

William Kearns and Cassandra Volpe

Normand Lockwood: An Active Final Decade

Life and Music

A few years ago, the late music critic for the *Denver Post*, Jeff Bradley, wrote a feature article on Normand Lockwood with the heading “Colorado Composer Toils in Anonymity.” Lockwood is described as working diligently in the small studio of his “modest” apartment oblivious to the traffic whizzing by outside on a busy Denver street. Bradley provided an accurate survey of Lockwood’s successful career but nevertheless left the impression that the composer, then in his early nineties, was now obscure and forgotten. Actually, Lockwood’s final decade included retrospective concerts, new commissions, and numerous compositions, many of which were written for and dedicated to his many friends and associates, both in Denver and throughout the country.

Lockwood died on 9 March 2002, only a few days short of his ninety-sixth birthday. He had suffered from a series of strokes during the previous two years but managed to keep composing until his final brief illness and death. During the last decade, his daily schedule started with morning composing following breakfast, a brief nap after lunch, and an afternoon session of work in the studio. Late afternoon, he and his wife Vona would have a relaxing hour before dinner, followed by a quiet evening. Vona spent much of her day attending to the practical needs of the Lockwood household, leaving Normand free to compose. Their routine was interrupted infrequently by attention to necessary business and health matters, occasional attendance at recitals, and visits by friends. The Lockwoods sometimes traveled to hear performances of his works, particularly premieres, and to participate in symposia. The major break in their daily round of activities was the annual autumn automobile trip of a month or so to visit friends throughout the country. Normand’s family at the ancestral home in Keene Valley, New York, and Vona’s sister and family on Long Island. These trips would invigorate both, and they would return to Denver full of enthusiasm for their normal tasks.

As the keeper of the Lockwood archive in the American Music Research

Center at the University of Colorado in Boulder, I was privileged to become a good friend of the composer during the final decade of his life. Such were the Lockwoods' warmth and hospitality that they soon drew both my wife Sophia and me into their social sphere. Their trips to Boulder every few months to deliver new scores to the archive were always accompanied by lunch and lively conversation with us. We also attended concerts with them. Since Sophia is a painter, Normand considered her a companion worker in a related creative field. He would study her paintings carefully and engage her in that special sort of conversation that fellow artists have with each other.

As focused as Normand was on composing, he nevertheless took a lively interest in current affairs and a large number of diverse subjects, some of them having little to do with music. His reading was purposeful rather than casual, and he would plunge into a new topic with the enthusiasm of a teenager. Two books on his reading table at the time of his death were R.G. Collingwood's *The Idea of History* and Edward Rothstein's *Emblems of Mind: The Inner Life of Music and Mathematics*. Just as he expected me to peruse and comment on his freshly composed pieces, I would give him some of my essays for his judicious suggestions.

His correspondence was as elegant as his compositions. The archive contains many examples of his carefully composed letters. In fact he seemed to take as much delight in shaping a sentence as in composing a musical phrase. His writing is replete with wit and a desire to craft an idea with as much novelty as he could muster. For example, in a letter to him celebrating the first day of summer, 2001, I quoted from James Russell Lowell's *The Vision of Sir Launfal* a bit of verse that many schooled in my generation were made to memorize:

Every clod feels a stir of might
An instinct within that reaches and towers
And groping blindly above it for light
Climbs to a soul in grass and flowers.

Normand responded by return mail with a dissertation on a single word from this verse:

SOUL. What a word! Its meaning(s). Its intended and not intended meaning, when used. Is it reserved for humans or can it be extended to beast, bird, a blade of grass, or to anything that any of these have made or fashioned—like, say, this pesky typewriter? Can we say that anything is necessarily factual or do we dwell in total illusion? The great philosopher, Rudolf Steiner (incidentally not mentioned in Webster's) says that beasts have a group-soul—not an individual as we attribute to ourselves (humans). That too may be fallacious! I've wondered, in wars.

I believe that Normand could have authored articles, even books, such as Aaron Copland, Roger Sessions and Virgil Thomson did, but insufficient

time, and perhaps an innate modesty, kept him from extending himself into prose beyond his lively correspondence.

When Kay Norton published her definitive study *Normand Lockwood: His Life and Music* (Metuchen, N.J. and London: Scarecrow Press, 1992), she listed 447 works in the composer's catalog of compositions. Its addendum, found at the conclusion of this article, contains an additional 82 works, which bring the total number of known Lockwood compositions to 529. Eight compositions, bearing dates before 1992, were not listed in Norton's catalog, and two are reworkings of earlier compositions. Nine works bear no date, but some were probably recently composed. Sixty-five compositions can be positively identified as coming from or having their revision in the last decade of the composer's life, a prodigious achievement for someone in his late eighties and early nineties. As we shall see, some are large in scope, while others are quite brief. All exhibit the thought and care he gave to every note he placed on paper, for, whether he was writing a children's piano piece or an extended choral cantata, he always exercised the utmost diligence.

Lockwood's style of composing has already been described thoroughly in Norton's study of his life and music, and it did not change during his last decade. He continued to write lyrically and to use conservative harmony in his vocal writing; however, his instrumental music gave him the opportunity to strike out more adventurously with increased dissonance, an occasional tone row or other unsettling tonal feature, sometimes idiosyncratic orchestration, and original formal structure. Because thirty-six works composed during the last decade bear dedications—and often include remarks about their genesis—a glance at these pieces can give us an overview of the various types of compositions which concerned him. The commissions come largely from schools and institutions in the Midwest and Rocky Mountain region. Most dedications are to performers or others in the music profession; some are to friends and family; and two celebrate the thought that inspired the composition.

