	M	PED	c. 3'	EB	DD333
1990	Unk	Sonata No. 11	S	piano	Barbara Blegen	I. Allegretto-Allegro II. Largo III. Presto	A	PRO	c. 15'	EB	DD334
1990	Nov	Executive Suite	CHA	trumpet & alto saxophone	Hal & Tim Blegen	Commissioned by Barbara Blegen; I. In the Beginning II. Windjammer III. Dizzy Destination IV. Pas pour Deux V. Repartee VI. Tun for Tous VII. The End	M	PED	c. 7'	EB	DD335
1991	Jan	Suite	S/O, S	1) oboe, French horn & string orchestra 2) oboe, French horn & piano reduction	Lucinda Fisher & Richard Schwartz & the Concerto Soloists of the Chamber Orchestra of Philadelphia (PA)	I. Prelude II. Waltz III. Song IV. Procession V. Tarantella VI. Finale	A	PRO	c. 10'30	EB	DD336
1991	Feb	The Center of the Heart	CHO	SSATB, cello & piano	Bergen Ethical Chorus (NJ)	Text by Arthur Dobrin	M	COM	c. 2'30	EB	DD337
1991	Mar	Valse Américaine	CHA	2 pianos	Shirley Gerber & Barbara Keller		A	PRO	c. 3'	EB	DD338
1991	Apr	Suite	CHA	flute & guitar	Patty Lazzara & Peter Ostrovsky	I. Prelude II. Canzona III. Short Story IV. Arabesque V. Finale	A	PED	c. 6'	EB	DD339

Year	Month	Title	Genre	Instrumentation	Dedicatee(s)	Remarks	LE	IN	DUR	PUB	IND
1991	Apr	The Weight of Winter	CHO	SATB, cello & piano	Bergen Ethical Chorus (NJ)	Text by Arthur Dobrin	M	COM	c. 2'30	EB	DD340
1991	July	A Song for John	S	piano	John Fox		E	PED	c. 1'	EB	DD341
1991	July	October Longing	CHO	SSATB, cello & piano	Bergen Ethical Chorus (NJ)	Text by Arthur Dobrin	M	COM	c. 2'	EB	DD342
1991	July	Passacaglia	CHA	oboe, alto saxophone, bassoon & 2 pianos	Lucy & Henry Ingram		A	PRO	c. 10'	EB	DD343
1991	Aug	The Moon	S	soprano & piano	Joan Stevens	Text by Richard Burton	M	PRO	c. 1'	EB	DD344
1991	Sep	Theme & Variations	S	French horn & piano	Adeline Tomasone	Commissioned by David Wetherill; Theme based upon Sweet Adeline by Harry Armstrong (1903)	M	PRO	c. 5'	EB	DD345
1991	Unk	Pedal	S	piano	Unk		E	PED	c. 1'	EB	DD346
1991	Unk	Processional No. 1	S	trumpet & organ	Kathy & Mark (last names Unk)		M	COM	c. 3'30	EB	DD347
1992	Mar	Suite No. 3	CHA	2 pianos	Linda Sweetman-Waters & Ron Levy	I. Allegro non troppo II. Waltz III. Intermezzo IV. Remembrance V. Lullaby VI. Finale	A	PRO	c. 7'	EB	DD348
1992	Apr-June	Quartet	CHA	4 saxophones (soprano, alto, tenor & baritone)	Bruce Abbott & the Rhode Island Saxophone Quartet	I. Prelude II. Waltz III. Fugue-Like IV. Lament V. Finale	M	PRO	c. 5'30	TF, EB	DD349
1992	June	3 Preludes No. 2	CHA	2 pianos	Shirley Gerber & Barbara Keller	I. Allegretto II. Adagio III. Allegro non troppo	A	PRO	c. 4'30	EB	DD350
1992	July	A Wellfleet Song	CHA	2 violins, cello & piano	The Beers (first names Unk)		E	PED	c. 1'	EB	DD351
1992	July	Variations on Yankee Doodle	CHA	flute, violin & harpsichord/piano	Elaine Sutin, Ingrid Dingfelder & Rita Koors-Myers	Based on the traditional Anglo-American Revolutionary Song	A	PRO	c. 6'	EB	DD352
1992	Sep	Adelphi Overture No. 1	O	string orchestra	Adelphi Chamber Orchestra (NJ); Ariel Rudiakov, conductor	For the Fortieth Anniversary of the Adelphi Chamber Orchestra	M	PRO	c. 5'10	EB	DD353
1992	Sep	Art's Tune	S	piano	Art Riemer		E	PED	c. 1'	EB	DD354
1992	Sep	Four Short Duets	CHA	2 cellos	Schultze-Ericsson Cello Duo	I. Allegro II. Andante III. Andantino IV. Allegro molto	M	PRO	c. 5'	EB	DD355
1992	Dec	Sonata No. 3	S	violin & piano	Marcia Currier	I. Andantino II. Largo III. Presto	A	PRO	c. 11'	EB	DD356
1993	Jan	The Orpheus Club	CHO	TTBB & piano	Orpheus Club of Ridgewood (NJ); John Palatucci, conductor	Text by Richard Lane	E	COM	c. 2'45	EB	DD357
1993	Feb	Winter	S	soprano & piano	Anne-Marie Church	Text by Katie Funck	M	PRO	c. 4'	EB	DD358
1993	May	Celebration	W	wind band	Isadore Freeman		M	COM	c. 3'30	EB	DD359

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1993	June	Variations of Madonna	CHA	piano for four hands	Lucy & Henry Ingram		A	PRO	c. 9'	EB	DD360
1993	Nov	Trio	CHA	viola, cello & piano	Ron Levy & the Manchester Chamber Ensemble (VT)	I. Allegro non troppo II. Largo e molto espressivo III. Allegro molto	A	PRO	c. 17'	EB	DD361
1994	Jan	From Olden Times	CHA	flute, viola & harp	Patricia Lazarra & Her Friends	I. Prelude II. Cantilena III. Remembrance IV. Lullaby V. Finale	A	PRO	c. 8'	EB	DD362
1994	Jan	Spring in the North	S	tenor & piano	Mike Bagley	Text by Henry Van Dyke	A	PRO	c. 2'	EB	DD363
1994	Mar	Recompense	CHA	6 violas	Rosemary Glyde	Commissioned by Emanuel Vardi for the New York Viola Society	A	PRO	c. 3'30	EB	DD364
1994	Mar	Suite	CHA	3 violas d'amore	Myron Rosenblum	I. Andante II. Moderato III. Andante IV. Allegro risoluto V. Allegretto	M	PRO	c. 7'30	EB	DD365
1994	May	Lucy	CHO	TTBB & piano	Orpheus Club of Ridgewood (NJ); John Palatucci, conductor	Text by William Wordsworth	M	COM	c. 3'30	EB	DD366
1994	July	Rondo	S/W	euphonium & wind band	John Palatucci, Chris Wilhjem & the Ridgewood Concert Band (NJ)		MA	COM	c. 6'	EB	DD367
1994	Sep	Trio	CHA	clarinet, string bass & piano	Isadore Freeman	I. Allegro moderato II. Adagio III. Allegro	A	PRO	c. 9'30	EB	DD368
1994	Dec	Suite	CHA	flute & harp	Patricia Lazarra & Merynda Adams	I. Prelude II. Declaration III. Memory IV. Pastorale V. Finale	A	PRO	c. 9'	EB	DD369
1995	Feb	Remembrance	CHO	TTBB & piano	Roy Van Ness	Commissioned by Allen & Jean Geisler for the Ridgewood Orpheus Club, John Palatucci, conductor; Text by Edgar Allan Poe	M	COM	c. 2'20	EB	DD370
1995	Apr	God Speaks To Me	S	soprano & piano	Joan Stevens	Text by Mary M. Spencer	A	COM	c. 2'	EB	DD371
1995	June	Quasimodal Suite	CHA	2 alto saxophones	Otto Klingenschmid & Silvio Wyler	I. Bach:US II. Uno Duo III. Pappa Razzi IV. Boozy Floozy Blues V. Nicht Nacht VI. Space Race	M	PRO	c. 8'	EB	DD372
1995	July	Summer Song	CHA	flute, violin & piano	Corey, Tyler & Abbey (last names Unk)		E	PED	c. 1'30	EB	DD373
1994-1995	July	Fantasy	CHA	piano & string quartet	Elaine Sutin & the Sutton Ensemble		A	PRO	c. 7'30	EB	DD374
1995	Dec	Nocturne	S	viola & piano	Scott Slapin		M	PRO	c. 5'	EB	DD375

