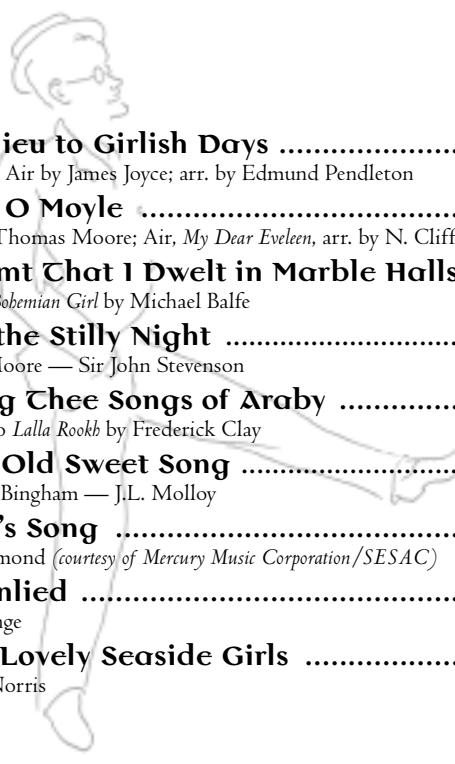


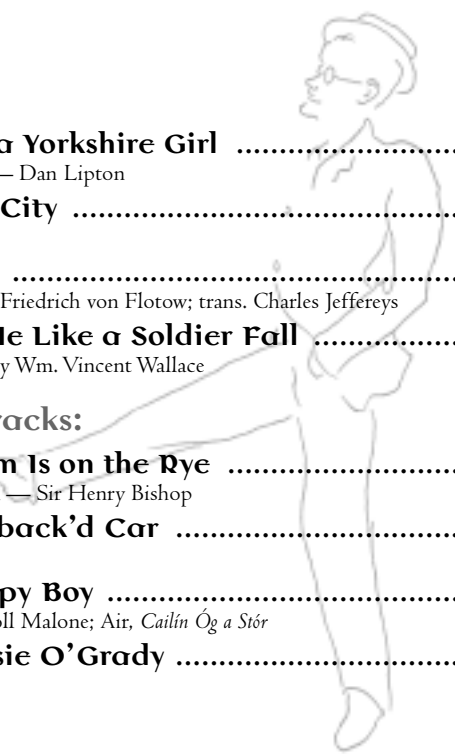


**MUSIC
FROM THE
WORKS OF
JAMES JOYCE**

**Kevin McDermott,
Tenor**

**Ralph Richey,
Pianist**

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- 1 ♦ **Bid Adieu to Girlish Days** (3:39)
Words and Air by James Joyce; arr. by Edmund Pendleton
 - 2 ♦ **Silent, O Moyle** (3:03)
Words by Thomas Moore; Air, *My Dear Eveleen*, arr. by N. Clifford Page
 - 3 ♦ **I Dreamt That I Dwelt in Marble Halls** (3:30)
From *The Bohemian Girl* by Michael Balfe
 - 4 ♦ **Oft in the Stilly Night** (4:06)
Thomas Moore — Sir John Stevenson
 - 5 ♦ **I'll Sing Thee Songs of Araby** (4:01)
Prologue to *Lalla Rookh* by Frederick Clay
 - 6 ♦ **Love's Old Sweet Song** (4:30)
G. Clifton Bingham — J.L. Molloy
 - 7 ♦ **Brigid's Song** (1:21)
David Diamond (*courtesy of Mercury Music Corporation/SESAC*)
 - 8 ♦ **Blumenlied** (4:19)
Gustav Lange
 - 9 ♦ **Those Lovely Seaside Girls** (3:35)
Harry B. Norris

- 
- 10 ♦ **My Girl's a Yorkshire Girl** (3:52)
C.W. Murphy — Dan Lipton
- 11 ♦ **The Holy City** (5:42)
Stephen Adams
- 12 ♦ **M'appari** (3:23)
From *Martha* by Friedrich von Flotow; trans. Charles Jeffereys
- 13 ♦ **Yes! Let Me Like a Soldier Fall** (2:49)
From *Maritana* by Wm. Vincent Wallace

Bonus Tracks:

- 14 ♦ **The Bloom Is on the Rye** (2:50)
Edward Fitzball — Sir Henry Bishop
- 15 ♦ **The Low-back'd Car** (3:38)
Samuel Lover
- 16 ♦ **The Croppy Boy** (5:59)
Words by Carroll Malone; Air, *Cailín Óg a Stór*
- 16 ♦ **Sweet Rosie O'Grady** (2:22)
Maude Nugent

MUSIC ♦ IN ♦ THE ♦ WORKS ♦ OF JAMES ♦ JOYCE

THE close relationship between James Joyce and music has long been known by his biographers and critics. Joyce, like his father, was an excellent singer and pianist with an encyclopedic knowledge of music which rivaled his knowledge of literature. He was acquainted with music of all sorts, from grand opera to bawdy street ballads, and interspersed allusions to these works throughout the course of his fiction. The selections on this recording are among the most familiar in the Joyce canon.