A commission which occupied Normand's attention for a considerable period of time is *Arapahoe* (1998), written for the dedication of the Paul Carl Williams Carillon at the University of Denver. Writing for this instrument must have presented a challenge, for appended to the score is a holograph outlining its fundamental musical characteristics. With his curiosity aroused, he then composed *Dodóctapétachromábulations* (1998), an experimental work for solo carillon, and he also gave the instrument an accompanying role in three versions of *The University Hymn* (1998).

Fanfare (2000) for choir, brass, and percussion was commissioned by and is dedicated to the Nebraska Choral Arts Society and its director Randall Stroope. A more extended commissioned work, *Mass of the Holy Ghost* (1998), for the Denver Chapter of the American Guild of Organists and the Cathedral of the Immaculate Conception, is dedicated to Kevin Kennedy, a former student and later colleague of Normand's at the University of Denver. As choirmaster and organist at the Cathedral, Kennedy led

the premiere there on 28 June 1998. Lockwood called Kennedy a “Universal Musician” in yet another dedication, the *Sonata in One Movement* (1995) for piano. A shorter church piece, *Introit* (1999), with the words “Blest are they that fear the Lord” carries a dedication “To Glenn Giutti and the Sine Nomine Singers.” It is an unaccompanied, four-part choral setting written in unmeasured rhythm.

Nationally known soprano and pedagogue Helen Boatright was honored with two dedications (*For Helen Boatright* [1999], *Not to Keep* [2001]). She studied with Lockwood during his tenure at the Oberlin Conservatory of Music at Oberlin College during the early 1940s. Some of the composer’s most challenging works are dedicated to his longtime close friend and colleague at the University of Denver, pianist Theodor Lichtmann. These include *Nunquam Video Quin Mirer* (*Never See Without Wondering*) (1997) and *Three Movements* (“Parábola,” “Inversions,” and “Expansions and Contractions”) (1996). Professor Lichtmann shares dedications for *Missa for Cello and Piano* (1996) with Colorado State University cellist Barbara Thiem, and *Pa’s Encore* (1998), “To the Mendelssohn Trio,” consisting of Lichtmann, Thiem, and violinist Stacy LeSartre.

Denver mezzo-soprano Marcia Ragonetti was one of Normand’s favorite performers. Two songs are dedicated to her: *A Lenten Song: Ballad of the Trees and the Master*, and *For Instance*. The first is a setting of a popular text by the nineteenth-century poet and musician Sidney Lanier. Its opening lines, “Into the woods my Master went . . . forspent,” and the beginning of the second verse, “Out of the woods my Master came content,” describe Christ seeking solace before his imminent crucifixion. The piece exists in two versions: with organ accompaniment (1997) and with woodwinds, horns, and strings (1998). The composer described *For Instance* (1998) as “an encore for Marcia when, after responding with it, she doesn’t want to have to sing anymore.” The whimsical text, by Margery Dorian, an associate of Normand’s from his Oberlin days, reads:

The wheels of life turn round and round,
They laugh and sing with joy abound;
A rubber tire you could wear
And dance the jig like Fred Astaire
DAMN’, A FLAT! (spoken)

The melody, in the rhythm of a jig, is repeated for each of the first four lines as the piano accompaniment moves up and down the C major scale, collapsing into a descending C-flat major scale on the final line of verse to make a musical pun.

Lockwood’s only work for solo organ during his last decade, *Saint Anne* (1996), carries a birthday dedication to Phyllis Tremmel as a “Supreme Organist and Teacher.” This prominent Denver musician is yet another student from the composer’s Oberlin years. The greeting accompanying *Saint Anne* refers to the piece as “a noisy version of the chorale.” Normand omitted one measure of the William Croft tune (“Our God, our help in ages

past”) as “too much see-sawing, Margery-Dawing.” The foreshortening occurs by dropping the first two notes of the second phrase and eliding it with the first phrase.

A work for organ and voice, *The Communion Service* (1998), carries a dedication to church musicians and friends Barbara and Roy Carey of Carlsbad, New Mexico. Under the title the composer wrote: “The voice sings an introduction to the administering of bread and wine and a dismissal. The organ interlude can be repeated during the partaking of communion.”

Little Blue Waltz (1992), for clarinet and piano, is dedicated to Jessica Howell. The composer comments: “The Little Blue, in south-east Nebraska, meanders across prairie and farmland, sometimes encountering sudden sharp bends that disturb the peaceful harmony of its course.” This sentence also serves as a very good description of the piece.

Following completion of her Ph.D. (1990) on the composer’s music at the University of Colorado, Kay Norton was appointed to the faculty at The Conservatory, University of Missouri, Kansas City. There she completed her study of Lockwood, adding a biography and revising her thesis on his music for publication. She also met and later married Gary Hill, the director of the Conservatory Wind Ensemble. Normand and Vona were to enjoy a continuing association with Kay and their new friendship with Gary.