Year	Month	Title	Genre	Instrumentation	Dedicatee(s)	Remarks	LE	IN	DUR	PUB	IND
1995	Unk	Beyond The Sea	CHO	TTB & piano	Orpheus Club of Ridgewood (NJ); John Palatucci, conductor	Music by Charles Trenet, arr. by Lane	M	COM	c. 3'	EB	DD376
1995	Unk	Sonatina	O	string orchestra	Adelphi Chamber Orchestra (NJ); Curt Ebersole, conductor	I. Allegro II. Adagio espressivo III. Allegro non troppo	M	PRO	c. 10'50	EB	DD377
1995	Unk	Vocalise	CHO	SSAA & piano	Ridgewood Chorale (NJ); Marjorie Vandervoort, conductor	No Text - Vocalise	M	COM	c. 4'30	EB	DD378
1995	Unk	Wedding March	S	trumpet & organ	Sandy & Jeff (last names Unk)		A	COM	c. 3'30	EB	DD379
1996	Jan	Moonlight No. 3	S	soprano & piano	Carole Maloof	Text by Julia Johnson Davis	M	PRO	c. 2'	EB	DD380
1996	Apr	Michaelstein Suite	CHA	flute, two violas d'amore & piano	Myron Rosenblum	I. Allegretto II. Andante III. Andantino IV. Adagio V. Allegretto	A	PRO	c. 10'	EB	DD381
1996	May	Tarantella	S/W	soprano saxophone & wind band	Paul Cohen & the Teaneck Community Band (NJ); Tom Winter, conductor		MA	COM	c. 4'15	EB	DD382
1996	June	Requiem	CHO	TTBB & piano	Orpheus Club of Ridgewood (NJ); John Palatucci, conductor	Text by Robert Louis Stevenson	M	COM	c. 3'10	EB	DD383
1996	July	Suite for Four Hands No. 2	S	piano	Shirley Gerber	I. Allegretto II. Andante III. Allegro vivace	A	PRO	c. 5'	EB	DD384
1996	Dec	A Clarification	CHO	TTBB & piano	Orpheus Club of Ridgewood (NJ); John Palatucci, conductor	Text by Richard Lane, based upon Jack & Jill nursery rhyme (traditional) & Mary Had A Little Lamb nursery rhyme by Sarah Josepha Hale	M	COM	c. 5'	EB	DD385
1996	Dec	Something Slightly Spanish	CHA	piano & string quartet	Elaine Sutin & the Sutton Ensemble		A	PRO	c. 12'	EB	DD386
1996	Unk	Suite	W	wind band	Unk	I. Introduction II. Waltz III. Madame Mariposa IV. Tarantella	M	COM	c. 4'30	EB	DD387
1997	Mar	He Wishes for the Cloths of Heaven	S	tenor & piano	John Lange	Text by William B. Yeats	A	PRO	c. 1'30	EB	DD388
1997	Mar	The Lake Isle of Innisfree	S	tenor & piano	John Lange	Text by William B. Yeats	A	PRO	c. 1'30	EB	DD389
1997	Sep	Sonata No. 2	S	viola & piano	Ariel Rudiakov	I. Moderato II. Allegro, molto vivace (only two mvts.)	A	PRO	c. 6'	EB	DD390
1997	Unk	Carolina Variations	CHA	2 pianos	Lucy & Henry Ingram		A	PRO	c. 10'	EB	DD391
1998	Jan	Jazz-a-ma-tazz	CHA	1) string ensemble (violin	Tamara, Drew & their		M	PED	c. 2'	EB	DD392

Year	Month	Title	Genre	Instrumentation	Dedicatee(s)	Remarks	LE	IN	DUR	PUB	IND
				I, II, III or viola, cello), with optional piano & skat voice parts	students (last names Unk)						
1998	Jan	Processional No. 2	S	trumpet & organ	Debbie & Jeff (last names Unk)		M	COM	c. 4'	EB	DD393
1998	Feb	Untitled (It's All I Have)	S	soprano & piano	Joan Stevens	Text by Emily Dickinson	M	PRO	c. 1'30	EB	DD394
1998	June	Short Suite	CHA	flute, violin & cello	John Sbano	I. Introduction, Allegro energico II. Contemplation, Adagio III. Waltz, Allegro IV. Finale, Allegro vivace	M	PRO	c. 5'30	EB	DD395
1998	July	Cape Cod Reflections	CHA	clarinet, bassoon & piano	Lucy & Henry Ingram, David Gallagher & The Squibnocket Trio (MA); Henry Duckham, David Gallagher & Lucy Banner	I. Introduction II. Waltz III. Reflection IV. Finale	A	PRO	c. 6'30	EB	DD396
1998	Aug	Air Apparent	S/W	flute & wind band	Nancy Horowitz & The Waldwick Band (NJ); Edmund A. Moderacki, conductor		A	COM	c. 6'30	EB	DD397
1998	Nov	Sonata No. 3	S	viola & piano	Scott Slapin	I. Andantino II. Largo, espressivo III. Presto	A	PRO	c. 11'	EB	DD398
1998	Nov	Theme & Variations	CHA	violin, trumpet, piano & organ	Drew Kreismer	For the dedicatory recital of the Larry Nevin Pipe Organ; Theme, I. Moderato II. Andante III. Maestoso IV. Allegro V. Moderato VI. Adagio, espressivo VII. Allegro marcato VIII. Allegro IX. Andantino X. Moderato XI. Maestoso	A	COM	c. 10'	EB	DD399
1998	Dec	Domage à Bach	CHA	flute & string quartet	Sutton Ensemble		A	PRO	c. 13'	EB	DD400
1999	Jan	Diffendoofer Song	S	soprano & piano	Unk	Text by Jack Prelutsky	E	PED	c. 1'	EB	DD401
1999	Jan	We Sing As One	CHO	TTBB & piano	Orpheus Club of Ridgewood (NJ); John Palatucci, conductor	Text by E. Andrew Mills	M	COM	c. 2'	EB	DD402
1999	Feb	Sonata	S	alto saxophone & piano	Otto Klingenschmid	I. Moderato II. Largo III. Allegro vivace	A	PRO	c. 8'30	EB	DD403
1999	Mar	Suite	CHA	oboe, viola d'amore & piano	Myron Rosenblum	I. Moderato II. Allegretto III. Andantino IV.	A	PRO	c. 10'30	EB	DD404

Year	Month	Title	Genre	Instrumentation	Dedicatee(s)	Remarks	LE	IN	DUR	PUB	IND
						Allegro energico V. Allegro					
1999	July	Rachael Ann's Rainbow	S	piano	Rachael Ann (last name Unk)	I. A Summer Day II. Jumping Jacks III. Clowns IV. Sunset V. Catch Me If You Can	A	PED	c. 5'	EB	DD405
1999	Dec	Sort of Suite	CHA	6 violas da gamba (2 treble, 1 tenor, 1 bass)	Judith Davidoff & the New York Consort of Viols	I. Allegro II. Andantino, ma energico III. Andantino, dolce IV. Allegro non troppo, Vivace	M	PRO	c. 4'30	EB	DD406
1999	Unk	What Joy to Sing	CHO	TTBB & piano	Mendelssohn Club of Albany, New York	Music (Finlandia Theme) by Jean Sibelius, arr. by Lane; Text by E. Andrew Mills; For the group's 90th Anniversary Concert on May 14, 1999	M	COM	c. 5'30	EB	DD407
2000	Jan	The Butterfly & the Bee	CHO	TTBB & piano	Orpheus Club of Ridgewood (NJ); John Palatucci, conductor	Text anonymous	M	COM	c. 2'	EB	DD408
2000	Jan	Wisdom	S/CHA	1) soprano & oboe 2) soprano, soprano saxophone & piano	Joan Stevens, Bruce Abbott & Art McManus	Text by Sara Teasdale, revision of Wisdom from Five Night Songs (1980-1981)	M	PRO	c. 2'	EB	DD409
2000	Jan-Mar	Three Songs	CHA	soprano & viola d'amore	Myron Rosenblum	I. Lullaby (vocalise), II. A Red, Red Rose, text by Robert Burns III. Girl-Child, text by Carolyn Raphael	A	PRO	c. 6'	EB	DD410
2000	Mar	Some Music	CHA	guitar & string quartet	Bucky Pizzarelli & the Sutton Ensemble		A	PRO	c. 10'	EB	DD411
2000	May	Processional No. 3	S	trumpet & organ	Anne & Brian (last names Unk)		M	COM	c. 3'	EB	DD412
2000	July	El Valle	CHO	TTBB & piano	Orpheus Club of Ridgewood (NJ); John Palatucci, conductor	Text by J.R. Jiménez, a revision of El Valle for soprano & piano (1981)	M	COM	c. 1'30	EB	DD413
2000	July	Sonata No. 7	S	flute & piano	Jacqui Drechsler & Ron Levy	I. Moderato II. Adagio III. Allegro molto	A	PRO	c. 6'	EB	DD414
2000 - 2001	Sep-Mar	Tribute	CHA, CHA/W	1) flute quartet 2) flute quartet with wind band	Jacqui Drechsler & the Ramapo High School Wind Band (NJ)		MA	PED	c. 3'30	EB	DD415
2000	Unk	Concerto in C Major	S/O	viola & strings	Myron Rosenblum	Music by Ignatz Gspan,	A	PRO	c. 15'	NY	DD416