1 ♦ Bid Adieu to Girlish Days

This song appears as POEM XI in a suite of lyrical poems Joyce entitled *Chamber Music*. Many of the poems were set to music and are familiar on the concert stage. POEM XI reflects Joyce's propensity in the suite to Elizabethan language, particularly in the use of the "thees" and "thous" of the King James Bible tradition. This is the only poem generally thought to have been set to music by Joyce himself.

2 ♦ Silent, O Moyle

This song appears in "Two Gallants," a short story in Joyce's *Dubliners*, and also in *Ulysses*. In the short story, this Thomas Moore melody is played on the harp by a street musician who attempts to coax money

out of passersby, appealing to their Irish sentiments. The musician's harp, with its semi-nude female figure carved on the front, is clearly the symbol of a degraded Ireland. As the musician idly plucks the melody of the song, which expresses the wish that Erin, still sleeping in darkness, be warmed with the day star of peace and love, the image is one of Ireland betrayed and prostituted. The *Ulysses* allusion is made by Stephen Dedalus, who compares "Lir's loneliest daughter" with Cordelia, the daughter of Shakespeare's King Lear. Both are exiles, with the Irish Lir's daughter Fionnuala doomed to wander in the form of a swan over certain lakes and rivers in Ireland, until the coming of Christianity and the sounding of the first Mass bell was to signal her release.

3 ♦ I Dreamt That I Dwelt in Marble Halls

This is Maria's song to her brother and his family in the *Dubliners* story "Clay." Maria, a spinster, touches her brother Joe with her rendition, in which, as Joyce is careful to point out, she leaves out the second stanza. That stanza involves suitors and a bridegroom. Whether Maria's omission is inadvertent, or is done consciously merely to save herself embarrassment, we can only conjecture. The song does serve to link the elderly spinster with the young Eveline from the story of the same name: Eveline is about to cast away a prospective marriage with Frank in favor of a life of single drudgery in Dublin. Frank does take Eveline to an operetta, Balfe's *Bohemian Girl*, from which Maria's song is taken. (This is one of the many ways that Joyce links the stories in *Dubliners*.)

4 ♦ Oft in the Stilly Night

This appears in *A Portrait of the Artist As a Young Man*. It is sung by Stephen's poverty-stricken family as they sit in the dark awaiting their meager supper. This beautiful Thomas Moore song of memories of childhood and departed friends makes the persona feel like "one who treads alone/Some banquet hall deserted/Whose lights are fled." Stephen, in attempting to dissociate himself from his family and home, is deeply stirred by the song and the unhappy condition of his brothers and sisters, and for the moment is sorely tempted to remain in Ireland rather than flee to the Continent to pursue his art.

5 ♦ I'll Sing Thee Songs of Araby

This piece may very well have been the inspiration for Joyce's short story "Araby," which is part of *Dubliners*. Indeed, the story does refer to an actual fair which took place in Dublin in May 1894, but Joyce did know and utilize the song of the same name in *Finnegans Wake*, and its lyrics completely fit the courtly love motif upon which the short story is based. At the end of the story the adolescent protagonist finds himself in a darkened hall with all his dreams of Araby and Eastern enchantment dashed.

6 ♦ Love's Old Sweet Song

This is one of the most frequently referred to and significant musical allusions throughout *Ulysses*. Molly Bloom will be singing this song on

her concert tour with Blazes Boylan and, indeed, the afternoon liaison between her and Blazes is ostensibly for the purpose of rehearsing the music for that concert, including this song. Bloom learns that the song will be included in the concert tour early in the morning, and it serves throughout his day and the novel *Ulysses* both as a leitmotif of Molly's adultery and as the theme song of her potential reconciliation with Bloom.

7 ♦ **Brigid's Song** (or, *Dingdong! The Castle Bell!*)

This piece appears in *A Portrait of the Artist As a Young Man*, where a very young Stephen Dedalus quotes it verbatim, thinking in his sick bed how sweet and sad the words are and how sentimental his own funeral is likely to be. It is one of the first indications of Stephen's preoccupation with sounds and words.

