



Singing the Songs of Rabindranath Tagore: Richard Hageman's Settings from *The Gardener*

by Dr Nico de Villiers

While song composers often set an array of poets' texts, many such composers are drawn to certain poets again and again. And so over time, Benjamin Britten (1913-1976) and W. H. Auden (1907-1973) or Aaron Copland (1900-1990) and Emily Dickinson (1830-1886) are regularly considered in the same sentence. The increasing focus and rediscovery of works by African-American composers illuminate similar composer-poet pairings between for instance Margaret Bonds (1913-1972) and Langston Hughes (1901-1967), or Florence Price (1887-1953) and Paul Laurence Dunbar (1872-1906).

The complete song oeuvre of Richard Hageman (1881-1966) comprises 69 songs and represents 51 different poets. Of these poets, the two whose texts Hageman returned to most often are those of Rabindranath Tagore (1861-1941) and Robert Nathan (1894-1985). Tagore features four times in Hageman's songs while Nathan features eleven times in total, both as poet and translator. Hageman set five of Nathan's original poems, while six more songs feature Nathan's English translations from German and French texts. As an introduction to Hageman as a song composer, and due to some of the songs' popularity today as well as the increased accessibility to these scores, this article will focus on Hageman's early settings of texts from Tagore's *The Gardener* (1913).

Rabindranath Tagore

In 1913, the Bengali polymath Rabindranath Tagore was the first non-European to win the Nobel Prize for literature. The ensuing 22 years were "the brightest period" of his western literary career, a period Tagore referred to as his "foreign reincarnation."¹ Although his reputation in the West is that of a poet, writer of fiction, and essayist, "in his native Bengali [Tagore] is best remembered...as a composer of songs, some 2,265 of them, for which he wrote both words and music."² Carlo Coppola explains that, while compiling his volumes of poetry, Tagore "took freely from both his poetry and his songs" without identifying the English poems as variations of either a poem or a song from the original Bengali.³ The various musical influences transferred into Tagore's verse and these poems, with their refrains and repeated lines, were appealing to various western composers.

Gitanjali (Song Offerings, 1912-1913) and *The Gardener* are the earliest two of five major volumes of English translations that Tagore made of his poetry. While *Gitanjali* is usually considered



Richard Hageman



Robert Nathan

¹ Carlo Coppola, "The Lyric in India," *Journal of South Asian Literature* 19, no. 2 (Summer / Fall 1984): 41, accessed April 12, 2014, JSTOR.

² Ibid.

³ Ibid.

as the collection that won Tagore the Nobel Prize, records show that *The Gardener* as well as his other collections of poems were weighed in towards the final decision that won him the accolade.⁴ The earliest, and arguably most famous, settings of poems from *Gitanjali* is a song cycle with the same name by John Alden Carpenter (1876-1951). Although Carpenter looked towards *Gitanjali* for inspiration, *The Gardener* features more frequently in the settings of western composers. Hageman set three texts from this collection. His most popular song is “Do Not Go, My Love” (1917), which shares its title with the opening line of Tagore’s poem.⁵ The other two settings from this collection are “May Night” (“I run as a musk-deer runs,” 1917)⁶ and “At the Well” (“When the two sisters go to fetch water,” 1919).⁷ Hageman would only return to Tagore’s poetry thirty years after publishing “At the Well,” choosing the poem “I have got my leave” from *Gitanjali* for his song “The Summons” (1949).

Songs from *The Gardener*

Hageman was an expert song composer and it is already on display in his earliest songs in the way he wrote effectively for the voice while creating an evocative piano part. Although Hageman was already established as a pianist, conductor and vocal coach, he started composing relatively late compared to other composers. His professional work as an opera conductor and vocal coach gave him a clear understanding of how to write for the voice. His eloquent writing for the piano was informed by his collaborations with various singers on the recital stage, as well as his activities as a repetiteur at the Netherlands Opera in Amsterdam around the turn of the twentieth century and during his tenure at the Metropolitan Opera in New York. As a result, Hageman developed a musical lexicon of associations to the text early on, suggesting a maturity which is unusual for any composer just setting out.