Year	Month	Title	Genre	Instrumentation	Dedicatee(s)	Remarks	LE	IN	DUR	PUB	IND
						piano reduction by Lane					
2001	Mar	Elegy for Jules	O, CHA	1) string orchestra 2) string quartet	Jules Schragger & the Adelphi Chamber Orchestra (NJ); Marvin Von Deck, conductor		M	PRO	c. 4'	EB	DD417
2001	Aug	Simple Joys (A Bag of Tricks)	CHA	2 to 4 violins	Kathy Hanse	I. Playing II. Sharing III. Laughing IV. Caring V. Helping	E	PED	c. 4'	EB	DD418
2001	Sep	Souvenir	S	alto flute & piano	George Marge Jr.		A	PRO	c. 3'	EB	DD419
2001	Sep	The Red Suspenders	CHO	TTBB & piano	Orpheus Club of Ridgewood (NJ); John Palatucci, conductor	Text by Richard Lane	M	COM	c. 4'40	EB	DD420
2001	Nov	An Epitaph	CHO	TTBB & piano	Orpheus Club of Ridgewood (NJ); John Palatucci, conductor	Text by Walter De La Mare	A	COM	c. 4'	EB	DD421
2001	Unk	Concerto No. 3	S/O	piano & chamber orchestra	Linda Sweetman-Waters & the Ridgewood Symphony Orchestra (NJ); Diane Wittry conductor	I. Allegro Moderato II. Molto adagio III. Allegretto	A	PRO	c. 17'30	EB	DD422
2002	Mar	A Song for Rachel	S	flute & piano	Rachel Nazare		E	PED	c. 2'30	EB	DD423
2002	June	Untitled No. 1	S	piano	Jake (last name Unk)		M	PED	c. 1'30	EB	DD424
2002	Nov	Spring Quintet	CHA	harpsichord & string quartet	Unk		A	PRO	c. 6'30	EB	DD425
2002-2004	Dec-Nov	Triptych	CHA	6 violas	Myron Rosenblum & the New York Viola Society	I. Intrada, Allegro II. Canzona, Andante III. Finale, Allegro moderato	A	PRO	c. 5'30	EB	DD426
2002	Unk	Spring Bouquet	CHO	SSAA & 2 pianos	Ridgewood Chorale (NJ); Marjorie Vandervoort, conductor	I. The Daffodils II. The Daisy III. The Rose IV. The Lilies V. The Lilacs, Text by Richard Lane	M	COM	c. 10'	EB	DD427
2003	Jan	Song of Solomon	S	soprano & piano	Anne-Marie Church	Text from Song of Solomon	A	PRO	c. 6'	EB	DD428
2003	Feb	Adelphi Overture No. 2	O	chamber orchestra	Adelphi Chamber Orchestra (NJ); Mark Fischer, conductor		A	PRO	c. 5'	EB	DD429
2003	Mar	The Season	S	soprano & piano	Joan Stevens	Text by Algernon Swinburne	E	PRO	c. 1'	EB	DD430
2003	July	If	CHO	TTBB & piano	Orpheus Club of Ridgewood (NJ); John Palatucci, conductor	Text by Rudyard Kipling	M	COM	c. 3'30	EB	DD431

Year	Month	Title	Genre	Instrumentation	Dedicatee(s)	Remarks	LE	IN	DUR	PUB	IND
2003	Aug	Concerto	S/O	flute solo & symphony orchestra	Margaret Swinchoski & the Adelphi Chamber Orchestra (NJ); Mark Fischer, conductor	I. Allegro moderato II. Adagio III. Allegro, molto vivace	MA	PRO	c. 12'30	EB	DD432
2003	Aug	Seascape (A Work of Art)	S	piano	Art McManus		A	PRO	c. 1'30	EB	DD433
2003	Aug	Vocalise	CHO	SSA, flute & piano	Ridgewood Chorale (NJ); Marjorie Vandervoort, conductor	No Text - Vocalise, based on Adagio from Lane's Flute Concerto	M	COM	c. 3'30	EB	DD434
2003	Oct	Dicembre	CHA	2 pianos	Art McManus		M	PRO	c. 2'30	EB	DD435
2003	Nov	Song	S	soprano & piano	Marjorie Vandervoort	Text by Howard Nemerov	E	COM	c. 1'	EB	DD436
2003	Dec	Spring	CHO	SSA & piano	Joan Stevens, Carole Maloof, Hélène Guilet & Art McManus	Text by Karla Kuskin	M	PRO	c. 1'	EB	DD437
2004	Feb	A Song for David	S	piano	David Stern		E	PED	c. 1'	EB	DD438
2004	Feb	Variations	CHA	clarinet & string quartet	Sutton Ensemble		A	PRO	c. 3'30	EB	DD439
2004	Apr	Summer Song	S	violin & piano	Sam (last name Unk)		M	PED	c. 3'	EB	DD440
2004	May	4 Duos	CHA	2 violas	Scott Slapin & Tanya Solomon	I. Moderato II. Allegro semplice III. Allegretto (Tango) IV. Allegro deciso	MA	PRO	c. 8'	EB	DD441
2004	June	When Autumn Comes	S	soprano & piano	Joan Stevens	Text by Robert S. Vandervoort	E	PRO	c. 2'	EB	DD442
2004	Aug	Trio No. 2	CHA	flute, clarinet & piano	Jean Geisler & the Palisades Virtuosi	I. Allegro moderato II. Largo (only 2 mvts.)	A	PRO	c. 8'	EB	DD443
Unk	Unk	A Hope	S	tenor & piano	Unk	Text by Thomas Curtis Clarke	E	COM	c. 1'	EB	DD444
Unk	Unk	A Lighter Liebesleid (Love's Sorrow)	CHA	violin, guitar & string bass	Unk	Music by Fritz Kreisler, arr. by Lane	A	PRO	c. 6'	EB	DD445
Unk	Unk	A Little Blue	S	soprano & piano	Unk	Music & text by Brian Kenny, arr. by Lane	M	COM	c. 4'	EB	DD446
Unk	Unk	A Pretty Girl Is Like a Melody	CHO	SSA & piano	Unk	Music by Irving Berlin, arr. by Lane	M	COM	c. 3'	EB	DD447
Unk	Unk	Air from Suite in D Major No. 3 BWV1068	S	piano	Unk	Music by J.S. Bach, arr. by Lane	M	COM	c. 2'30	EB	DD448
Unk	Unk	Anatole of Paris (The Secret Life of Walter Mitty)	S	tenor & piano	Unk	Music & text by Sylvia Fine, arr. by Lane	M	COM	c. 4'	EB	DD449
Unk	Unk	Black is the Color (of My True Love's Hair)	CHO	SATB a cappella	Christina (last name Unk)	Traditional Appalachian folk song, arr. by Lane	M	COM	c. 2'	EB	DD450
Unk	Unk	Camelot	S	tenor & piano	Unk	Music by Frederick Loewe, Text by Alan Jay	E	COM	c. 1'	EB	DD451

Year	Month	Title	Genre	Instrumentation	Dedicatee(s)	Remarks	LE	IN	DUR	PUB	IND
						Lerner, arr. by Lane					
Unk	Unk	Change The World (Phenomenon)	CHO	TTBB & piano	Orpheus Club of Ridgewood (NJ); John Palatucci, conductor	Music & text by Gordon Kennedy, Tommy Sims, Wayne Kirkpatrick, arr. by Lane & J. Palatucci	M	COM	c. 4'	EB	DD452
Unk	Unk	Falling for You	S	soprano & piano	Unk	Music & text by Brian Kenny, arr. by Lane	M	COM	c. 3'	EB	DD453
Unk	Unk	Fugue	CHA	flute, oboe, clarinet, French horn & string bass	Unk		M	COM	c. 3'	EB	DD454
Unk	Unk	Hallelujah!	CHA	2 pianos	Unk	Music by G.F. Handel, arr. by Lane	M	COM	c. 4'	EB	DD455
Unk	Unk	Here's That Rainy Day	CHO	SATB a cappella	Unk	Music by James Van Heusen, Text by Johnny Burke, arr. by Lane	M	COM	c. 3'	EB	DD456
Unk	Unk	Hoagy Carmichael Medley	CHO	SA & piano	Unk	Music by Hoagy Carmichael: Heart & Soul & Memphis in June, arr. by Lane	M	COM	c. 4'	EB	DD457
Unk	Unk	Horn Duet	CHA	2 French horns	Linda & Richie (last names Unk)		E	PED	c. 1'	EB	DD458
Unk	Unk	I Will Love You	S	tenor & piano	Unk	Music & text by Shelby Flint & Barry DeVorzon; arr. by Lane	E	PRO	c. 2'	EB	DD459
Unk	Unk	I'm Still Here	S	soprano & piano	Unk	Music by Stephen Sondheim, arr. by Lane	M	COM	c. 4'	EB	DD460
Unk	Unk	Klezmer Tune	S	unaccompanied violin	Unk		M	COM	c. 3'	EB	DD461
Unk	Unk	Last Part of Londonderry Air	S	piano	Unk	Traditional Air from Northern Ireland, arr. by Lane	E	PED	c. 1'	EB	DD462
Unk	Unk	Lo, How a Rose E'er Blooming	CHO	SATB a cappella	Unk	Traditional German Christmas carol, arr. by Lane	E	COM	c. 2'	EB	DD463
Unk	Unk	Meadow Serenade	S	tenor & piano	Unk	Music & text by George & Ira Gershwin from Strike Up the Band, arr. by Lane	E	PED	c. 1'	EB	DD464
Unk	Unk	Merry Widow Excerpts	S/CHA	soprano, flute, violin, viola, cello & piano	Unk	Music by Franz Lehar, arr. by Lane	MA	COM	c. 10'	EB	DD465
Unk	Unk	Nessun Dorma (Turandot)	S	tenor & piano	Unk	Music by Giacomo Puccini, arr. by Lane	MA	COM	c. 2'	EB	DD466
Unk	Unk	Oh, Charlie is My Darling	S/CHA	soprano, violin, cello & piano	Unk	Text by Lady Carolina	M	COM	c. 3'	EB	DD467