In April of 1992, the composer and his wife attended a retrospective concert of his music given by Professors Norton and Hill and their colleague, Conservatory organist John A. Ditto. The occasion was a meeting of the Music Teachers National Association in Milwaukee, Wisconsin, and, as a part of the presentation, Norton gave a lecture, “Some Unpublished Works of Normand Lockwood: Exploring the Tip of the Iceberg.” Also in 1992, Normand advised and participated in a symposium as well as a seminar about his principal teacher, Nadia Boulanger, organized by Norton and held at the University of Missouri, Kansas City.

Normand dedicated pieces to Kay and Gary that are listed in Norton’s book. For the post-1992 period, he wrote *Reflections on the Surface of Time* (1993), dedicating it to both. The work was premiered by the Conservatory Wind Ensemble on 5 December 1995. Undoubtedly Gary and Kay were influential in securing a commission to write *A University Anthem*, which was premiered at the Conservatory on 1 November 1996.

Normand also dedicated pieces to the wider musical and intellectual community, including music critics, a music theorist, a theologian, and a music historian. Among the chamber music compositions, *April in a Shinto Mood*, (1997), for flute and viola, is dedicated to critic Jeff Bradley, whose sensitive discussion of the composer is mentioned at the beginning of this article. An earlier *Denver Post* critic, Allen Young, along with his wife Barbara, received dedications for the *Piano Quartet* (1999) and *Four Songs for Voice and Piano from the Poetry of Wei Ying-Wu* (2001). *Relationships Among Woodwinds, Brasses, Percussion and Single Strings* (1998) is dedicated to the composer’s former colleague at the University of Denver and good

friend, music theorist Richard S. Parks, of London, Ontario. (Parks supplied the humorous text for the song *Comes a Pause in the Day's Ministrations* [1999].) *In the Magic of the Moon: St. Francis and the Birds* (1998), for voice and piano, is dedicated to Dr. Charles Milligan of the Iliff School of Theology in Denver, who later participated in the composer's memorial service. *Trio for Violin, Viola, and Cello* (1998) and the orchestra piece *Interlude: Bells Recalling* (1996) are dedicated to me. I recall discussing the former in some detail with Normand during the composing process; however, the latter was a complete surprise when he presented it to me.

The composer's family has been generously served with dedications. Two songs are dedicated to his wife Vona. As with the pieces for Marcia Ragonetti, one is serious, the other, humorous. The very beautiful *Minnelied* (1998), for voice and chamber instruments, uses a fifteenth-century German text translated into English by Theodor Lichtmann. The second piece, *Retrospection*, for voice and piano, is based on an anonymous "folksy" text:

I was looking back to see
If he was looking back to see
If I was looking back to see
If he was looking back at me.

The melody mirrors this quatrain by making its way up the whole tone scale and back again.

The somber *Morte, La Notte Pacifica (Death, the Peaceful Night)*, (1999), "To A.L.R. 1910-1998," reflects Normand's deep grief on the death of his sister, Albertine Lockwood Reynolds, with whom he had maintained a close relationship throughout her life. As the Lockwood family extended to new generations, Normand celebrated with the piano pieces *Dreaming (Hexatonically)* (1999), for his granddaughter Sophia, her husband Kevin Arnfield, and great granddaughter Albertine Allegra, and *Five Little Old Playtime Rhymes and Tunes* (1998), for great granddaughter Sonya Widen.

Memorial Day, Oklahoma City (1995) was written both to express the composer's horror in the wake of the terrorist bombing there and offer comfort with music set to the traditional "Kyrie eleison" text. It is dedicated "to our friends the choir and its Director [John Dexter], Christ the King Church" [Oklahoma City].

Finally come two unusual abstract (or at least, non-personal) dedications. *The Children's Hour* (1998), for voice and piano with text by Henry Wadsworth Longfellow, glows with the "memory of a bygone era," and Normand's love of experimentation is revealed in *A Closing Cadence Upon Ending Silent Meditation* (2001), "dedicated to the emancipation of parallel octaves."

Thus, Jeff Bradley observed correctly that Lockwood "worked diligently" during this past decade, but he certainly did not "toil in anonymity." His life was rich in family, friends, and performances of his music. Notable is a set of two concerts given in commemoration of his ninetieth birthday by the Rocky Mountain Chapter of the College Music Society at

Colorado College, Colorado Springs, in 1996. Here, some of the friends mentioned in this article and others gathered to perform and hear twelve of his own compositions and another in his honor written by composer Karl Kroeger. In the same spirit of commemoration and honor to his muse, many of the same performers and friends gathered at another retrospective concert following his memorial service at Whatley Chapel, University of Denver, on 13 April 2002. One of the most moving moments at this concert was the performance of his *Requiem* (1996) by soprano Sara Bardill and pianist Kevin Kennedy. The poetry is Normand's, and the words, which are different from the usual theme of a requiem, are nevertheless a part of his essential nature. His original capitalization and punctuation are retained here:

Seeing with my eyes
I see the visible

Hearing with my ears
I hear the world of sound

Feeling with my hands
I feel my way

and on my feet,
I move from place to place,

yet with my voice
I only speak and sing
since these hold everything

And you,
you see the visible

Hearing, you hear
the sounds of the world

Feeling your way,
you speak and sing
since these mean everything

Through knowledge gained
I grant that all experience
is privilege,

but, then in parting
there'll be no you or I
or we, to see, to hear,
to feel, to speak,
to sing again

All these have their time
and there is nothing,
nothing more to rhyme

Some of Normand Lockwood's thought and motivation for composing will remain unknown, despite his willingness to share so much of his creative process. A few major works from the final years lack provenance and remain unexplained. Two overtures for orchestra, *Concert Overture* (1997) and *A Fraternal Overture* (no date) exist as full scores, but lack parts and dedications. Inserted into the latter is a copy of the "The Red and Black," evidently taken from a glee club songbook and skillfully worked into the composition.

