

THE SONGS OF HUBBARD MILLER:
A COMPOSER FOR THE PACIFIC NORTHWEST

by

CONSTANCE HAAS

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Abstract

THE SONGS OF HUBBARD MILLER:

A COMPOSER FOR THE PACIFIC NORTHWEST

by Constance Haas

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Music

This dissertation is divided into two parts. PART I is a study of the songs for voice and piano composed by Hubbard Miller. PART II is a documentation of the two recitals presented in partial fulfillment of DMA degree requirements at the University of Washington.

Hubbard Miller composed two groups of songs, The Rubiyat Songs and The Hobbit Songs, a solo cantata, Stabat Mater, and 14 solo songs for voice and piano. His vocal works were written at various times between 1963 and 1982, and represent a variety of styles and levels of difficulty. The poetry, most of which was written by the composer, reflects attitudes and values which grew out of his close affinity to the natural surroundings of the Pacific Northwest where he lived most of his life and received his musical education.

This documentation begins with a biographical sketch of Hubbard Miller, with data of his life and professional accomplishments. A discussion of the songs follows which

includes each poem written by the composer as well an
analysis of the music. A catalogue of the complete works of
Hubbard Miller is also provided.

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PART I

CHAPTER I

BIOGRAPHY OF HUBBARD MILLER

INTRODUCTION

In a memorial article published about Hubbard Miller by the Seattle Post-Intelligencer on February 4, 1983, Mary Levine is quoted as saying "If there is such a thing, Hub was a blessed soul. He was complex and simple. He loved the rain, animals, children. If anyone captured the spirit of the Northwest in music, he did. Seattle didn't really give him his due". Hubbard Miller aroused strong feelings in people. He was a fascinating and complex person. He dressed in jeans and cowboy boots and wore a long ponytail and could discuss the great works of literature and philosophy with deep understanding. He knew the names of the constellations in the sky and myriad details of plant and animal life. He was genuine and sensitive. He was also stubborn and intensely private. He constantly varied his own compositions in performance, being capable of virtuosic improvisation, but singers who worked with him knew that his ideas about how he wanted a piece to be performed were definite and final. He was an individual who called people from all walks of life and occupation "friends", but he

didn't completely fit anywhere, except perhaps in the wilderness, to which he returned often.

His music reflects the person he was. That person was developed and shaped by his unique upbringing.

CHILDHOOD AND YOUTH: 1934-1952

George Hubbard Miller was born into a prosperous Portland, Oregon family on January 24, 1934. 1. Hubbard Miller's great-grandfather had started Miller's clothing stores, which, by the time Hubbard Miller's father, Earle Miller, was an adult had grown into a seventeen store chain which was later sold to Allied Stores to become The Bon Marche. Earle Miller was sent to New York City by his father to work as a buyer for Macy's and to learn the retail business. In 1933 he returned to the family home in Portland, became Vice-President of the family business and married Marion Hubbard, a beautiful and charming woman he had met at the University of Oregon.

Marion Miller came from pioneer stock. Her great-grandparents had come across the plains in a covered wagon,

1. The biographical information comes primarily from an interview with Jolly and Dorothy Miller, Hubbard Miller's brother and sister-in-law, and existing resumes and biographies written for programs and publicity releases. Interviews with Don Collins, Barbara Coffin, Gordon Grant and Carol Webber were used to fill in information about specific time periods and performances.

and her grand-parents were among the first white people to be born in the State of Washington. Her father, Lee R. Hubbard, was a lumberman, eventually becoming the President of Portland Lumber Mills.

The pioneer spirit, characterized by great zest and creativity, and also a certain independence of thought and action, was still alive in them. The couple was popular and led an active social life as part of a large network of family and friends.

It was obvious at an early age that Hubbard Miller was precocious. By the age of five he was expressing an interest in music and wanted to play instruments. The family decided to put him in an Episcopal school, St. Paul's, to cultivate both his active intellect and his musical talent. There he became the soprano soloist in the boy's choir. His exceptional ear was immediately apparent. He was able to sing all the parts in the choir. Seeing his aptitude, the teachers gave him permission to play the church organ after school and he was soon also playing all the choir parts by ear. As early as seven and eight years of age he was composing small pieces. None of these compositions are still in existence, although the trunk of music left after Hubbard Miller's death contained several undated, child-like compositions. The family owned a piano, which Hubbard Miller was soon playing almost non-stop.