Year	Month	Title	Genre	Instrumentation	Dedicatee(s)	Remarks	LE	IN	DUR	PUB	IND
						Nairne, arr. by Lane					
Unk	Unk	Only for a Day	S	soprano & piano	Unk	Music & text by Brian Kenny, arr. by Lane	M	COM	c. 3'	EB	DD468
Unk	Unk	Prayer for Israel	S	soprano & piano	Unk	Music & text by Donald A. Palmieri, arr. by Lane	M	COM	c. 4'	EB	DD469
Unk	Unk	Prayer of Thanksgiving	CHA	flute, clarinet, violin & piano	Unk		E	COM	c. 1'	EB	DD470
Unk	Unk	Pre-Easter Medley	S	piano	Unk	Christian Hymns: Beneath The Cross, Were You There?, Take Up The Cross; arr. by Lane	M	COM	c. 5'	EB	DD471
Unk	Unk	Prelude & Interlude	CHA	2 flutes, guitar & string orchestra	Unk	I. Prelude II. Manuscript Lost III. Interlude	EM	PED	c. 1'30	EB	DD472
Unk	Unk	Rodgers-Hart Medley	CHO	SA & 2 pianos	Unk	Music by Richard Rodgers, Text by Lorenz Hart: Ev'rything I've Got, The Lady Is a Tramp, It Never Entered My Mind & Wish I Were In Love Again; arr. by Lane	A	COM	c. 6'	EB	DD473
Unk	Unk	Stars in my Eyes	CHA	flute, violin & piano	Unk	Music by Fritz Kreisler from The King Steps Out, Text by Dorothy Fields, arr. by Lane	M	COM	c. 3'	EB	DD474
Unk	Unk	Thanksgiving Song	S	soprano & piano	Unk	Text by Richard Lane	E	COM	c. 1'	EB	DD475
Unk	Unk	The Single Petal of a Rose (the Queen's Suite)	S	piano	Unk	Music by Duke Ellington, arr. by Lane	M	PED	c. 1'	EB	DD476
Unk	Unk	The Torch	CHO	SATB a cappella	Unk	Music by Donald A. Palmieri, Text by Rev. James Murray, arr. by Lane	EM	COM	c. 1'30	EB	DD477
Unk	Unk	Tie a Yellow Ribbon	S	tenor & piano	Unk	Music & text by Irwin Levine & L. Russell Brown, arr. by Lane	E	COM	c. 3'	EB	DD478
Unk	Unk	Two Lullabys: Virgin's Cradle Hymn & Wither's Rocking Hymn	CHA	2 pianos	Unk	Music by Edmund Rubbra (Virgin's Cradle Hymn) & R. Vaughn Williams (Wither's Rocking Hymn), arr. by Lane	E	COM	c. 2'	EB	DD479

Year	Month	Title	Genre	Instrumentation	Dedicatee(s)	Remarks	LE	IN	DUR	PUB	IND
Unk	Unk	Untitled No. 2	S	piano	Unk		E	PED	c. 1'30	EB	DD480
Unk	Unk	Untitled "andante" marking	S	soprano & piano	Unk	Text Unk	M	COM	c. 2'	EB	DD481
Unk	Unk	We Are Rotary	CHO	unison vocal line & piano	Unk	Text by Kent Aldershof	E	COM	c. 1'	EB	DD482
Unk	Unk	Wedding Song (There Is Love)	S	tenor & piano	Unk	Music & text by Peter Yarrow, Paul Stookey & Mary Travers, arr. by Lane	M	COM	c. 4'	EB	DD483
Unk	Unk	What Do I do?	S	soprano & piano	Unk	Music & text by Brian Kenny, arr. by Lane	M	COM	c. 2'	EB	DD484
Unk	Unk	When Jesus	S	soprano & piano	Unk	Music & text by Raymond Dejonghe, arr. by Lane	M	COM	c. 2'	EB	DD485
Unk	Unk	Wind Song	S	soprano & piano	Unk	Text Unk	E	COM	c. 1'	EB	DD486
Unk	Unk	You Keep Coming Back Like A Song	CHO	SSAA & piano	Unk	Music & text by Irving Berlin, arr. by Lane	E	COM	c. 4'	EB	DD487
Unk	Unk	You're the Top (Anything Goes)	CHO	SSAA & 2 pianos	Unk	Music by Cole Porter, arr. by Lane	A	COM	c. 3'	EB	DD488

Below is a summary of Richard Lane's work index, which is listed in score order for solo instrumental pieces, followed by genres of vocal (solo and choral), chamber, orchestral and wind band, across pedagogical, community and professional levels.

WOODWINDS

FLUTE

Between 1962 and 2003, Lane composed nineteen pieces for solo flute. With the exception of two pieces, *Legend* (1962, DD92 for solo flute & string orchestra) and *Air Apparent* (1998, DD397 for solo flute & wind band), all the pieces are for solo flute & piano. Only one is pedagogical in nature, *A Song for Rachel* (2002, DD423). Two of the pieces are community-oriented, *Dialogue* (1982, DD300) and *Air Apparent* (1998, DD397). The remaining sixteen pieces are for the professional level. Starting with *Legend* (1962, DD92), it is interesting to note that this was his first piece for solo flute which utilized an accompanying string orchestra whereas Lane's last piece for solo flute was his *Concerto* (2003, DD432) which utilizes a full orchestra for the accompaniment. Lane also composed seven sonatas for flute & piano (*No. 1*, 1967 - DD121; *No. 2*, 1970 - DD137; *No. 3*, 1973 – DD155; *No. 4*, 1980 – DD223; *No. 5*, 1984 – DD268; *No. 6*, 1989 – DD327; and *No. 7*, 2000 – DD414). *Three Pieces* (1974, DD163); *Aria* (1983, DD23); *Souvenir* (1987, DD297); *Caprice* (1987, DD299); *Intermezzo* (1987, DD304); *Suite* (1989, DD321); and *Souvenir* for alto flute & piano (2001, DD419) complete Lane's repertory for solo flute.

OBOE

Lane's repertoire for solo oboe is sparse. He composed one *Sonata* for oboe & piano (1981, DD236) and one *Concerto* for oboe & orchestra (1984, DD266) at the professional level. In addition, Lane composed his *Double Concerto* for oboe, bassoon & string orchestra (1985, DD279), as well as *Suite* for oboe, horn & string orchestra (1991, DD336), both at the professional level.

CLARINET

Similar to the oboe repertoire, Lane only composed two pieces for solo clarinet with piano accompaniment, his two sonatas (*Sonata No. 1*, 1968, DD126 and *Sonata No. 2*, 1978, DD195), both at the professional level.

SAXOPHONE

Between 1959 and 1999, Lane composed six solo pieces for the saxophone family (one for soprano saxophone, four for alto saxophone and one for tenor saxophone), across pedagogical, community and professional levels. These pieces have accompaniments ranging from piano, organ, string orchestra and wind band. In score order, Lane composed *Tarantella* at the community level for solo soprano saxophone & wind band (1996, DD382). Lane composed one piece for alto saxophone at the pedagogical level, *Suite – A Study in Summer* (1974, DD 159), while his other three pieces for alto saxophone were at the professional level (*Suite*, 1959 – DD38; *Nocturne*, 1988 – DD307; *Sonata*, 1999 – DD403). *Nocturne* has optional accompaniments of either piano, organ or string orchestra, whereas *Suite* and *Sonata* are for solo alto saxophone & piano. In 1971, Lane composed *Suite* (DD142), his only piece for solo tenor saxophone & wind band at the pedagogical level.

BASSOON

Lane did not compose any piece solely for the bassoon. The only solo piece is his *Double Concerto* for oboe, bassoon & string orchestra (1985, DD279), which is at the professional level.

To summarize Lane's output for solo woodwind instruments, it is clear that he favored the flute and saxophone family.

BRASS

FRENCH HORN

Lane only composed one piece for solo French horn & piano, *Theme and Variations* (1991, DD345), which is at the professional level.

TRUMPET

Lane composed seven pieces for trumpet, covering the pedagogical, community and professional levels. *Sonatina No. 1* (1961, DD88) was the first piece Lane composed at the pedagogical level for his own piano and composition student, a teenage Gerard Schwarz (former Principal Trumpet of the New York Philharmonic and Conductor of the Seattle Symphony). More than a decade later, Lane composed a second piece for cornet or trumpet, *Song* (1972, DD147) at the professional level. Lane followed this by composing *Sonatina No. 2* a few years later in 1975 (DD169), although, unlike *Sonatina No. 1*, *Sonatina No. 2* is for the professional level. Lane did not compose a piece for solo trumpet for another sixteen years. From 1991-2000, Lane composed four pieces for trumpet & organ (DD347, DD379, DD393 DD412), all of which were for wedding ceremonies at the community level.

TROMBONE

Lane only composed two solo pieces for trombone. The first, *Jigsaw* (1984, DD270), at the professional level has a saxophone quartet for the accompaniment, whereas *Aria for Adina* (1990, DD333), at the pedagogical level is for trombone & piano.

EUPHONIUM

Rondo (1994, DD367) is the only piece Lane composed for solo euphonium with wind band accompaniment at the community level.