When Arthur Walter Kramer, music critic for, and later editor of *Musical America*, reviewed Hageman’s two Tagore settings published by G. Schirmer in 1917, he described them as “thoroughly modern” and not having “a hint of the modern French school.” Referencing Carpenter’s *Gitanjali* songs published four years earlier, Kramer commends Hageman for not following Carpenter’s lead. He opined that, by setting Tagore’s poetry to “music of whole-tone build,” Carpenter depended on “a musical idiom not natural to the poems of the Hindu mystic.” In contrast, Kramer believed that Hageman’s “May Night” and “Do Not Go, My Love” demonstrate that “remarkably successful songs can be written to Tagore’s poems without calling in the idiom made popular by Debussy, Ravel, *et al.*”⁸ Such contemporary opposing criticism prompted Carol J. Oja to remark nearly a century later that “Modernism was impossible to pin down. It embraced many styles [and] has since become problematic for its imprecision.”⁹

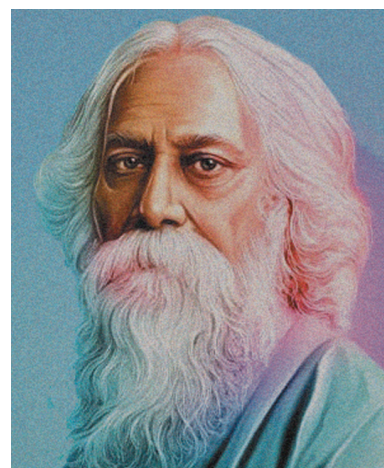
The standard assumption among Hageman scholars is that “Do Not Go, My Love” was Hageman’s first song. That may have been aided and abetted by Hageman himself, either to burnish his reputation by creating the impression that he composed a best-seller right out

⁴ Bashabi Fraser, “Introduction,” *Critical Lives: Rabindranath Tagore* (London: Reaktion Books Ltd, 2019), 10.

⁵ “Do Not Go, My Love” is poem No. 34 in *The Gardener*.

⁶ “I run as the musk-deer runs” is poem No. 15 in *The Gardener*.

⁷ “When the two sisters go to fetch water” is poem No. 18 in *The Gardener*.



Rabindranath Tagore

⁸ Arthur Walter Kramer, “New Music, Vocal and Instrumental,” *Musical America* 26, no. 15 (August 11, 1917): 20, accessed February 28, 2015, HathiTrust.

⁹ Carol J. Oja, *Making Music Modern: New York in the 1920s* (New York: Oxford University Press 2000), 4.

of the box or perpetuated due to the song's popularity. But recent research into the song's previously unknown publication history yields some surprising complications. Before their publication, "May Night" and "Do Not Go, My Love" were performed in manuscript. According to Kramer, "Do Not Go, My Love" in particular "was heard in a number of New York recitals [in the winter of 1916]."¹⁰ In 1917, the publisher G. Schirmer issued *Two Songs with Piano Accompaniment* by Hageman, presenting "May Night" first and then "Do Not Go, My Love."¹¹ While the two songs were published together as a pair and their publication order reflects the sequence of the poems' appearance in *The Gardener*, the songs themselves are not numbered in the publication to suggest any particular chronology. Neither the cover of the original publication nor the songs' individual title pages suggest that these songs should be considered as a dual unit. Hageman never published any of his works with an opus or other catalog number to suggest the songs' compositional order, or to reflect his creative process in any way. Although the review announces the two songs in the order that Schirmer published them, Kramer reviews the more popular "Do Not Go, My Love" first.

The history surrounding Hageman's earliest songs are vague. According to Hageman, during "sleepless nights," he recollected the "very beautiful words" of Tagore's "Do Not Go, My Love" and decided to set it to music. Hageman's second wife, soprano Renée Thornton, later took the credit for Hageman's turn to composition: "He began writing and publishing music only after we came together and after I began to advise him and stimulate his interest in that direction."¹² But nothing more considering how he came to compose, or the order in which he composed the songs has thus far come to light. No manuscripts nor any other archival documentation pertaining to Hageman's early songs have thus far been located. In the absence of any such material, it is not possible to declare which of the two songs published in 1917 was composed first. The following discussion will therefore consider the songs in the order that the songs were published.