Although no one in the immediate Miller family was a musician, music was an important part of family life, and the family tried their best to cultivate this early talent.

In 1940 Hubbard's younger brother Jolly, was born. By this time, despite the success and the ease of their life Earle Miller had decided to leave the family business and "do something different". He and his friend Dick Rolafson ^{Rawlinson} had dreamed about ranching and in 1942 they bought land in the Snake River country of Northeastern Oregon, called it the Double Key Ranch and trucked three prefabricated houses onto it over impossible roads to create a home for their families. The land was isolated, located 400 miles east of Portland, the nearest large city, and six miles on often impassable roads from the nearest town of any kind, Joseph ^(10 miles) ~~Enterprise~~. The ranch itself was paradise, located in an area of tremendous natural beauty, and rich in creeks and water for livestock and settlers.

Earle and Marion Miller moved to the ranch in 1942 with their children; Hubbard, the oldest, and Jolyon, born in 1940. A third son, Lee, would be born in 1943. The lessons which young Hubbard Miller would learn from this move were profound and would shape his musical, personal and philosophical development. The willingness to leave the security of an established life to follow an individual vision and start over was built into the fabric of Hubbard

Miller's family. Self-sufficiency and individuality were valued.

Life on the ranch was hard but beautiful in its simplicity.

"When I had my eleventh Christmas the calendars all said 1945; but on the ranch where we lived in the Snake River country of Eastern Oregon it might as well have been 1845. For the technology, the traditions, and the tempo by which we lived were still wholly governed by natural cycles; the day began at dawn and ended at dark whenever that might be, and temperature was more important than taxes. The moon was our memo from management, measuring the progress of our planting, bewitching our beasts, lighting the way up the lane at night or, keeping us in the dark. And the great slow swing of the seasons formed a skeleton upon which we hung our reason for living; the longest cycle we could feel in our bones next to life itself."

2.

Living on the ranch meant that young Hubbard was cut off from the cultural opportunities found in the city. The family owned crystal sets, but at least in the early years, there were not even radios.

"I was born with an immense talent for music. There was no reason for this; no past relatives, no present influences. In the canyons of Snake River about the only music was the song of the birds, the wind in the trees, and whistling. We did have one of those little wooden gothic-arch radios which, with an antenna strung to the roof, could extract from the morning air the Inland Empire Farmer from KHQ in Spokane, and thus the current prices per pound of cattle, wheat, hay, and hogs. Their theme song was the Song of the Pioneers singing Tumbling Tumbleweeds which

2. Hubbard Miller, The Double Key, A collection of memories from my childhood presented as stories, "Peanuts, Popcorn, Brownie, Bones, Horrible.....and Jesus", (Seattle 1981), p. 1.

sounded to me then like the Hallelujah Chorus. On Sunday one could hear Jack Benny play the violin and Dennis Day would sing. And once in awhile on cold winter nights the earth was magically changed, and there drifted in and out of the ether, fragments of great symphonies from a civilization long ago and far away. During those times I was enchanted into stone before the tiny speaker." 3.

Hubbard Miller was limited to the music which could be gleaned from the crystal set and that which he could create for himself on the family's pump organ.

"They were able to get for me a Kimball reed organ, one of those highly carved, church-in-the-wildwood species well-known in early America, and I pumped my way into a future with music as my guide. 4.

Eventually, piano lessons were provided with a woman in Enterprise called Jean Jacobs. Hubbard Miller took lessons from her and practiced at home on the pump organ. In 1945, much to his delight, Hubbard Miller's grandmother brought her piano to the ranch. Jolly Miller recounts that his earliest childhood memories all include the constant sound of the piano. Hubbard Miller imitated and teased his brothers, accompanying all of the family activities at the keyboard. It is no wonder that he developed such astonishing improvisational abilities, and that he began to view music as just as eloquent a form of communication as speech.

3. Ibid., "Lessons", p. 1.

4. Ibid., p. 2.

During these years, Hubbard Miller also began the voracious reading habits which would last his lifetime. There were always piles of books available and Hubbard's love of reading kept pace with his musical development. His taste even at this young age ranged from fiction to books about science to the Bible.