To summarize Lane's output for solo brass instruments, it is evident that the trumpet features most in his catalogue, followed by the trombone, euphonium, and French horn, with no pieces for the tuba.

STRINGS

VIOLIN

Lane composed eleven pieces for solo violin, covering the pedagogical, community and professional levels. Four pieces were composed for the pedagogical level: *Waltz* (1972, DD148); *A Song for Sally* (1975, DD166); *Serenade* (1985, DD277) and *Summer Song* (2004, DD440), followed by his only community level piece, *A Klezmer Tune* (Unk, DD461). Lane composed six pieces for violin at the professional level, beginning with one of his earlier pieces, *This Particular Spring* (1956, DD16), which was followed by *Suite* (1960, DD76), *Sonata Nos. 1-3* (1964, DD104; 1979, DD203; 2003, DD356), and *Elegy* (1989, DD319).

VIOLA

Lane composed six pieces for solo viola and one piece for solo viola d'amore, all at the professional level. Starting in 1979, Lane composed his first piece for solo viola, *Sonata No. 1* (DD202), followed by *Sonata Nos. 2 and 3* (1997, DD390; 1998, DD398). *Song & Dance* (1984, DD260), *Aria & Allegro* (1990, DD332) and *Nocturne* (1995, DD375) complete Lane's solo viola literature, while *Suite* (1984, DD263) is the lone piece for solo viola d'amore.

CELLO

Lane only composed one work for solo cello at the professional level, *Canzona* (1987, DD301).

To summarize Lane's output for solo string instruments, the violin features most in his catalogue, followed by the viola and cello, with no pieces for the bass.

KEYBOARD

PIANO

Lane composed a total of sixty-four works for solo piano, although three manuscripts have been lost: *A Swiss Music Box* (1944, DD1); *Five Sketches* (1957, DD23); and *Suite No. 3* (1959, DD46).

The following twenty-three pieces were composed for the pedagogical level: *Song* (1959, DD34); *The Penguin* (1961, DD86); *Talent Night At The Zoo* (1961, DD89); *Fantasy* (1964, DD105); *Prelude & Waltz* (1968, DD125); *The Clown* (1979, DD212); *Summer Song No. 1* (1980, DD218); *Fast* (1980, DD224); *Jimmy's Song* (1981, DD230); *Chanson d'été* (1982, DD242); *Song for Jenji* (1982, DD244); *Song for Carolyn* (1982, DD251); *The Gentle Melody* (1984, DD264); *The Rosebud* (1984, DD265); *Danny's Tune* (1984, DD271); *Impromptu No. 3* (1986, DD293); *A Song for John* (1991, DD341); *Pedal* (1991, DD346); *Art's Tune* (1992, DD354); *Rachael Ann's Rainbow* (1999, DD405); *Untitled No. 1* (2002, DD424); *A Song for David* (2004, DD438); and *Untitled No. 2* (Unk, DD480).

The following thirty-seven pieces were composed for the professional level: *Suite No. 1* (1953-1955, DD6); *Nocturne No. 1* (1956, D18); *Suite No. 2* (1958, DD24); *Sonata No. 1* (1959, DD32); *Epilogue No. 1* (1960, DD55); *Fugue & Preface* (1960, DD60); *Concerto No. 1* (1961-1962, DD87); *12 Short Preludes* (1963, DD95); *Sonata No. 2* (1964-1965, DD106); *August Song* (1965, DD110); *Patterns* (196, DD111); *Rondo* (1967, DD120); *Suite No. 4* (1968, DD124); *Three Preludes* (1969, DD135); *Sonata No. 3* (1971, DD143); *Impromptu No. 1* (1972, DD150); *Concerto No. 2* (1974, DD160); *Sonata No. 4* (1975, DD167); *Fantasy No. 1* (1976, DD173); *Nocturne No. 2* (1976, DD175); *Impromptu No. 2* (1977, DD181); *Sonata No. 5* (1977, DD183); *Sonata No. 6* (1978, DD192); *Five Short Piano Pieces* (1978, DD193); *Waltz* (1978, DD196); *Sonata No. 7* (1979, DD208); *Sonata No. 8* (1980, DD215); *Summer Song No. 2* (1980, DD219); *Fantasy No. 2* (1980, DD222); *Summer Song No. 3* (1981, DD232); *Epilogue No. 2* (1981, DD234); *A Summer Song* (1981, DD237); *Sonata No. 9* (1982, DD245); *Listen to the Silence* (1984, DD261); *Sonata No. 10* (1988, DD314); *Sonata No. 11* (1990, DD334); *Concerto No. 3* (2001, DD422); and *Seascape* (2003, DD433).

ORGAN

Lane composed the following pieces for solo organ: *Prelude* (1965, DD108); *Recessional* (1969, DD129); and *Reflection* (1977, DD178).

To summarize Lane's output for solo keyboard instruments, only three pieces exist for organ whereas the sixty-four piano works constitute the largest amount of works for a particular instrument (non-vocal) in Lane's complete work index. Highlights include his three fantasies, eleven sonatas and three concertos.

VOCAL

SOLO-SOPRANO

Lane composed sixty-four songs for soprano across the pedagogical, community and professional levels.

Lane composed the following two pieces for the pedagogical level: *Westminster Bridge* (1965, DD112) and *Diffendoofer Song* (1999, DD401).

Lane composed the following fourteen songs for the community level: *The Greatest of These* (1954, DD8); *Corinthians XIII* (1961, DD81); *New Jersey* (1964, DD107); *A Cradle Hymn* (1983, DD257); *Rise Up, My Love* (1986, DD289); *Heart! We Will Forget Him!* (1986, DD291); *Affirmation* (1986, DD292); *Songs for a Sunday Afternoon* (1988, DD308); *Renewal* (1988, DD310); *God Speaks To Me* (1995, DD371); *Song* (2003, DD436); *Thanksgiving Song* (DD475); *Untitled* (DD481); and *Wind Song* (DD486).

Lane composed the following fifty-four songs for the professional level: *Vows & Shadows* (1953, DD7); *Sonnet* (1955, DD10); *Testament* (1955, DD11); *An die Geliebte* (1955, DD12); *She Sews Fine Linen* (1955, DD13); *Farmer by the Sea* (1955, DD14); *The Lamb* (1955, DD15); *Four Songs* (1956, DD19); *A Song for Anne* (1957, DD21); *Cycle C* (1957, DD22); *There Are No Tears* (1958, DD26); *Sudden Shower* (1959, DD30); *Sweet Child* (1959, DD31); *Suggestive Caller* (1959, DD33); *She is Dead* (1959, DD35); *Eventide* (1960, DD56); *Chanson d'automne* (1960, DD61); *Song* (1962, DD93); *Five Nocturnes* (1967, DD123); *Elegy* (1968, DD127); *I Know A Quiet Vale* (1969, DD131); *When* (1970, DD138); *Five Songs* (1970, DD139); *Winter Quiet* (1971, DD144); *April* (1973, DD152); *Cycle B* (1973, DD156); *Nocturne* (1975, DD168); *A Little Song* (1976, DD174); *The Fair Maid* (1977, DD177); *Subtle Time* (1977, DD179); *A Hymn To The Night* (1977, DD182); *The Light of Stars* (1977, DD185); *Moonlight* (1978, DD191); *Night Song at Amalfi* (1978, DD194); *Peace* (1978, DD199); *Lullaby* (1978, DD200); *Windy Nights* (1979, DD206); *Five Night Songs* (1980-1981, DD227); *A Song of Night* (1981, DD239); *Hold My Hand* (1982, DD250); *May Night* (1983, DD256); *When You Are Old* (1984, DD262); *Winter Stillness* (1986, DD286); *Eternal Love* (1986, DD288); *To the Evening Star* (1987, DD305); *It's All I Have* (1988, DD309); *Where is my Home?* (1990, DD329); *Winter* (1993, DD358); *Moonlight No. 3* (1996, DD380); *Untitled* (1998, DD394); *Wisdom* (2000, DD409); *Song of Solomon* (2003, DD428); *The Season* (2003, DD430); and *When Autumn Comes* (2004, DD442).

SOLO-TENOR

Lane composed twenty songs for solo tenor. The following three songs were composed for the community level: *Peace of God* (1979, DD213); *Christmas Greetings* (1981, DD233); and *A Hope* (DD444).

Lane composed the following seventeen songs for the professional level: *Fern Hill* (1959, DD39); *Three Van Doren Songs* (1960, DD54); *But Not Goodbye* (1964, DD100); *Love's Secret* (1966, DD115); *Lonely Is Love* (1973, DD153); *Rejoice In The Lord* (1973, DD154); *Midnight Lament* (1973, DD157); *Always You and Me* (1974, DD162); *Night* (1977, DD176); *Farmer by the Sea* (1978, DD187); *The Traveler* (1978, DD189); *I Have Loved Strangers* (1979, DD210); *Andante* (1981, DD240); *The Island* (1982, DD243); *Spring in the North* (1994, DD363); *He Wishes for the Cloths of Heaven* (1997, DD388); and *The Lake Isle of Innisfree* (1997, DD389).

Lane did not compose any solo songs specifically for the alto or bass ranges, although several of the songs for soprano and tenor could be performed by singers with high alto and bass ranges, respectively.

To summarize Lane's output for solo vocal works, he composed a total of eighty-four works: sixty-four songs were for soprano across pedagogical, community and professional levels, whereas twenty songs were for tenor across the community and professional levels.