"May Night"

The love-sick narrator is trying to make sense of the emotional turmoil he is experiencing and compares himself to an in-season musk deer or a moschid that is "mad with his own perfume."¹³ Tagore wrote the original text "The Gleaming Vision of Youth" at the age of eighteen, a time in his life which he described as "one of extreme wildness and irregularity." He explained that "at the dawn of youth my inner longings assumed gigantic proportions..., longings [that] did not know themselves, nor did they know the purpose of their existence."¹⁴ Although such complex yearnings are conveyed throughout the poem, they are captured best in the enigmatic lines "I seek what I cannot get,/ I get what I do not seek" at the end of each verse.

¹⁰ Arthur Walter Kramer, "New Music, Vocal and Instrumental," *Musical America* 26, no. 15 (August 11, 1917): 20, accessed February 28, 2015, HathiTrust.

¹¹ Richard Hageman, *Two Songs with piano Accompaniment* (New York: G. Schirmer, 1917).

¹² "Composer Hageman's Temperamentally Different Wives," *San Francisco Examiner*, November 29, 1936, accessed November 2, 2018, Ancestry Historical Newspaper Archive Online.

¹³ Although known colloquially as a musk deer, the alpine mammal referred to here is a moschid and indigenous to India.

¹⁴ Basanta Koomar Roy, *Rabindranath Tagore, The Man and His Poetry* (New York: Dodd, Mead & Co., 1915), 55.

When Hageman's "May Night" was first published, *Musical America* described it as "a quickly moving piece, with one of the most delightful piano accompaniments that we have seen in a long time."¹⁵ Indeed, Hageman's piano writing in this song is exuberant with short chromatic motifs that shudder over jumping syncopations and skipping chord clusters, while the vocal line channels the narrator's euphoria in its unpredictable contour. Renowned for being an outstanding pianist and vocal coach, Hageman knew how to write well pianistically while allowing the voice to shine at the same time. He for instance assures not to double or cover the vocal line whenever the piano part is particularly busy. This makes the moment at "I lose my way and I wander" more striking (see *Example 1*, bars 26-28). In the piano, the murky diminished arpeggio figure is in contrary motion to a chromatic bass line, creating a harmonically discombobulating effect. In this moment, by taking away a clear harmonic foundation, Hageman reflects the confusing sentiment of the text. Immediately juxtaposed to this, an episode follows where the meter seems timeless as the piano part becomes suddenly static, perhaps portraying the "inner longings [that] assumed gigantic proportions" of the text.¹⁶ Through this absence of a clear meter, Hageman highlights the crux of the text in bars 30-33 ("I seek what I cannot get, / I get what I do not seek") by contrasting the static music with the preceding complex writing.

Example 1: Hageman, "May Night," bars 26-33, G. Schirmer, 1917.

When baritone Oscar Seagle, the song's dedicatee, performed "May Night" shortly after its publication, the *Chattanooga News* considered the song to be "exquisite."¹⁷ During the 1940s, Carolyn Olney of the *Newark Advocate* enticingly mentioned that the song describes "unexpected things in a humorous vein."¹⁸ Considered by Kramer as "a charming song" and "one that deserves frequent hearings from fine recitalists," "May Night" unfortunately has not been republished within any of the American Art Song anthologies such as those that include "Do Not Go, My Love." As a result, performers' access to this fine song is limited. The quality of this and several other of

¹⁵ Arthur Walter Kramer, "New Music, Vocal and Instrumental," *Musical America* 26, no. 15 (August 11, 1917): 20, accessed February 28, 2015, HathiTrust.

¹⁶ Basanta Koomar Roy, *Rabindranath Tagore, The Man and His Poetry* (New York: Dodd, Mead & Co., 1915), 55.