"Here are some of the things he did to entertain himself. First of all there was reading - people did a lot more of that then. When he was very small his parents would read to him; things like Aesops Fables, Hans Christian Anderson, Alice in Wonderland, or around Christmas, stories from the Bible. Later when he began reading for himself there were all the Nancy Drew or Hardy Boys mysteries, and longer, harder books like The Jungle Book or his favorite, Green Grass of Wyoming. There were some books in his parents library that fascinated him and he read at them even though he could not understand them fully. One was Nostradamus, which was about predictions an ancient man had made, many of which seemed to have come true. He would read a section and then later that week things would happen just as Nostradamus had said; the Allies would invade Europe, or the President would die. But just when he thought he had it figured out, when he was certain that there would be an earthquake tomorrow, no earthquake would come, not even a thunderstorm. Then there was one book that was very very hard to understand, but was probably his favorite book of all. It was called Paleontology, and was about the bones of animals that had lived along time ago. There were many drawings in it of Dinosaurs and Tillomites and fossil shells, one of which looked very much like the fossil shell he had found while exploring at Hurricane Creek in the mountains." 5.

The written word had always been valued in the Miller family. Lee Hubbard had written stories for Marion Miller

5. Ibid., "The Veecees", p. 5.

when she was young. Later in life, after retiring as president of Portland Lumber Mills, he became a fine and prolific writer. His commitment to education was such that each of his grandchildren received \$10,000 in trust funds to insure their college education. Writing was part of the family tradition, and all of the children wrote stories. Hubbard Miller always had a gift for this form of creative expression, which was fed by his love of books of all kinds.

These early years on the ranch gave Hubbard Miller the images and ideas from which he would draw for the rest of his life. It is no wonder that the great bulk of his songs are about the earth, and that human troubles are set against the backdrop of the larger cycles of life. Animals were important for the livelihood they provided but also as friends.

"But mostly his best friends were the animals themselves, for he loved them greatly and shared with them the joys of growing up. From their quiet wordless ways he learned much of their wisdom and foolishness, and saw reflected there his own. Many miles of trails were covered talking to Tabasco (the horse) about the things that crossed his mind....Although Tabasco didn't say much, his horsey ways were full of answers; the surefootedness on steep mountain trails, stepping carefully but naturally around rocks and badger holes; the instinctive fear of the dangerous, some of it imaginary; the need for companionship of other horses and men; and the way he traveled faster when herded homeward. Sometimes when things were not going well for the boy, when he had lost his favorite pocket knife, when he had been punished for something that he did not feel was wrong, he would lay his head against Peanuts warm flank in the morning as he

milked, and listen to her advice. The rhythmic munching of her cud and the gurglings of her many stomachs spoke of an immense motherliness; of patience and acceptance of ones lot; and of giving freely and giving again. He spoke to tadpoles and caterpillars about growing up in general; to weasels and magpies about cleverness and deceit; to eagles and coyotes about killing and death. And the trees told of time past; and the rocks told of time long past; and the stars told of time itself." 6.

Hubbard Miller's later fascination with the Indian cultures is understandable, considering the similarities between the Indian life and the life he led on the ranch. These early experiences, combined with Hubbard Miller's musical ability, were to make him an anomaly in most situations in which he would find himself, beginning on the ranch itself. To the ranch hands, Hubbard Miller's interest in classical music and playing the piano was a sign of "sissiness" which he would have to work hard to dispel. Later, in classical music circles, Hubbard Miller's jeans, pony tail, cowboy boots and appreciation for simple countrified music would make his seriousness suspect. And in the world of popular music, his classical tastes would make him seem too "arty". The musical voice which grew out of this upbringing, however, was fresh and unique.

Hubbard Miller soon exhausted all that Mrs. Jacobs and the Enterprise High School had to offer. He was a member of the band and played whatever instrument was needed, but it soon became clear to Mrs. Jacobs that he had too much talent

to stay in such a small school with its limited opportunities. She suggested the Millers try to find a way to send Hubbard to a High School in a larger community.

After investigating Pullman and Washington State and finding that neither had much music to offer, they settled on the Moscow Idaho High School, hoping that Hubbard could also be involved in the music program at the University of Idaho. The decision was made that Mrs. Miller and all three children would live in Moscow during the winter and that Earle Miller would commute as often as possible in a delapidated old airplane which he owned. The ranch was 140 miles away, and the roads were impassable much of the time. He could land the airplane in the football field, and spend as much time as possible with his family.