A Sacred Melodrama (1997-98), for mezzo-soprano, tenor, chorus and orchestra, is even more mysterious. The full score of seventy-seven pages shows the work to be a major effort, yet no parts exist, nor is evidence of a commission apparent. During his final years, the composer had shown increasing concern about the numerous problems facing contemporary society, and this work may have been his most natural way of expressing himself about these issues. In a note attached to the score, he wrote:

This text is loosely assembled from material in the Eucharist and requiem mass, freely mingled with extraneous material and beliefs, yet therewith associated. I call the material a melodrama since it is predominantly concerned with "plot" and situation above characterization; that said, except for the greater particularization in the Whitman portion.

In this most serious work, he chose to use two familiar avenues—Christian theology and the poetry of Walt Whitman—to express humility and to make an appeal for the salvation of humanity. For the first two parts of the composition, the soloists develop the "plot," interspersed with frequent short choral interruptions from familiar texts in the requiem mass. The Whitman portion, Part 3 ("Night and Day journeys the coffin" [of Lincoln]), is skillfully set, involving an interplay of soloists with chorus, and the final fourth part is a broad choral treatment of the tune "St. Anne." This work, completed at the end of the composer's ninety-first year, shows his creative powers to be just as vital as at any other time during a career which spanned approximately eight decades.

William Kearns

The Archive

The Normand Lockwood Archive was established as a part of the American Music Research Center (AMRC) at the University of Colorado, Boulder, during the late 1980s during an informal meeting between the composer; William Kearns, then Director of the newly established Center; and Karl Kroeger, then Head of the Music Library. Kroeger supervised the initial cataloging with the help of Kay Norton, who had elected to write her dissertation about Lockwood's career in American music. The initial accession consists of nearly all of Lockwood's works composed up to that

time, including related programs and correspondence, with the exception of the operas already housed in the library at the University of Denver. (These were later transferred to the AMRC archive). Accessions following the initial lot were handled by William Kearns, who continued to work in the AMRC as a Senior Fellow following his retirement in 1993. During the nineties, the Lockwoods deposited not only newly composed pieces but also a few earlier ones and a considerable amount of sketches, programs, and other materials related to the composer's creative and teaching activities, as well as family memorabilia.

In 1999, Cassandra Volpe, a professional archivist, joined the AMRC. She has supervised the further organization of the archive so that all materials deposited by the Lockwoods are now fully accounted for and accessible. The materials are kept in acid-free boxes under constant temperature control. The AMRC itself now occupies quarters in the Macky Auditorium building on the University of Colorado campus.

The Lockwood Archive is divided into four series: I. Music compositions up to 1990, II. Music received after 1990, III. Personal records, and IV. Audio materials. Series I is essentially the catalog of music as found in Norton's research. (Her published catalog includes pieces dating up to 1992.) The music is divided into genres: choral pieces, operas, solo songs, piano works, chamber ensembles, string quartets, organ works, instrumental ensembles, and miscellaneous compositions. Within each category, the pieces are arranged alphabetically by title. If available, programs and reviews are placed with corresponding pieces.

Series II consists not only of music composed by Lockwood during the last decade but also his very early works and other miscellaneous pieces, only a few of which are listed in Norton's catalog. It also consists of compositions by family, friends, and students, as well as Lockwood's scores for a series of children's recordings. (The latter are listed as "not located" in Norton's catalog.) A group of arrangements for spirituals that the composer made for a recording by Paul Robeson are also found here. Compositions or arrangements by family include those of the composer's uncle, Albert Lockwood, his mother Angelina, his father Samuel Pierson Lockwood, and his aunt Gertrude Normand-Smith. Compositions by the composer's students fill four boxes. Among the best known are works by Paul Christianson (an anthem) and Peter Mennin (choral pieces).

Series III consists of correspondence arranged both alphabetically by author and by title, testimonials, programs, and texts. Two large files of testimonials were generated on the occasion at the University of Denver celebrating Lockwood's sixty-fifth birthday, and from the retrospective concerts mentioned earlier, which commemorated his ninetieth birthday. The correspondence-by-author is voluminous, occupying six large boxes. His correspondents comprise a veritable Who's Who in American Music. Some better known names are Ernest Bacon, Nadia Boulanger, Jean Berger, Elizabeth Sprague Coolidge, David Diamond, Richard Donovan, Herbert Elwell, Thor Johnson, Austin Lovelace, Peter Mennin, Douglas Moore, Quincy

Porter, Carleton Sprague Smith, Brian Priestman, and Duaine Wolfe. Since Lockwood was conscientious about making copies of many of his own letters, these are included together with those of the correspondent.

Series IV consists of reel-to-reel tapes (35), 78 rpm recordings (20), 33 1/3 rpm recordings (25), cassette tapes (26), and a few compact discs. Although the audio series is not large, it does offer a limited access to the composer's repertory, both in the form of studio and commercial recordings as well as live concerts.