¹⁷ "Oscar Seagle Scores Success In Last Concert," *Chattanooga News*, May 4, 1918, accessed April 27, 2020, Ancestry Historical Newspaper Archive Online.

¹⁸ Carolyn Olney, "Larson Recital Offers Variety In Style—Humor," *Newark Advocate* (Newark, Ohio), October 16, 1947, accessed December 17, 2021, Ancestry Historical Newspaper Archive Online.

Hageman's songs reinforce the need for a Hageman song anthology which could introduce a wealth of alternative repertoire to a new generation of performers and audiences.

“Do Not Go, My Love”

The narrator here confesses the fear of losing a beloved and describes the fragility of a romantic relationship. As a composer whose compositional voice is well-rooted in Post-Romanticism, Hageman would musically refer to, or sometimes borrow directly from, earlier composers. When “Do Not Go, My Love” was first published in 1917, *Musical America* suggested that the song has a “rich and finely sustained melodic flow, quasi-Tchaikowskyan [sic] in feeling.”¹⁹ Pianist Roger Vignoles expanded on this idea in an interview during the Richard Hageman Society's centenary celebrations of “Do Not Go, My Love” in 2017. He too considers this song to be “much like a Tchaikovsky song. I could very well imagine the whole thing in Russian.”²⁰ And indeed, when one considers Tchaikovsky's “Нет, только тот, кто знал” (“Net, tol'ko tot, kto znal,” op. 6 no. 6), popularly known in English as “None But the Lonely Heart,” various parallels become clear.

Richard D. Sylvester writes that “The song gets its staying power from a beautiful melody which has a recurring, endless quality.”²¹ Although he refers to Tchaikovsky's “None But the Lonely Heart,” the same sentiment holds true for Hageman's “Do Not Go, My Love.” Conversely, Warner Anderson describing Hageman's song as a “song of dramatic power; mystic and beautiful,” is equally applicable to Tchaikovsky's song.²² The most obvious similarity between the two songs is that they both are underpinned by a syncopated chordal accompaniment in the piano. The opening melodies share several similarities: they have overarching shapes that are alike, while the dotted rhythms in their second bars and the ascending gestures in their third suggest Hageman's allusion to Tchaikovsky's opening theme.

The image shows a musical score for Tchaikovsky's "None But the Lonely Heart" (Op. 6 no. 6), bars 9-16. The score is in 4/4 time and features a voice part and a piano accompaniment. The piano part has a syncopated chordal accompaniment. The voice part has lyrics in Russian. The score is divided into two systems, each with four measures. The first system is marked "p espr." and the second system is marked "piu f".

Example 2a: Tchaikovsky, “None But the Lonely Heart,” Op. 6 no. 6, bars 9-16.

¹⁹ Arthur Walter Kramer, “New Music, Vocal and Instrumental,” *Musical America* 26, no. 15 (August 11, 1917): 20, accessed February 28, 2015, HathiTrust.

²⁰ Roger Vignoles, interview with Nico de Villiers, London, UK, April 10, 2017, Richard Hageman Society.

²¹ Richard D. Sylvester, *Tchaikovsky's Complete Songs* (Bloomington: Indiana University Press, 2002), 26.

²² “Do Not Go, My Love,” Maggie Teyte, conducted by Donald Voorhees, *Bell Telephone Hour*, aired September 17, 1945, on NPR, accessed December 6, 2016, YouTube.

Example 2b: Hageman "Do Not Go, My love," bars 1-9, G. Schirmer, 1917.

Both Tchaikovsky and Hageman approach tonality within these songs with some ambiguity. Tchaikovsky's song is in a major mode but the frequent use of the flattened sixth in the melody and dissonant supporting harmonies often obscure this tonality. In "Do Not Go, My Love," while clearly in a minor mode from the outset, Hageman shifts the harmonies chromatically up and down at various points, creating a vague sense of tonality and harmonic direction.