Hubbard Miller took theory and audited other courses at the University of Idaho while also attending Moscow High School. A spiral notebook exists in his papers containing "Three Moods, Opus 1" a trio for Violin, Clarinet and Piano, and dated "Moscow, Idaho, 1950-51". It is possible he composed this for one of his classes at the University of Idaho. He was popular, had some wonderful friends and continued to play the piano. This must have been an exciting and stimulating time for him as he was finally in contact with teachers who could feed his huge musical inquisitiveness.

Hubbard Miller was asked to play at his graduation ceremony. The performance was the culmination of his musical life to that moment, but it nearly prevented him from graduating. Hubbard had always been possessed of a great gift for musical portrait painting and mimicry. As his 'farewell' performance from high school he played imitations of many of the teachers in the High School, infuriating almost everyone, despite the absence of malice in his intent. The fact that his musical portrayals were accurate enough to offend some of the teachers is a tribute to Hubbard Miller's ability to capture the essence of a personality in music, a talent which would endear him to dancers and singers in later years.

UNIVERSITY OF WASHINGTON AND THE AIR FORCE: 1952 - 1960

The University of Washington was the next step in Hubbard's Miller's life. By this time, his mother was in the midst of a long battle with cancer. Swedish Hospital in Seattle had a radiation machine, and the family made occasional trips to Seattle for her treatments. They became close friends with Dr. Sim Cantrell, her physician and his family. It was a combination of Hubbard's familiarity with the Seattle area as a result of these trips, the urgings of the Cantrell family, and the fact that Earle Miller had

attended the University of Washington for a short period of time that convinced Hubbard that this was the school he wanted to attend.

Although piano was definitely Hubbard Miller's instrument, he never would have considered himself a great pianist in technical terms. Perhaps those earlier years of playing inadequate instruments with only patchy technical training had destroyed any possibility of aspiring to a concert career. It was clear in any case that Hubbard Miller's choice of creative medium was in composition. The piano was a means to an end, that end being the expression of his own musical ideas. Hubbard Miller studied piano at the University of Washington with Dr. Moore, but seemed even then to consider composition his major field.

The composition department was at that time, the early 1950's, in the throes of the serial movement.

"The School of Music had inbred to produce only two acceptable periods for consideration; the Baroque, which was enjoying a revival at the time and marched under the banner, NOTHING SINCE 1750; and the modern, which had lost its teeth chewing on the experimental, its claws to the cerebral, and thus weakened protected itself by pushing the myth that Beethoven wasn't appreciated in his day either. Far, far from this precious world was Romantic music, beloved of the masses and thus considered beneath contempt, and popular music, still patently drivel, although unnoticed at the time folk music and amplification were humping in the wings to populate the future." 7.

7. Hubbard Miller, Blackberry, (Christmas, 1982)., p. 10.

In a talk given before the performance of Dandelions Hubbard Miller recalled that people in the music department teased him and called him "agricultural".

"Triads were passé, but I still wrote them." 8. He was considered terribly out of touch with the important trends in music. Even at this early age Hubbard Miller had definite ideas about the kind of music he wanted to write and serial music held no appeal for him.

At one point, for a joke, Hubbard Miller and several friends co-composed a String Quartet for a composition project. Each person wrote one part, without knowing what the other contributors were writing. Hubbard Miller put all the disparate lines together and the quartet was performed in a workshop setting. The consensus of opinion was that "Hub was finally getting the idea".

Not only was Hubbard Miller experiencing conflict between the musical mode of expression he preferred versus what was being taught at that time, but he was in conflict about the virtue of music as a profession at all. This dichotomy had been present for many years in the juxtaposition of his musical, literary loves against the rough cowboy ranch existence in which he had been raised. The ranch hands at the Double Key had teased Hubbard mercilessly about his love of music, but in the end Hubbard

8. March 29, 1982.

had earned their respect by becoming one of the best men on a horse in the area. He was a fine cowboy, an accomplishment which, in his mind, left him free to also be a musician, his first love. This idea that one had to prove oneself by being what others valued before one was entitled to follow one's own deepest desires was to cause Hubbard Miller years of vacillation about career choices. In a poignant story about High School sports called Lessons Hubbard wrote,

"During the half dozen years between 6 and 12....I did my chores and went to school and joined in the activities of the ranch and county very much as everyone else. And when I was free I made music by myself. But as puberty approached the gulf of difference between myself and my peers and models began to yawn ominously wider." 9.