Future plans for the archive include the physical integration of the music from the pre- and post-1990 periods and the preparation of a database for the entire archive. The Normand Lockwood archive is dedicated to the preservation of materials related to a well-lived life in music and its importance to our regional and national culture.

Cassandra Volpe

ADDENDUM: NORMAND LOCKWOOD CATALOG OF MUSIC AT THE AMERICAN MUSIC RESEARCH CENTER UNIVERSITY OF COLORADO AT BOULDER

This listing consists principally of compositions composed by Normand Lockwood from 1992 through 2002. It supplements the earlier catalog found in Kay Norton, *Normand Lockwood: His Life and Music* (Metuchen, N. J., and London: Scarecrow Press, 1992). A few compositions composed before 1992 appear here because either they were not located at the time Norton compiled her catalog or they exist in original and revised versions before and after 1992. The works are listed alphabetically within the following divisions: Choral Music, Opera, Solo Voice, Music for Carillon and Chimes, Keyboard, Chamber Music, and Large Instrumental Ensembles. Each entry includes, if applicable: 1. Title in italics. 2. Names of individual movements in larger compositions. 3. Performing medium. 4. Dedication. 5. Score description—manuscript (ms), private printing, or publication; number of pages (p or pp); and date. 6. Text source and author. 7. Editorial comments. Quotation marks are used for the composer's remarks about and dating of scores. Brackets indicate editorial insertions into entries 1-6.

Choral Music

Anyone Lived in a Pretty How Town

Women's voices, clarinet, string bass

Mss: clarinet part, 2 pp; string bass part, 2 pp, no dates

Score and vocal parts missing

Canon: "Straight is the Line of Duty"

4 voices

Ms, 1 p, "Sept. 5, 1988"

"Text from a Lambeth jug."

Carmen Possum

Children's chorale, piano, harmonium, and optional pantomime

"To Duaine Wolfe and the Colorado Children's Chorale"

Ms, 21 pp, "Aug-Sept, 1994", four copies.

No source given for text, which describes two boys possum hunting. English and pig Latin.

A Child's Christmas in Wales; Prologue, 3 scenes, Epilogue

Narrator, children's choir, with solo parts and pantomime

Ms, 35 pp, [1984], no date

Text: Dylan Thomas.

A rehearsal sheet bears the date Nov. 10, 1984.

Credo III

Keyboard accompaniment added beneath chant line

Ms, 4 pp; [1997], one incomplete copy

Published chant pasted line-by-line into ms over composed accompaniment.

An Exit Sequence, "We wish you a merry Christmas"

For children's choir

Ms, 1 p, [1984], two copies

Probably used as a conclusion to *A Child's Christmas in Wales*, above.*Fanfare*

Choir and 4 trumpets, 3 trombones, tuba, percussion

"For the Nebraska Choral Arts Society, Randall Stroope, Artistic Director"

Ms, 5 pp, "10 March 2000," one copy

Text not identified: "We are one and we are all, one community, bonded by our likeness, united by our differences."

Give Me the Splendid Silent Sun

Chorus, baritone solo, orchestra

Ms, full score, 67 pp; piano scores, 26 pp; choral scores, 26 pp, [1959]

Text: Walt Whitman, *Drum Taps*.

Norton catalog lists an a cappella version, 1937, with same title but a different setting.

Infant Child Care is Available from 8:50-11:45 a.m. each Sunday in the Crib Nursery

Soprano, alto, and organ

Ms, 1 p, "89"

"To be recorded and played over churches' PA systems at intervals of 3 minutes apart prior to the start of services."

In Memory of the Savior's Love

Anthem for soprano, alto, tenor, bass

Score, 2 pp, three copies

Octavo ed., Augsburg Publishing House, 1985.

Introit

Soprano, alto, tenor, bass

"To Glenn Giutti and the Sine Nomine"

Ms, 1 p, "Dec. 1999," two copies

Text: "Blest are they that fear the Lord"

"The choir singing as they enter moving into their performance position."

Magnificat

Anthem for solo soprano, choir, and organ

Ms, 13 pp, "Aug-Sept 1998," 2 copies

"Trans. Edgar J. Goodspeed, with a few liberties taken."

Mass of the Holy Ghost

Soloists, choir, and organ

"Commissioned by the Denver Chapter, American Guild of Organists, and the Cathedral of the Immaculate Conception, Denver, and dedicated to its organist and choirmaster, Kevin Kennedy"

Printed score, 97 pp, July 1997

Performed at the Cathedral of the Immaculate Conception, 10:30 mass, June 28, 1998.

[Mass sections]; incomplete, no identification provided.

Memorial Day, Oklahoma City

Soprano, alto, tenor, bass, organ

"To our friends the Choir and its Director [John Dexter], Christ the King Church"

Ms, 4 pp, "June 95," 5 copies

Text: "Kyrie eleison, Christe eleison, Amen."

Motet

Soprano, alto, tenor, bass

Ms, 2 pp, "Oberlin, Sept. 28, 1933"

Textless, long chordal harmonies, changing dynamics.

Never was Such Caroling

Soprano, alto, tenor, bass, cathedral bells, marimba, tubular bells, xylophone, glockenspiel, and organ

"To Philip and Carol Brunella"

Ms, 31 pp, "May 1995," 2 copies, no parts

Text identification illegible.