CHORAL

UNISON

For the unison choral setting, Lane composed three songs: *Memories* (1964, DD102) and *We Are Rotary* (DD482) at the community level and *The Night* (1980, DD220) at the professional level.

SATB

For the SATB setting, Lane composed the following twelve songs for the pedagogical level: *Make a Joyful Noise* (1959, DD36); *Prelude Song* (1959, DD45); *Early One Morning* (1960, DD47); *Out of the Depths* (1960, DD48); *Requiem* (1960, DD53); *A Hymn to the Night* (1960, DD62); *He was not a Child* (1960, DD64); *Centennial Hymn* (1961, DD82); *Sing Unto the Lord* (1961, DD83); *Thy Will Be Done* (1961, DD85); *AR Fur Goldylocks & the Three Bars* (1961, DD90); and *Dedication* (1962, DD91).

For the community level, Lane composed the following eighteen songs: *Corinthian XIII* (1953, DD4); *Out of the Depths* (1958, DD25); *Pledge Song* (1959, DD44); *Prayer* (1960, DD57); *Song* (1960, DD58); *A Service of Consecration* (1960, DD59); *Unto Thee, O Lord* (1960, DD67); *Love's Secret No. 1* (1963, DD98); *Love's Secret No. 2* (1970, DD140); *The House of God* (1974, DD161); *Kyrie* (1977, DD180); *Celebration* (1978, DD190); *Lord, Thou Hast Been Our Dwelling Place* (1980, DD214); *Cantata* (1986, DD284); *Aubade* (1988, DD315); *The Center of the Heart* (1991, DD337); *The Weight of Winter* (1991, DD340); and *October Longing* (1991, DD342).

For the professional level, Lane composed one opera which included a SATB choir along with three solo parts for soprano, tenor and baritone: *A Trumpet Calling: An American Drama With Song* (1959, DD29).

SSAA

For the SSAA setting, Lane composed one piece for the pedagogical level: *Lost in the Clouds* (1949, DD2).

For the community level, Lane composed the following two pieces: *Vocalise* (1995, DD378) and *Spring Bouquet* (2002, DD427).

SSA

For the SSA setting Lane composed ten songs. The following songs were composed for the pedagogical level: *Whispered Peace* (1959, DD41); *Three Songs* (1960, DD50); *Cradle Song* (1960, DD63); *Lullaby* (1963, DD96); *Serenade* (1973, DD151); and *Some Songs of Innocence* (1973-1974, DD158). The following three songs were composed for the community level: *Flowers for the Altar* (1969, DD132); *Affirmation* (1986, DD292); and *Vocalise* (2003, DD434). *Spring* (2003, DD437) is the only SSA song Lane composed for the professional level.

SAB

Lane composed one song for the SAB setting for the pedagogical level: *Alleluia* (1960, DD68).

TTBB

For the TTBB setting, Lane composed one song for the pedagogical setting: *Winter Song* (1960, DD69).

For the community level, Lane composed the following fifteen songs: *Sing Unto the Lord* (1964, DD101); *A Serenade* (1966, DD117); *Night Song* (1979, DD207); *These Things Shall Be* (1988, DD317); *The Orpheus Club* (1993, DD357); *Lucy* (1994, DD366); *Remembrance* (1995, DD370); *Requiem* (1996, DD383); *A Clarification* (1996, DD385); *We Sing As One* (1999, DD402); *El Valle* (2000, DD413); *The Red Suspenders* (2001, DD420); *An Epitaph* (2001, DD421); *The Butterfly and the Bee* (2000, DD408); and *If* (2003, DD431).

To summarize Lane's output for choral works, he composed a total of sixty-four works across various choral settings: twenty-one were for the pedagogical level, forty were for the community level, and three were for the professional level, one of which is Lane's only opera.

CHAMBER

Lane composed a total of one-hundred-seventeen chamber pieces across the pedagogical, community and professional levels.

The following twenty-three pieces for composed for the pedagogical level: *Elegy* for 12 cellos (1961, DD79); *Duet for David* for piano (1965, DD113); *Suite No. 1* for flute, cello & piano (1966, DD116); *Suite No. 2* for flute, cello & piano (1976, DD171); *A Point of View* for 2 pianos (1979, DD205); *Another Tune* for 2 pianos (1980, DD216); *Song* for 2 pianos (1980, DD217); *A Song of September* for 2 violins & piano (1980, DD221); *Second Season* for 2 violins & piano (1981, DD228); *Variations on a Theme by George Beverly Shea* for 2 violins & piano (1981, DD229); *A Little Trio* for 2 violins & piano (1981, DD231); *A Little Afternoon Music* for flute & harp (1982, DD249); *Mariposa* for 2 flutes & piano (1985, DD283); *Duet No. 1* for piano-four hands (1988, DD318); *Executive Suite* for trumpet & alto saxophone (1990, DD335); *Suite* for flute & guitar (1991, DD339); *A Wellfleet Song* for 2 violins, cello & piano (1992, DD351); *Summer Song* for flute, violin & piano (1995, DD373); *Jazz-a-matazz* for string ensemble (1998, DD392); *Tribute* for flute quartet (2000-2001, DD415); *Simple Joys* for 2 to 4 violins (2001, DD418); *Horn Duet* for 2 French horns (DD458); and *Prelude & Interlude* for 2 flutes, guitar & string orchestra (DD472).

Lane composed the following seven pieces for the community level: *A Christmas Medley* for 2 pianos (1978, DD198); *Two Wedding Marches* for 3 trumpets & organ (1985, DD273); *Suite* for 2 flutes, clarinet & bassoon (1987, DD298); *Dialogue* for flute, viola & cello (1987-1988, DD300); *Theme and Variations* for violin, trumpet, piano & organ (1998, DD399); *Fugue* for flute, oboe, clarinet, French horn & string bass (DD454); and *Prayer of Thanksgiving* for flute, clarinet, violin & piano (DD470).

Lane composed the following ninety pieces for the professional level:

1953-1959

Seven Dwarfs for violin, cello & piano (Manuscript lost, 1949, DD3); *The Magician's Shoes* for flute, oboe, clarinet, bassoon, piano, 2 violins, cello & narrator (1953, DD5); *Trio No. 1* for violin, cello & piano (1954, DD9); *Canzone* for violin, viola & piano (1957, DD20); *Trio No. 1* for violin, clarinet & piano (1959, DD27); *Antique Suite* for 2 pianos (1959, DD28).

1960-1969

Canzona for voice, violin & organ (1960, DD51); *Trio No. 1* for clarinet, viola & piano (1963, DD97); *Theme and Variations* for flute, oboe, clarinet, bassoon & piano (1963, DD99); *Suite for Four Hands No. 1* for piano (1964, DD103); *Suite for Four Hand No. 2* for piano (1966, DD114); *Sonata* for Bb Clarinet, bassett horn & piano (1966, DD118); *Rondo* for 2 pianos (196-1970, DD121); *Rondo* for 2 clarinets & piano (1969, DD130); *Suite No. 3* for Four Hands for piano (1969, DD133); *Elegy* for soprano, clarinet & piano (1969, DD134).

1970-1979

Indian Legend for flute, alto recorder, clarinet, 4 percussion & piano (1970, DD141); *Trio No. 2* for violin, cello & piano (1970, DD145); *Suite for 6 Hands* for flute & two pianos (1972, DD146); *A Few Bits and Pieces* for oboe, clarinet, tenor saxophone & piano (1972, DD149); *Suite No. 1* for 2 pianos (1975, DD164); *Sonata* for 2 flutes & piano (1975, DD165); *Six Duets (Cape Cod Suite)* for 2 alto recorders (1977, DD184); *Theme and Variations* for woodwind quintet (1977, DD186); *Quartet* for four violas (1978, DD188); *R.R. Medley* for 2 pianos (1979, DD204); *Trio No. 1* for flute, clarinet & piano (1979, DD209); *Quartet* for flute, alto recorder, cello & piano (1979, DD211).

1980-1989

Our Suite for 2 pianos (1981, DD238); *Trio No. 2* for viola, clarinet & piano (1982, DD246); *Theme with Variations* for oboe, alto saxophone, bassoon & 2 pianos (1982, DD248); *Quintet* for oboe & string quartet (1983, DD254); *Trio* for flute, oboe & piano (1983, DD258); *Five Duos* for flute & viola (1984, DD259); *A Serenade* for flute, clarinet,

oboe & piano (1984, DD269); *Have You Heard a Rainbow* for violin, cello & narrator (1985, DD272); *Quartet* for clarinet, violin, viola & cello (1985, DD275); *Suite* for 2 guitars (1985, DD278); *Song* for flute & harp (1985, DD280); *Trio No. 2* for violin, clarinet & piano (1985, DD281); *8 Viola Duos* for 2 violas (1985, DD282); *Conversation* for viola & French horn (1986, DD287); *Elite Suite* for string quartet (1986, DD290); *Trio* for violin, French horn & piano (1986, DD294); *Quartet* for alto saxophone, violin, viola & cello (1986, DD296); *Suite No. 2* for 2 pianos (1987, DD303); *Four Duets* for 2 flutes (1988, DD306); *Concert Music* for 2 violas & piano (1988, DD311); *Encore Piece* for violin, cello & piano (1988, DD313); *Love's Compass Rose* for soprano, alto & piano (1989, DD322); *Ubique* for soprano, tenor & piano (1989, DD323); *Bereft* for soprano, flute & piano (1989, DD324); *Mockingbird* for soprano, flute & piano (1989, DD325); *Suddenly* for soprano, flute & piano (1989, DD326).