8 ♦ **Blumenlied**

This a song Bloom buys for his daughter Milly when she is taking piano lessons. Known in English as *The Flower Song*, it is tied to Bloom's pen name, Henry Flower, which he uses in his clandestine correspondence with Martha Clifford. It is one of a number of flower references throughout *Ulysses*.

9 ♦ **Those Lovely Seaside Girls**

This cheerful ditty is perhaps the most frequently mentioned song in *Ulysses*. Milly's morning letter to Bloom erroneously refers to the song

as having been written by Blazes Boylan, and Bloom associates the song with Boylan throughout much of the rest of the book. It becomes the motif of the universal temptress figures leading all men to their eventual destruction. Most of the subsequent references to the song in *Ulysses* are made by Bloom, who of course is never far from female temptation.

10 ♦ My Girl's a Yorkshire Girl

This song is first associated (in the “Wandering Rocks” episode of *Ulysses*) with Blazes Boylan, who steps to the catchy refrain as he marches down the street.

We hear the song later played on the pianola in Bella Cohen's brothel during the “Circe” episode, where it is linked with Privates Carr and Compton, two British soldiers who eventually get into an altercation with an inebriated Stephen Dedalus.

The song features two young men discussing their girls; in the course of the conversation they find out that the respective girls share similar characteristics. Inevitably it turns out they are both talking of the same girl; and to make matters worse, the lads—who have decided to pay her a visit—are greeted at the door by her husband, who chases them off with his own rendition of the chorus of the song. Obviously the song furthers the Odyssean theme of a universal temptress, suitors, and a husband who reclaims his right to her. In this way it is a direct parallel to the main dilemma of *Ulysses*.

11 ♦ The Holy City

This song is first alluded to in *Stephen Hero*, where Father Moran advises Stephen to learn the song.

It assumes major significance, however, in the “Circe” chapter of *Ulysses*, where Bloom fantasizes about becoming the leader of a new celestial golden city, the “new Bloomusalem.” As Bella Cohen’s gramophone blares out the song, Bloom’s great edifice is erected and we get a comic parody look at what the new city of Dublin would be like under Bloom as an all-supreme ruler.

12 ♦ M’appari (or, Martha)

This is the title song from the Flotow opera *Martha*. In the “Sirens” episode of *Ulysses*, Bloom hears the song sung by Simon Dedalus in the Ormond Bar just as Bloom is at the low point of his day, the hour of Molly’s assignation with Boylan.

Bloom is in the process of writing a letter to Martha Clifford and, as Simon sings the words, each line is compared to an event in Bloom and Molly’s history through Bloom’s stream of conscious thought. Bloom then notes the coincidence between the song title and the name of his pen pal, Martha Clifford, which effectively means that all of Bloom’s love life is somehow tied up with the words and music sung by his curious counterpart in fatherhood, Simon Dedalus.

(The words on this recording are the words of Charles Jeffereys’ English version, which Simon sings in *Ulysses*.)

13 ♦ Yes! Let Me Like a Soldier Fall

This piece is referred to in “The Dead,” the last story of *Dubliners*, whose Mr. Browne introduces the subject of an Italian tenor of bygone years who had once sung five encores to this song, “introducing a high C every time.” It is part of a continuing pattern of references to past events and deceased people throughout the story, especially to singers of long ago who (in the opinion of the company) far surpassed the vocalists contemporary to the time of the story. The introduction of the high C would probably have come at the end of Don Caesar’s aria via a gratuitous alteration of the music to please the audience through a transposing of the last two notes of the song up an octave, since the original score calls only for a middle C. Nevertheless, the song is a part of the death metaphor which runs throughout the story.

—Zack Bowen

Bonus Tracks

14 ♦ The Bloom Is on the Rye

One aspect of Joyce’s application of musical form to *Ulysses* is his use of repeated phrases to indicate particular characters or plot issues, a technique borrowed from the operas of Richard Wagner. This song serves as the musical signature or *leitmotiv* for Leopold Bloom throughout the “Sirens” episode, the most musical chapter of the novel.

15 ♦ The Low-back'd Car

Written and performed by Samuel Lover in his mid-19th-century one-man show, *Irish Evenings*, this song was old and beloved by Joyce's day. The principal appearance in *Ulysses* occurs right at the end of the "Eumæus" chapter. The song's mixture of high language with low subject matter (and the arch, blink-and-you'll-miss-it double entendre of *poll/pole*) no doubt recommended it to Joyce as an apt recessional for the evening's festivities.