While there are various similarities to be drawn between these two songs, there are differences too, some more obvious than others. Tchaikovsky uses an extended introduction that seemingly depicts the anguish the singer describes when they repeat the introductory melody. Meanwhile, Hageman writes only two brief chords as an introduction for "Do Not Go, My Love," establishing the song's "dramatic power" as mentioned by Anderson.²³ Although the general arch of Hageman's opening melody resembles that of Tchaikovsky's, in "None But the Lonely Heart" Tchaikovsky seems to be more restrained in the melodic writing, arguably conveying the sense of isolation as suggested in the text. On the other hand, Hageman's recurring ascending lines up and over the staff seem to fervently portray the narrator's desperate reaching out to the beloved.

Finally, the dramatic piano interlude in "Do Not Go, My Love" (see Example 3a, bars 21-23) echoes a similar albeit extended ascending octave arch in the piano in the latter part of

²³ "Do Not Go, My Love," Maggie Teyte, conducted by Donald Voorhees, *Bell Telephone Hour*, aired September 17, 1945, on NPR, accessed December 6, 2016, YouTube.

Tchaikovsky's song (see *Example 3b*, bars 38-43). The grandiose moment in Tchaikovsky's song is followed by what David Jackson describes as a "masterstroke...[because] after the climactic pause the voice sings a new counter-melody while the piano reiterates the opening theme," leading to the song's close.²⁴ Hageman places this dramatic musical gesture much earlier in his song. While suggesting the influence of Tchaikovsky's interlude, Hageman's contracted interlude creates a more desperate narrative, which, at its climax, unfolds into a new episode of continued, if suppressed, drama.

²⁴ David M. Jackson, "Tchaikovsky: Ten songs" in *Song on Record 2*, ed. Alan Blyth (Cambridge: Cambridge University Press, 1988), 162.

Example 3a: Hageman, "Do Not Go, My Love," bars 21-23, G. Schirmer, 1917.

Example 3b: Tchaikovsky, "None But the Lonely Heart," op. 6 no. 6, bars 38-43.

Whether these songs' similarities are coincidental or whether Hageman deliberately chose Tchaikovsky's "None But the Lonely Heart" as a road map for his song, is unclear. Be that as it may, Tchaikovsky's influence, deliberate or subconscious, is certain. While "Do Not Go, My Love" and "None But the Lonely Heart" are similar in length, Tchaikovsky develops his musical ideas extensively, rendering the vocal line to be more involved. In contrast, Hageman is more economical with his musical ideas although creating a similarly memorable narrative. His innate ability to write concisely would later be his calling card in Hollywood while scoring films in the late 1930s and 1940s. There Hageman had to be flexible and, seemingly without any effort, respond musically to subtleties on screen—a practice Bertolt Brecht referred to as "delivering the goods."²⁵

²⁵ Anthony Heilbut, *Exiled in Paradise: German Refugee Artists and Intellectuals in America from the 1930s to the Present* (New York: Viking, 1983), viii.

“At the Well”

The infatuated narrator from “May Night” and the “somebody who stands behind the trees” in “At the Well” are the same person. The two sisters know that the lad is hiding, and they enjoy his attention while their whisperings and laughter confuse him. When Amparito Farrar, “the toast of the A. E. F.” (American Expeditionary Forces) and the song’s dedicatee, premiered “At the Well” with Hageman at the piano in 1919, the song enjoyed instantaneous popularity.²⁶ In *Musical America*, Kramer applauded the song’s “melodic fluency” and infectious charm “which dances its way merrily to its conclusion” regardless of its “taxing” voice part.²⁷ *Musical Courier* explained that the vocal line was demanding because “the singing intervals are easy enough to sing, but not easy in combination with the difficult piano part.”²⁸ Kramer considered the piano part to be “one of those fascinating ones, which Mr Hageman knows so well how to write.”²⁹ According to Andrés de Seguro, a soloist at the Metropolitan Opera and vocal coach to several of Hollywood’s singing film stars, even Tagore himself praised Hageman’s “At the Well,” stating that Hageman had given Tagore’s poem “the best musical setting he had ever heard.”³⁰ Indeed, “At the Well” is one of Hageman’s best songs. It exhibits the subtlety of his art, and many of the compositional techniques exposed in this song would filter through every other genre in which Hageman composed.