1990-1999

Fantasy for oboe, alto saxophone, bassoon, & 2 pianos (1990, DD328); *Suite* for woodwind quintet (1990, DD330); *3 Preludes No. 1* for 2 pianos (1990, DD331); *Valse Américaine* for 2 pianos (1991, DD338); *Passacaglia* for oboe, alto saxophone, bassoon & 2 pianos (1991, DD343); *Suite No. 3* for 2 pianos (1992, DD348); *Quartet* for 4 saxophones (1992, DD349); *3 Preludes No. 2* for 2 pianos (1992, DD350); *Variations on Yankee Doodle* for flute, violin & harpsichord (1992, DD352); *Four Short Duets* for 2 cellos (1992, DD355); *Variations of Madonna* for piano for four hands (1993, DD360); *Trio* for viola, cello & piano (1993, DD361); *From Olden Times* for flute, viola & harp (1994, DD362); *Recompense* for 6 violas (1994, DD364); *Suite* for 3 violas d'amore (1994, DD365); *Trio* for clarinet, string bass & piano (1994, DD368); *Suite* for flute & harp (1994, DD369); *Quasimodal Suite* for 2 alto saxophones (1995, DD372); *Fantasy* for piano & string quartet (1994-1995, DD374); Michaelstein Suite for flute, two violas d'amore & piano (1996, DD381); *Something Slightly Spanish* for piano & string quartet (1996, DD386); *Carolina Variations* for 2 pianos (1997, DD391); *Short Suite* for flute, violin & cello (1998, DD395); *Cape Cod Reflections* for clarinet, bassoon & piano (1998, DD396); *Domage à Bach* for flute & string quartet (1998, DD400); *Suite* for oboe, viola d'amore & piano (1999, DD404); *Sort of Suite* for 6 violas da gamba (1999, DD406).

2000-2004

Three Songs for soprano & viola d'amore (2000, DD410); *Some Music* for guitar & string quartet (2000, DD411); *Elegy* for Jules for string quartet (2001, DD417); *Spring Quintet* for harpsichord & string quartet (2002, DD425); *Triptych* for 6 violas (2002-2004, DD426); *Dicembre* for 2 pianos (2003, DD435); *Variations* for clarinet & string quartet (2004, DD439); *4 Duos* for 2 violas (2004, DD441); and *Trio No. 2* for flute, clarinet & piano (2004, DD443).

In summary, with one-hundred-seventeen pieces, Lane's chamber music accounts for the largest part of his catalogue, with pieces for almost every instrument of the Western orchestra, including the saxophone family as well as guitar, across the pedagogical, community and professional levels. The majority are for the professional level.

ORCHESTRAL

STRING ORCHESTRA

Lane composed seven pieces for string orchestra. The following three pieces were composed for the pedagogical level: *Song* (1959, DD43); *String Song* (1960, DD66); *Passacaglia* (1960, DD70). For the professional level, Lane composed four pieces: *Adelphi Suite* (1988, DD312); *Adelphi Overture No. 1* (1992, DD353); *Sonatina* (1995, DD377); and *Elegy for Jules* (2001, DD417).

CHAMBER ORCHESTRA

Lane composed one piece for chamber orchestra at the professional level, *Adelphi Overture No. 2* (2003, DD429).

SYMPHONY ORCHESTRA

Lane composed fourteen pieces for symphony orchestra. The following twelve pieces were composed for the pedagogical level: *Prelude* (1959, DD37); *Scherzo* (1959, DD40); *Finale* (1959, DD42); *Little Suite* (1960, DD52); *Overture-Tango* (1960, DD65); *Prelude and Fugue* (1960, DD71); *Pavane No. 1* (1960, DD74); *Pavane No. 2* (1960, DD75), *Suite for Young Orchestra* (1960, DD77); *Tarantella* (1961, DD80); and *Dedication* (1961, DD84); *Song* (1962, DD94). Lane composed one piece for the community level, *...And This Little Piggie Had None* (1960, DD73) and one piece for the professional level, *Kaleidoscope Overture* (1987, DD302).

To summarize Lane's output for orchestral works, he composed a total of twenty-two works: fifteen were for the pedagogical level, one was for the community level, and six were for the professional level. The majority (sixteen pieces) of Lane's orchestral repertoire were composed between 1959 and 1962.

WIND BAND

Between 1956 and 2001, Lane composed sixteen pieces for the wind band genre, across pedagogical, community and professional levels. However, the manuscripts for two pieces have been lost: *Minor Premise* (1956, DD17) at the professional level and *Intermezzo* (1960, DD78) at the pedagogical level. Of the existing fourteen pieces, six of them were strictly composed for wind band, whereas the other eight were composed for solo instruments or groups with wind band accompaniment.

Beginning with the pieces only for wind band, *Theme and Variations* (1960, DD49), *Scherzo* (1960, DD72), *Introduction & Allegro* (1983, DD255) were composed at the pedagogical level, while *Bicentennial Overture* (1976, DD172), *Celebration* (1993, DD359) and *Suite* (1996, DD387) were composed at the community level.

For the vocal-oriented pieces which utilize wind band accompaniment, *Centennial Hymn* (1961, DD82) is for choir at the pedagogical level, whereas *Affirmation* (1986, DD292) and *Renewal* (1988, DD310) are for soprano voice at the community level.

The following pieces are for instrumental solo or soli with wind band accompaniment at the pedagogical level: *Suite* for tenor saxophone (1970, DD142) and *Tribute* for flute quartet (2000-2001, DD415). The remaining pieces for instrumental solo with wind band accompaniment are at the community level: *Rondo* for euphonium (1994, DD367), *Tarantella* for soprano saxophone (1994, DD367) and *Air Apparent* for flute (1998, DD397).

To summarize Lane's output for the wind band, his catalogue for this genre spans more than four decades and is fairly balanced with works across the pedagogical and community levels, with only one work at the professional level.

ARRANGEMENTS

Lane completed a total of forty-six arrangements across the pedagogical, community and professional levels for both vocal and instrumental genres.

VOCAL: SOLO

Beginning with the vocal-solo setting, Lane arranged a total of seventeen songs, with only one for the pedagogical level, *Meadow Serenade* for tenor (DD464).

At the community level, Lane arranged the following sixteen songs: *All Through the Night* for soprano (DD170); *A Little Blue* for soprano (DD446); *Anatole of Paris* for tenor (DD449); *Camelot* for tenor (DD451); *Falling for You* for soprano (DD453); *I Will Love You* for tenor (DD459); *I'm Still Here* for soprano (DD460); *Merry Widow Excerpts* for soprano (DD465); *Nessun Dorma* for tenor (DD466); *Oh, Charlie is My Darling* for soprano (DD467); *Only for a Day* for soprano (DD468); *Prayer for Israel* for soprano (DD469); *Tie a Yellow Ribbon* for tenor (DD478); *Wedding Song* for tenor (DD483); *What Do I Do?* for soprano (DD484); and *When Jesus* for soprano (DD485).

While some of the songs which Lane arranged may be at an advanced level, Lane did not specifically arrange any vocal-solo songs for the professional level. His arrangement highlights for solo-vocal genre include works by George and Ira Gershwin, Stephen Sondheim, Franz Lehár and Giacomo Puccini.

VOCAL: CHORAL

For the vocal-choral setting, Lane arranged a total of fifteen songs, with just one for the pedagogical level, *Barcarolle* for SSA (1986, DD295).

Lane arranged the following fourteen songs for the community level: *The March of America* for SATB (1969, DD136); *Angels We Have Heard On High* for TTBB (1981, DD241); *Beyond The Sea* for TTB (1995, DD376); *What Joy To Sing* for TTBB (1999, DD407); *A Pretty Girl Is Like a Melody* for SSA (DD447); *Black is the Color* for SATB (DD450); *Change The World* for TTBB (DD452); *Here's That Rainy Day* for SATB (DD456); *Hoagy Carmichael Medley* for SA (DD457); *Lo, How a Rose E'er Blooming* for SATB (DD463); *Rodgers-Hart Medley* for SA (DD473); *The Torch* for SATB (DD477); *You Keep Coming Back Like A Song* for SSAA (DD487); and *You're the Top* for SSAA (DD488).

Highlights from Lane's vocal-choral arrangements include works by American songwriters, Irving Berlin, Hoagy Carmichael, Richard Rodgers and Cole Porter, as well as works by Leo Delibes and Jean Sibelius.

INSTRUMENTAL: SOLO

For the instrumental-solo setting, Lane arranged five pieces for piano, two at the pedagogical level and three at the community level which are as follows: *When Irish Eyes Are Smiling* (1980, COM, DD226); Air from *Suite in D Major No. 3 BWV1068* (COM, DD448); *Last Part of Londonderry Air* (PED, DD462); *Pre-Easter Medley* (COM, DD471); and *The Single Petal of a Rose* (PED, DD476)

These five pieces highlight the diversity of Lane's arrangements which include traditional folk songs and religious works, alongside works by Johann Sebastian Bach and Duke Ellington.