16 ♦ The Croppy Boy

One of the major musical themes running through *Ulysses*, this song gathers many large issues—Ireland's tortured political history, Roman Catholicism, divided loyalty, betrayal, and Christ-like self-sacrifice—into one bundle, ripe for Joyce's elaboration. The song dates to the rebellion of 1798; like their hoped-for French allies, the most ardent Irish revolutionaries wore their hair short (i.e., cropped) in emulation of the virtuous republican Romans. Stephen Dedalus shares a similarity with the song's protagonist by failing to pray for his mother, even on her deathbed: this thought will come back to haunt him, literally, at the climax of the "Circe" chapter.

17 ♦ Sweet Rosie O'Grady

At the very end of *A Portrait of the Artist As a Young Man*, Cranly uses this rollicking Irish-American music hall song, the great success of 1896,

to probe Stephen's overly intellectual, symbolic approach to reality. Is he even capable of love? True to form, Stephen somehow manages to connect a very real servant singing while sharpening knives with a completely abstract "figure of woman as she appears in the liturgy of the church." When push comes to shove, however, he shows he does have a practical side: —*There's real poetry for you. . . There's real love. He glanced sideways at Stephen with a strange smile and said: —Do you consider that poetry? Or do you know what the words mean?* —*I want to see Rosie first, said Stephen.*

—Kevin Mc Dermott

List of Page Citations to Joyce's Works

References to Joyce's works are from the following editions:

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Dubliners, New York: Viking Press, 1970

A Portrait of the Artist As a Young Man, New York: Viking Press, 1957

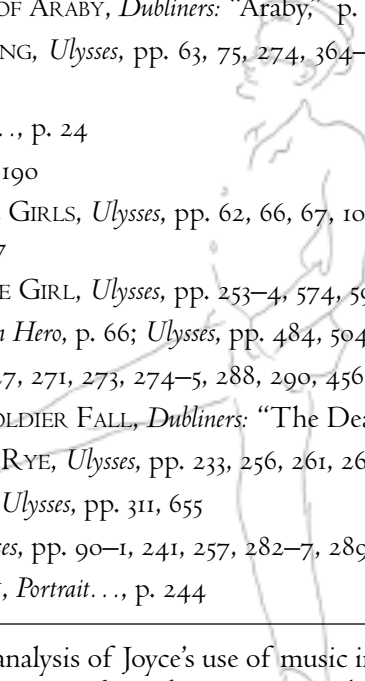
Stephen Hero, New York: Viking Press, 1957

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I DREAMT THAT I DWELT IN MARBLE HALLS, *Dubliners*: "Clay," p. 106



OFT IN THE STILLY NIGHT, *Portrait* . . . , p. 163
I'LL SING THEE SONGS OF ARABY, *Dubliners*: "Araby," p. 29
LOVE'S OLD SWEET SONG, *Ulysses*, pp. 63, 75, 274, 364–5, 445, 491, 518,
706, 736, 754, 763
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285, 371, 414, 542, 577
MY GIRL'S A YORKSHIRE GIRL, *Ulysses*, pp. 253–4, 574, 598
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YES! LET ME LIKE A SOLDIER FALL, *Dubliners*: "The Dead," p. 199
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THE LOW-BACK'D CAR, *Ulysses*, pp. 311, 655
THE CROPPY BOY, *Ulysses*, pp. 90–1, 241, 257, 282–7, 289–90, 593–4
SWEET ROSIE O'GRADY, *Portrait* . . . , p. 244

A much more detailed analysis of Joyce's use of music in his works will be found in *Musical Allusions in the Works of James Joyce*, by Prof. Zack R. Bowen, State University of New York Press, 1974, ISBN 0-87395-248-0, SUNY Press, State University Plaza, Albany New York 12246.



KEVIN McDERMOTT, tenor, received his vocal training from his father, Raymond McDermott, a noted voice teacher in New York City. His earliest musical memories are of John McCormack, whose art, philosophy, and repertoire have remained an important influence in his own career, which he has devoted to championing the forgotten art of the song recital. He is internationally known for his concerts of music from the works of James Joyce. He is a winner of the American Musicological Society's Noab Greenberg Award for Excellence in the Performance of Historical Music for his work as vocal soloist with D.C. Hall's New Concert & Quadrille Band, a group devoted to music in mid-19th-century America.