A Sacred Melodrama

Mezzo-soprano, tenor, chorus, and orchestra

Ms full score, 77 pp, "1997-March 1998," 2 copies

Text: requiem mass, Walt Whitman

To John, Via His Fair Ladies

Soprano 1 & 2, alto

Ms, 2 pp, no date

Unidentified text: "Dear John, words fail us. You are so dear. Yet, if we sing, perhaps you'll know how much we love you, with one and all, our heart and soul."

A University Anthem, "God of All Wisdom" (1)

Chorus and winds

"To the University of Missouri-Kansas City"

Ms, 15 pp, "1996," 2 copies

Text: Russell Porter

Revision of excerpt from *Land of Promise*, Dramatic Cantata commissioned for the Rocky Mountain Quadrennial Methodist Conference, Denver, and given its premiere there on April 30, 1960. *A University Anthem* was performed 1 November 1996 at the University of Missouri-Kansas City on the occasion of the 90th anniversary of the Conservatory there.

A University Anthem, "God of All Wisdom" (2)

Choir and carillon; brass parts (2 trumpets, horn, trombone) double or substitute for choir; cello part "for outdoor performance"

Ms. 15 pp, [post 1996], 2 copies

Text: Russell Porter

Revision of (1) probably intended for a University of Denver performance.

A University Anthem, "God of All Wisdom" (3)

Choir, trumpet, carillon

Ms. 15 pp, [post 1996]

Text: Russell Porter

Revision of (1) probably intended for a University of Denver performance.

A University Anthem, "God of All Wisdom" (4)

Choir and carillon

Ms. 15 pp, [post 1996]

Text: Russell Porter

Revision of (1) probably intended for a University of Denver performance. This revision has an introduction and interludes for carillon.

Opera*Ev'ryperson*

Voice and piano

Ms, 20 pp, no date

Incomplete opera [?] sections.

Solo Voice*The Children's Hour*

Voice and piano

"Dedicated to the memory of a bygone era"

Ms, 9 pp, "May 1998," four copies

Text by Henry Wadsworth Longfellow.

Comes a Pause in the Day's Ministrations

Voice and piano

Ms, 6 pp, "May 1999," two copies

Text: Richard Parks.

Humorous, makes fun of various therapies and extols a "vespertine libation."

The Communion Service

Voice and organ

"To Roy and Barbara Carey," Carlsbad, NM

Ms, 5 pp, "Dec 1998," one copy

"The voice sings an introduction to the administering of bread and wine and a dismissal. The organ interlude can be repeated during the partaking of communion."

Elizabethan Blues—a Cycle: 1. To Mistress Margaret (John Skelton, 1460-1529?), 2. A Revocation and 3. Fashions (Sir Thomas Wyatt, 1503-1542), 4. In Youth is Pleasure (Robert Wever, c. 1550)

Soprano or tenor and piano

Ms 18 pp, "Oct 1994," one copy.

For Helen Boatright

Voice and piano

Ms, 2 pp, "Dec 1999," one copy

Text: John G. Neihardt (c. 1906)

For Instance

Voice, piano, and flute, ad lib.

Ms, 3 pp, "December 1998," three copies

Text: Margery Dorian

"An encore for Marcia [Ragonetti] when, after responding with it, she doesn't want to have to sing anymore." The author of the whimsical text was the composer's colleague at the Oberlin Conservatory of Music at Oberlin College.

Four Songs for Voice and Piano: 1. A Greeting on the Huai River to my old Friends from Liang-Chüan, 2. An Autumn Night Message to Ch'iu, 3. East of the Town, 4. Mooring at Twilight in Yü-Yi District

"To Allen and Barbara Young"

Printed score, 9 pp., November 2001

Text: Wei Ying-Wu, trans. Witter Bynner.

Francis at Prayer

High baritone, medium tenor, or mezzo-soprano and organ

Ms, 5 pp, [1993]

"Adopted from the Prayer of St. Francis."

Hill Wife: 1. Loneliness (Her words), 2. House Fear, 3. The Oft-Repeated Dream

Voice and piano

Ms, 10 pp, "Sept 2000," one copy

Text: Robert Frost.

In the magic of the Moon: St. Francis and the Birds

Voice and piano

"Dedicated to Dr. Charles Milligan"

Ms 5 pp., "October-November 1998," two copies

Text by Margery Dorian, colleague from the Oberlin Conservatory of Music at Oberlin College.

A Lenten Song: Ballad of the Trees and the Master

Mezzo-soprano and organ

"For Marcia Ragonetti"

Ms, 5 pp, "13 July 1997," two copies

Text: Sidney Lanier

A Lenten Song: Ballad of the Trees and the Master

Mezzo-soprano, woodwinds, horns, and strings

"For Marcia Ragonetti"

Ms, 9 pp, "July '97- Mar '98," three copies

Text: Sidney Lanier

Later version of piece above.

Minnelied

Tenor, soprano or mezzo-soprano, flute, two violins in unison, viola, two cellos

"To Vona" [Lockwood]

Ms, 12 pp, "Apr-May '98," two copies

Translated from an anonymous German source by Theodor Lichtmann.

Not to Keep

Voice and piano

"To Helen" [Boatright?]