In addition to superb melodic writing and a fine complementary piano part, the effective use of meter is at the center of this song’s success. Just over a third of the song is in an irregular 5/8 time, affording Hageman the luxury of subtly shifting the stress in the bar according to the inflexion of the language. For instance, at the line “They must be aware of somebody who stands behind the trees” in bars 13-15, the established 3+2 eighth-note division is inverted to a 2+3 division from the word “somebody” until the end of the line (see *Example 4a*). This adjustment is compositional sleight of hand on Hageman’s part. Not only does it accommodate and reinforce the natural inflection of the text, but it also creates a slight swooning effect, briefly rendering the mood to seem intoxicated. Hageman’s sensitive adjustment to meter in this moment suggests the unspoken infatuation of that “somebody” who is observing the sisters. By avoiding obvious tone painting and using a subtle shift in meter instead, Hageman musically responds to the suggestion of the observer’s emotions which are not explicitly stated in the text. A less skilled composer might have chosen a more obvious musical translation through perhaps a generic impressionistic flourish, or they might have ignored this moment altogether. It is likely that these kinds of moments prompted Kramer to rate Hageman’s Tagore settings above Carpenter’s, since Hageman avoids the obvious choice of using “music of whole-tone build” to evoke the exotic and instead follows a more subtle route.³¹ It is interesting to note that, while Hageman did not necessarily rely on impressionism to highlight Tagore’s non-Western heritage here, later in his career he would liberally incorporate impressionist gestures to depict exoticism, the ethereal, and otherness.

²⁶ May Stanley, “‘Singing with the A.E.F.,’ Described by Amparito Farrar,” *Musical America*, 19, no. 8 (1918): 5-6, accessed February 5, 2021, HathiTrust Digital Library.

²⁷ Arthur Walter Kramer, “New Music, Vocal and Instrumental,” *Musical America* 31, no. 10 (January 3, 1920): 28, accessed December 27, 2021, HathiTrust.

²⁸ “‘At the Well,’ Song by Richard Hageman,” *Musical Courier* 80 no. 18 (April 29, 1920): 54, accessed March 1, 2015, HathiTrust.

²⁹ Arthur Walter Kramer, *Ibid.*

³⁰ Andrés de Seguro, “Notes,” *Deanna Durbin’s Favorite Songs and Arias* (New York: G. Schirmer, 1939), iv.

³¹ Arthur Walter Kramer, “New Music, Vocal and Instrumental,” *Musical America* 26, no. 15 (August 11, 1917): 20, accessed February 28, 2015, HathiTrust.

The majority of “At the Well” is in a lulling 6/8 meter, and these sections focus on the two sisters and their activities. In one section, Hageman subtly brings out the contrast between the two sisters going about their tasks and the besotted onlooker, hardly able to contain his excitement. At bars 44-45 the vocal line is in triple meter, creating syncopating cross-rhythms against the duple time of the piano (see *Example 4b*). The singer exuberantly exclaims “that somebody’s heart is beating.” This line includes an upward leap of a major sixth, the biggest in the vocal line in the song, on “heart,” depicting the boy’s uncontrollable excitement. At the same time, the piano echoes the opening motif of the vocal line from the beginning of the song, subtly suggesting the continuous activity of the sisters. This layering of musical material allows Hageman to convey multiple narrative streams, a technique which can easily be traced back to his experience as an operatic conductor where characters often voice their own, often contradictory, thoughts simultaneously.

Example 4a: Hageman, “At the Well,” bars 11-15, G. Schirmer, 1919.

Example 4b: Hageman, “At the Well,” bars 42-46, G. Schirmer, 1919.