RALPH RICHEY, pianist, is a native of Kentucky and studied at the New England Conservatory in Boston. Through countless concerts, radio, and television appearances and recordings, both here and in Europe, Mr. Richey has built an international career as soloist and accompanist. Since 1982 he has been living in Europe, where he is also active as an opera conductor, composer, and author of stage plays. His most recently performed works were a political musical based on the fairy tale *Sleeping Beauty* and a play based on the life of the composer Franz Schubert. Mr. Richey is currently a member of the faculty of the Music Theater Department of the Folkwang Musik-hochschule in Essen, Germany.

Dedicated with much love to Bill and Pat Black, without whom this would not have been possible.

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FRONT COVER OF BOOKLET: James Joyce, taken by C.F. Curran in the summer of 1904—during the “time” of *Ulysses*. (*Beinecke Rare Book and Manuscript Library, Yale University*)

BACK COVER OF CASE: James Joyce, photographed in the doorway of Sylvia Beach’s bookshop, Paris, 1920—during the writing of *Ulysses*. (*Poetry/Rare Books Collection, University Libraries, State University of New York at Buffalo*)

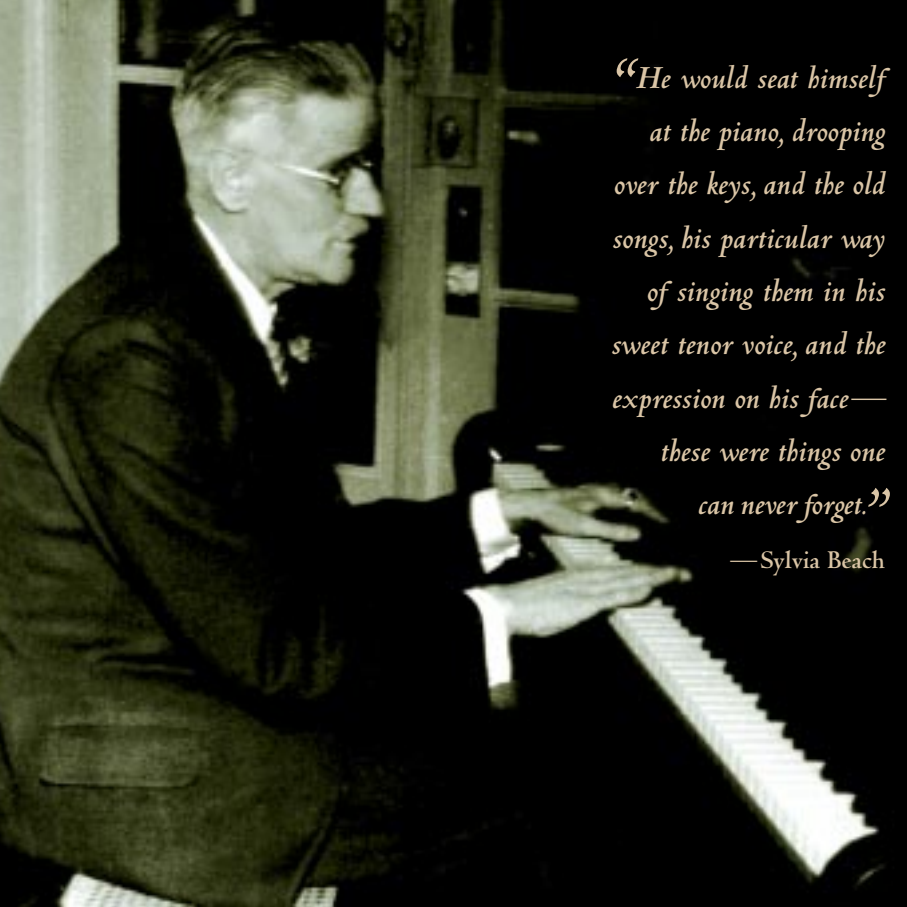
INTERIOR OF CASE: Joyce in Trieste, 1915, taken by Ottocaro Weiss. (*Poetry/Rare Books Collection, University Libraries, State University of New York at Buffalo*)

BACKGROUND DRAWING: “Joyce at Midnight,” c. 1919 (?), by Desmond Harmsworth. (© Margaret Harmsworth/Harry Ransom Humanities Center, University of Texas at Austin)

BACK COVER OF BOOKLET: Joyce in Paris, 1938, taken by photographer Gisèle Freund.

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*“He would seat himself
at the piano, drooping
over the keys, and the old
songs, his particular way
of singing them in his
sweet tenor voice, and the
expression on his face—
these were things one
can never forget.”*

—Sylvia Beach