Printed score, 6 pp; July-Aug 2001

Text: Robert Frost.

O Shut Your Bright Eyes

Mezzo-soprano and piano

Ms, 2 pp, "1971/1992"

Text: W. H. Auden.

Requiem

Voice and piano

Ms, 7 pp, "August '96," three copies

Text: Normand Lockwood.

Retrospection

Voice and piano

"To Vona " [Lockwood]

Ms, 1 p., no date

Text: "folksy."

Sam Johnson

Voice

Ms. 1 p, no date

Traditional text

Recalled by the composer from the singing of his mother (c. 1915).

Seasons of the Forest

Mezzo-soprano and piano

Ms score, 13 pp, "March 2001," voice part only, 3 pp; one copy, printed score & voice part

Text: Fred and Judy Schuler

Text taken from *Notes from Our Journal*, Juneau [Alaska] 1989; friends of the Lockwoods.

Songs ad Memoriam Daniel S. K. Chang: (1) On the Border (Chang Ch'iao). (2) Thinking of a Friend Lost in the Tibetan [sic] War (Chang Chi), 3. A Buddhist [sic] retreat Behind Broken-Mountain Temple (Ch'ang). 4. Parting I [segue to] Parting II, The Garden of the Golden Valley

Ms, 18 pp, "July 1995," three copies

Translated by Witten Bynner.

The Story of Princess Shao-Jun;

"Vocalized recitation for voice and piano"

Ms, 12 pp, "June 2, 2000," two copies; printed score, 14 pp, 4 copies

"Loosely taken from the translations of Witten Bynner and Li Po, by Mildred Tain."

Three Figments for Voice and Piano: 1. Come away to the quiet land, 2. Love me in silence, 3. Yet shall man shatter himself

Ms, 6 pp, "Oct 2000," two copies; printed score, 5 pp

Text by Deborah L. Riefstahl (1929-89)

The poet is Normand Lockwood's daughter.

Music for Carillon and Chimes

Arapahoe (1)

Carillon, extended carillon (campanile)

Ms, 3 pp, "Oct 1998," two copies

"Commissioned for the dedication of the Paul Williams Carillon, University of Denver, Park Hill Campus, 24 Oct 1999." Sheet (1 p) on fundamentals for carillon attached.

Arapahoe (2)

Ms, 3 pp, no date, one copy

Varies from version (1) (above) in lack of slow introduction and altered ending.

Diesirae

Chimes

Ms, 1 p, no date

Chant copied out one phrase per line; no text.

Dodóctapétachromábulátions: Arapahoe

Carillon

Ms, 6 pp, no date.

Keyboard Music

A Closing Cadence Upon Ending Silent Meditation

Solo piano

Ms, one p, "May 2001); two printed scores, one p each

"Dedicated to the emancipation of parallel octaves."

Dreaming (Hexatonically)

Piano

"To Sophia [granddaughter], Kevin [Sophia's Husband], and Albertine Allegra [great granddaughter] Arnfield"

Ms, 2 pp, [1999], one copy

Signed "Granddaddy & Great-G'daddy."

Five Little Old Playtime Rhymes and Tunes for Piano: Tick-tock, Tick-tock [Hickory Dickory Dock]; Baby Bunting [Bye Baby Bunting]; Jack and Jill; Fantasy on Poor Robin [The north wind doth blow]; Little Bo Peep (Lullaby)

Piano

"To Sonya" [Widen, great granddaughter]

Ms, 8 pp., "Feb, Mar 1998."

A Moment's Reflection

Solo piano

Ms, 2pp; two printed copies, May 2001.

Nunquam Video Quin Mirer (Never See Without Wondering)

Piano

"To Theodor Lichtmann"

Ms, 8 pp, "March 1997."

Relationships

Piano

"To Richard Parks"

Ms, 6 pp. [1998]

See another version, *Relationships among Woodwinds, Brasses, Percussion, and Single Strings*, under Large Ensembles.*Saint Anne; "and in more ancient years"*

Organ

Ms 2pp, "July 1996," two copies

"Happy Birthday to Phyllis Tremmel, Supreme Organist and Teacher, from her old friend."

Sonata (Autumn): I. gently cantando tenuto, 2. Campanile 3. Rondó scherzoso

Piano

"To Alice Rybak" [colleague, University of Denver]

Ms, 12 pp., "Oct/Nov 1994," three copies.

Sonata (Full Circle)

Piano

"To Kevin Kennedy, Universal Musician"

Ms, 7 pp, "7 July 95"

Earlier version of *Sonata in One Movement*.*Sonata in One Movement*

Piano

"To Kevin Kennedy, Universal Musician"

Ms, 7 pp, "16 Jan 1996," three copies

Revised version of *Sonata (Full Circle)*.*Stalemate* *

Solo piano

Ms, 1 p, "May 2001," two printed scores

*"A drawing position in chess."

Three Improvisations for Piano

Piano

Ms, 8 pp, "June 2000," four printed scores

Tune: "Philipp Nicolai, 1599."

Three Movements: Parábola, Inversions, Expansions and Contractions

Piano

"To Theodor Lichtmann"

Ms, 11 pp, "Oct 3, 1994," two copies

Minor changes made in one copy dated "1996."

Three Pieces Composed in Absentia: 1. Valzer triste, 2. Somewhat more gaily, 3.