Although he does not often revert to tone painting in this song, Hageman does not avoid tone painting altogether. Moments where he employs it in “At the Well” tend to appear at the mention of water. Towards the end of the repeating lines “when they go to fetch water,” a trickling thirty-second-note flourish rushes down the piano treble (see *Example 4c*). A similar flourish that extends over two bars occurs at the end of the song. A particularly beautiful example that verges on musical onomatopoeia occurs in bars 39-40. The repeating gurgling triplet motif in the treble over the descending parallel thirds in the piano bass at “and water spills when they reach this spot” clearly portrays the water spilling from the sisters’ lurching pitchers (see *Example 4d*).

19

Voice

(wa) - ter.

Piano

pp

Example 4c: Hageman, “At the Well,” bar 19, G. Schirmer, 1919.

40

Voice

wa - ter spills when they reach this

Piano

Example 4d: Hageman, “At the Well,” bars 39-40, G. Schirmer, 1919.

Hageman was wont to preempt dramatic moments throughout his oeuvre, whether he was writing for the concert hall, the operatic stage, or the silver screen. In “At the Well,” he preempts the image of spilling water by musically suggesting the unsteady pitchers in the way he writes for the piano at bars 33-35 (see *Example 4e*). The bubbling trills unsettle the preceding dance-like rhythm, rushing up in parallel chromatic sixths before the momentum is awkwardly halted in fits and starts with dotted rhythms. The musical activity of these three short staggered musical ideas increases the suspense before the singer exclaims, “Their pitchers lurch suddenly.”

Example 4e: Hageman, "At the Well," bars 31-36, G. Schirmer, 1919.

Conclusion

As the first non-Western laureate of the Nobel Prize for literature, Tagore was catapulted onto the international stage. As a result, the West not only gained access to the works of a poet who until then was unknown beyond the parameters of India, but also several composers found inspiration which resulted in a wealth of songs across the world. Hageman's three early settings of poems from Tagore's *The Gardener* are some of the earliest settings of these texts in the West.

Many of Hageman's songs are striking for their vivid atmosphere and musical immediacy as a response to their texts. While "Do Not Go, My Love" might be Hageman's most famous song, all three Tagore settings discussed here include musical gestures that comprise part of the musical lexicon that Hageman would refine over his career. For instance, the way he juxtaposes busy writing with static timelessness in the piano to pair excitement with confusion in "May Night" is a gesture recurring throughout his songs, especially to highlight moments of character contemplation. Hageman's knack for balancing subtlety with broad gestures to create an effective and poignant mood stems from his reference to other composers. This is the case in "Do Not Go, My Love," where the allusion to Tchaikovsky results in an evocative narrative. Finally, striking tone painting and meter changes in "At the Well" highlights Hageman's sensitive response to subtleties in the text which often remain unspoken.

Over time, Hageman would expand and master his compositional glossary from which to swiftly conjure particular images or emotions in response to the dramatic scenario. These and similar musical gestures eventually crop up in works from other genres such as his opera *Caponsacchi* (1931), his oratorio *The Crucible* (1943), and a number of his film scores such as *Angel and the Bad Man* (1947), and *She Wore A Yellow Ribbon* (1949).



British-South African pianist **Nico de Villiers** is in demand as collaborative pianist, vocal coach, and author. He is a vocal coach and pianist on the vocal faculty of the Guildhall School of Music and Drama in London, United Kingdom. He holds degrees from the Royal Scottish Academy of Music and Drama, the University of Michigan, and the Guildhall School of Music and Drama.

Recent recital appearances include the Royal Festival Hall, Southbank Centre in London, the Salzburg Mozarteum, and the Bonn Kammermusiksaal. Nico has led masterclasses with singers and collaborative pianists across the UK, the United States, Sweden, and South Africa.

He has published articles on art song and opera in *Classical Singer*, *Opera*, and *Pianist Magazine*. He co-authored the critical biography *Richard Hageman: from Holland to Hollywood* with Kathryn Kalinak and Asing Walthaus for Peter Lang Publications. He is currently preparing a monograph on Richard Hageman's vocal music for the same publisher.

www.nicodevilliers.com