INSTRUMENTAL: CHAMBER

For the instrumental-chamber setting, Lane arranged a total of nine pieces. The following eight were for the community level: *Greensleeves* for 2 pianos (1978, DD197); *Jesu, Joy of Man's Desiring* for 2 pianos (1978, DD201); *On A Hill Far Away* for 2 pianos (1985, DD274); *Wedding March (Ode to Joy)* for 2 violins & piano (1985, DD276); *Holiday Medley* for violin, cello & piano (1988, DD316); *Hallelujah!* for 2 pianos (DD455); *Stars in my Eyes* for flute, violin & piano (DD474); *Two Lullabys: Virgin's Cradle Hymn and Wither's Rocking Hymn* for 2 pianos (DD479). *A Lighter Liebesleid* (DD445) for violin, guitar & string bass is the one instrumental-chamber piece Lane composed for the professional level.

With examples of traditional English folk songs and Protestant hymns, Lane's arrangements for the instrumental-chamber setting are also highlighted with works from the Baroque, Romantic and twentieth century periods, by Johann Sebastian Bach, George Frideric Handel, Ludwig van Beethoven, Ralph Vaughn Williams and Fritz Kreisler, respectively.

In conclusion, Lane composed and arranged a varied repertoire of approximately five-hundred pieces, for solo instruments, solo vocal, choral, chamber, orchestral and wind band settings, across pedagogical, community and professional levels. Lane's work index is highlighted by his sixty-four works for solo piano, sixty-four works for solo soprano, sixty-four works the choral setting and one-hundred-seventeen chamber works.

Key points highlighting the musical features of Lane's music include, but are not limited to:

- 1) Lane's music is characterized by a diverse, yet balanced and refined sonic palette. Lane utilized a variety of textures with a preference for polyphony.
- 2) Lane demonstrated an extensive approach to harmony. He used a combination of diatonic and chromatic harmonies, as well as traditional and non-traditional progressions with a penchant for quick-shifting tonal centers. Overall, Lane developed his use of extended harmonies which are associated with the late-Romantic period and the twentieth century in general, with particular jazz harmony-related influences.
- 3) Lane's approach to melodic construction was primarily vocally-conceived with arch-shaped melodic contours and antecedent-consequent phrasing. While symmetry plays a substantial role in Lane's music, he also used more asymmetric phraseology with melodic fragmentation as a means of thematic development and transformation.
- 4) Lane's use of rhythm is fairly straightforward with limited use of syncopation, mixed meter, super-imposed meters, hemiolas, polyrhythms, and cross-rhythms.
- 5) Lane primarily utilized a traditional framework to the forms in his pieces (binary, ternary, sonata-allegro, rondo, theme and variations, etc.), although he often applied modifications to these standard forms.
- 6) Lane's music has far-ranging influences from the Renaissance, Baroque, Classical, Romantic, Impressionism and other twentieth century idioms in regards to the use of sound (instrumentation) harmony, melodic construction, rhythm and growth (structural forms), with comparisons to Girolamo Frescobaldi, Johann Sebastian Bach, Carl Philipp Emanuel Bach, Franz Schubert, Felix Mendelssohn, Frédéric Chopin, Robert Schumann, Giacomo Puccini, Julius Klengel, Edward MacDowell, Frederick Delius, Claude Debussy, Richard Strauss, Ralph Vaughan Williams, Maurice Ravel, Robert Russell Bennett, Gordon Jacob, Howard Hanson, George Gershwin, Randall Thompson, Samuel Barber, Dave Brubeck, Louis Mennini, Peter Menin, and Ronald Lo Presti.
- 7) Overall, Lane was an adaptable and eclectic composer, fusing all of his influences into his own versatile voice.

APPENDIX B: LIST OF RECORDED PIECES BY RICHARD LANE

- Lane, R. (1953). *The Magician's Shoes* for Woodwind Quintet, Piano and Narrator. [Recorded by Kids Stuff Repertory Company] On *Peter and the Wolf and The Magician's Shoes* [Record]. Kids Stuff (1978).
- Lane, R. (1958). *Four Songs* for Mezzo-Soprano and Orchestra. Recorded by [Patricia Berlin; Eastman-Rochester Symphony Orchestra; Eastman School of Music Chorus; Howard Hanson]. On *Hanson: Song of Democracy, for Chorus and Orchestra; Elegy in Memory of My Friend, Serge Koussevitzky, for Orchestra; Lane: Four Songs for Mezzo-Soprano and Orchestra by Patricia Berlin; Eastman-Rochester Symphony Orchestra; Eastman School of Music Chorus; Howard Hanson; Richard Lane* [Vinyl Record]. Chicago, IL/USA: Mercury, (1958), reissued ERA (1976).
- Lane, R. (1959). *Suite* for Saxophone. [Recorded by Dale Underwood and Marjorie Lee]. On *Recital Series* [Record]. Golden Crest (1977).
- Lane, R. (1967). *Sonata No. 1* for Flute. [Recorded by Donald Peck]. On *Intermediate Flute Solos* [Book and Compact Disc]. Music Minus One (1995).
- Lane, R. (1967). *Sonata No. 1* for Flute. [Recorded by Jennifer Stinton]. On *American Album for Flute* [Compact Disc]. Regis (2003).
- Lane, R. (1969). *Elegy* for Soprano, Clarinet and Piano. [Recorded by the Ariel Ensemble, Julia Lovett, Jerome Bunke, and Michael Fardink]. On *20th-century music for soprano, clarinet & piano* [Cassette]. Uni-Pro (1987).
- Lane, R. (1972). *Song* for Cornet and Strings or Piano. [Recorded by Philip Smith]. On *New York Legends* [Compact Disc]. Cala (1998).
- Lane, R. (1983). *Introduction and Allegro* for English horn and Piano. [Recorded by Carolyn Hove]. On *Eclecticism* [Compact Disc]. Crystal (2011).
- Lane, R. (1986-1987). *Renewal and Affirmation* for Soprano and Piano. [Recorded by Anne-Marie Church and Linda Sweetman-Waters]. On *American Art Song Today Alive: Art Songs by Living American Composers* [Compact Disc]. TM (1999).
- Lane, R. (1993). *Trio* for Viola, Cello, and Piano. [Recorded by Manchester Chamber Players]. On *Fauré, Turina, Lane* [Compact Disc]. Eroica Classical (2000).
- Lane, R. (1995). *Nocturne* for Viola. [Recorded by Scott Slapin]. On *Two Viola Recitals* [Compact Disc]. Eroica Classical (1999).
- Lane, R. (1998). *Sonata No. 3* for Viola and Piano (premiere). [Recorded by Scott Slapin]. On *Sonatas by Lane, Leclair and Handel* [Compact Disc]. Eroica Classical (2003).
- Lane, R. (2004). *Four Duos* for Viola. [Recorded by Scott Slapin]. On *Sketches from The New World: American Viola Duos in the 21st Century* [Compact Disc]. Eroica Classical (2005).

Lane, R. (2004). *Trio No. 2* for Flute, Clarinet, and Piano (premiere). [Recorded by Palisades Virtuosi]. On *New American Masters* [Compact Disc]. Albany (2006).

APPENDIX C: CURRICULUM VITAE OF DEMOSTHENES DIMITRAKOULAKOS

Experience

- 2018-Present National Coordinator of Music Education for Luxembourg for the European Association for Music in Schools
- 2017-Present Academic Leader of the Arts (Music, Visual Arts, Theater, and Film) at the International School of Luxembourg
- 2006-Present Music Educator (International Baccalaureate, International General Certificate of Secondary Education (Music), Associated Board of the Royal Schools of Music and Middle School Music (Performance, Theory, Composition, History, and Musicological Research) at the International School of Luxembourg
- 2006-2013 Bass Trombonist for the Luxembourg Philharmonia
- 2003-2006 Trombonist for the U.S. Army Band Field (Germany)

Education

Post-Graduate:

- 2012-2015 Certificate in Advanced Graduate Studies (CAGS) in Music Education at Boston University (MA)
- 2012 Wind Band Conductors Course at Sherborne Music School (UK)
- 2012 Conductors Lab at Vanderbilt University in Aix-en-Provence (FR)
- 2011 Conducting Workshop for Music Educators: Inspiring Artistry in Music Education at The Juilliard School (NY)
- 2009-2010 Wind Conducting and Composing Seminars at the University of Hartford (CT)
- 2008 Conducting and Wind Music Symposium at Northwestern University (IL)
- 2007 Northeast Wind Conducting Symposium at Ithaca College (NY)
- 2005 Conducting Fellow at the Conductors Institute at Bard College (NY)
- 2003 United States Armed Forces School of Music, Military Bandsman Diploma (VA)

Graduate:

- 2001-2003 Master of Arts in Teaching (Music Education) at Indiana University (Bloomington), Indiana State Teaching License (Instrumental Music K-12)

Undergraduate:

- 1998-2001 Bachelor of Music (Trombone Performance Major/Musicology Minor) at The Oberlin Conservatory of Music (OH)
- 1997-1998 Trombone Performance Major at the Purchase College-Conservatory, State University of New York
- 1997 Boston University Tanglewood Institute (MA)

Secondary:

- 1995-1997 Manhattan School of Music Precollege (NY)
- 1993-1997 Monroe-Woodbury Senior High School (NY)