Etude brève

Piano

Ms, 9 pp, "Nov-Dec 1998," three copies.

Chamber Music

April in a Shinto Mood

Flute and viola

"To Jeff Bradley"

Ms, score, 4 pp, "1997," three copies

Dedicatee was music critic for the *Denver Post*.

[Brass Sextet]

Trumpet in C, three trumpets in B^b, two flügelhorns

Ms, score, 8 pp, "Nov. 1989," no parts

Untitled score.

Daunterpoint

Clarinet and bassoon

Ms, score, 2 pp, "June 1999"

Two-part invention, classically conceived but with a whimsical ending in dissonant counterpoint.

4 for 3: Dodécagon; Syllogism I, Every virtue is laudable; Syllogism II, It ain't necessarily so; Cradle: Stille Nacht, Bye Baby Bunting

Flute (piccolo), bassoon, bass tuba in F

Ms, score, 15 pp + parts, "Nov-Dec 1994," four copies

"Dodégon" uses a tone row. In "Cradle," the carol is inverted in counterpoint to the nursery song.

Four Similes with Introduction and Coda for Five Winds

Flute, oboe, clarinet, horn, bassoon

Ms, score, 22 pp, + five parts, "Sept-Dec 1996," two copies, one horn part missing.

Little Blue Waltz

Clarinet and piano

"To Jessica Howell"

Ms, score, 5 pp, "1992"

"The Little Blue in south-east Nebraska meanders across prairie and farmland sometimes encountering sudden sharp bends that disturb the peaceful harmony of its course."

Missa for Cello and Piano

Cello and piano

"To Barbara Thiem and Theodor Lichtmann"

Ms, score, 14 pp, "Feb 1996," three copies.

Pa's Encore

Violin, cello, piano

"To the Mendelssohn Trio" [Stacy LeSartre, violin; Barbara Thiem, cello; Theodor Lichtmann, piano]

Ms, score, 3 pp, "24 Dec 97 - 6 Aug 98," three copies.

Piano Quartet: 1. "Lento" 2. "Allegro leggero"

Violin, viola, cello, piano

"To Allan and Barbara Young"

Ms, score, 22 pp, "July 1999"

The dedicatees are the former music critic of the *Denver Post* and his wife.

Soliloquy before a Painted Backdrop

Three B-flat clarinets, bass clarinet

Ms, score, 7 pp, "May 25, 1998," two copies, no parts.

String Quartet 92/94: 1. lento—allegro scherzevole—lento, 2. Tempo di Minuetto, vigoroso ma tuttavia con dignità, 3. fluente con moto—poi vivi—
Coda: lento, poi più mosso

1st & 2nd violins, viola, cello

Ms, score, 28 pp+parts, "1992/94," two copies of score.

String Quartet [1997] 1. Adagio with Interspersions, 2. Vivo

First & second violins, viola, cello

Ms, score, 20 pp., no parts, two copies of score.

Suite for Horn Octet with Optional Snare Drum and Gong: 1. Overture 2. The Call
3. Chorale

Ms, full score, 45 pp., "Apr 99"; Published score and parts by Emerson Horn Editions, P.O. Box 101466, Denver, CO 80205 (1999).

Trio for Violin, Viola, and Cello: 1. moderato firmo, 2. adagio mesto, 3. allegro enfatico

"To my friend Bill Kearns"

Ms, score, 12 pp, no parts, "May-June 1998."

Large Instrumental Ensembles*Concert Overture*

Symphony orchestra

Ms, full score, 35 pp, no parts, "March 1997."

A Fraternal Overture

Symphony orchestra

Ms, full score, 41 pp, no parts, no date.

A copy of "The Red and Black," from a glee club songbook inserted in the score, the tune of which is used in the overture.

Interlude: Bells Recalling

Symphony orchestra

"To William Kearns in friendship and gratitude"

Ms, full score, 27 pp, no parts, "July 1996," two copies.

Morte, La Notte Pacifica (Death, the Peaceful Night)

"To A. L. R. 1910-1998"

Flute, oboe, clarinet, bassoon, four horns, percussion

Ms, full score, 10 pp, no parts; "December, 1999."

The dedicatee is the composer's sister, Albertine Lockwood Renolds, who had recently died.

Passacaglia ed Inno; Pascaill and Hymn

Symphonic winds and percussion

Ms, full score, 38 pp, no parts, "April 25, 1994," two copies.

Prelude in the Past-Present Tense

Oboe, B-flat trumpet, horn in F, tubular chimes, and strings

Ms, full score, 19 pp, no parts, "May 1999," two copies

"A transcription of Teddy and Agathe Lichtmanns' birthday poem [for the composer], 1999."

Reflections on the Surface of Time

Symphonic winds and percussion

"To Gary [Hill] and Kay [Norton]"

Ms, full score, 28 pp + parts, "Oct-Dec 1993"

Premiere performance, 5 December 1995, by the Wind Ensemble, University of Missouri, Kansas City, Gary Hill conducting.

Relationships among Woodwinds, Brasses, Percussion, and Single Strings

"To Richard S. Parks"

Ms, full score, 25 pp, "Feb '98," three copies

See *Relationships* under **Keyboard Music** for piano version.

Symphonic Interlude

Symphony orchestra

Copy of ms, full score, 37 pp, "1995."