At the University of Washington Hubbard was still not sure that music was an acceptable choice as a profession, so he took military courses and thought about engineering as another career possibility.

It was partly this ongoing conflict which motivated Hubbard to quit school and join the Air Force in 1954, after finishing Winter quarter. Another factor may have been a traumatic series of events which occurred the previous summer.

9. Hubbard Miller, The Double Key, A collection of memories from my childhood presented as stories, "Lessons", (1981)., p. 2.

While at home at the ranch, Hubbard and Jolly Miller were involved in a serious accident which had left Hubbard Miller with a broken neck, an ear which needed to be sewn back on, and a serious hearing loss. After an extended period in traction he was able to return home, but the loss of hearing continued until he was nearly deaf in one ear, and experiencing some loss in the other ear. There was no obvious physical reason for this to have happened, but whether the cause was psychosomatic or physical, the fact remained that Hubbard began to fear that he would have severely limited hearing, perhaps permanently.

The emotional and physical trauma of the summer was further intensified when Hubbard Miller's aunt, Marion Miller's sister Bernice Campbell, died of tuberculosis, leaving her two sons to Hubbard's parents to raise. The ranch was jokingly referred to as "Boy's Town". The family, overwhelmed by all these new developments, and also concerned about Marion Miller's deteriorating condition, decided to move back to Portland. Hubbard's grades at the University of Washington that Fall reflect his understandably distracted and worried state as a result of all of this upheaval.

Despite the confusion of Hubbard Miller's first years at the University of Washington, he was composing. The only

remaining composition dating from this period is a choral piece "When the morning was come" with piano accompaniment.

Friends who remembered Hubbard Miller from this first period of time at the University of Washington invariably comment on his brilliance and wide ranging knowledge of music and other subjects. Gordon Grant, who was a piano student at the University of Washington in the early 1950's, became friends with Hubbard Miller out of their mutual love of piano literature and their mutual interest in collecting and listening to recordings. Gordon Grant went to Hubbard Miller for help preparing a major piano recital because of his insightful understanding of the music. The two young men spent hours analyzing the works of Bach and Beethoven and listening to various recordings of the great piano works.

Hubbard Miller did very well in the military. He was assigned to the 92nd armament and electrical maintenance squadron at Fairchild Air Force Base, where in March of 1957 he was named "airman of the month" for his "superior job knowledge, outstanding military attitude and high standard of conduct." 10. During his tour of duty, Hubbard was sent all over the world as an expert in electronic counter-measure. Thankfully, his hearing had come back although for

10. Newspaper clipping found in Hubbard Miller's effects from unknown publication. Handwritten date of 4/14/59 is across the top of the clipping.

the rest of his life he was plagued with weaker hearing in one ear.

Hubbard Miller's Mother died New Year's Eve, 1958, after an eighteen year battle with cancer. Fortunately, Hubbard Miller had been able to transfer to Portland to be ^{FAIRCHILD AFB Base} closer to his family, and had made several trips home to see her before she died. ^{SPokane}

After being released early from the Air Force in order to go back to school, Hubbard returned to the University of Washington Winter quarter of 1959. He completed a Bachelor of Arts in Music in August of 1960. The expertise in electronics he had received in the military was to provide him with a reliable source of income outside of music.

There is an interesting lapse of time between the end of Spring quarter, 1959, and Spring Quarter, 1960, when Hubbard Miller didn't take any courses at the University of Washington. In a resume compiled for Seattle Opera in the late 1970's, he states that he began "playing dance classes for dancers in New York City in 1959". Apparently, he went to New York during this time and was introduced to the world of dance, a medium which would be one of his great loves. Work in this field would occupy him for a large part of his adult life.

"In all my life no single thing has ever moved me so much as that first hour in a dance class. You can keep your theater-the sets, the costumes, the orchestra, the lights-the applause, even; for me, the good dance class, ballet or modern, is one of the most beautiful creations of human culture. There, every morning, leaving outside the classroom all the petty problems of our comings and goings, we become one: moving in space and time to music, through a time-tested discipline and devotion that reaches places in the mind no other meditation can achieve." 11.

Hubbard was a natural at the kind of improvisational ability necessary for a rehearsal ballet pianist.

"I soon found that it was not only unnecessary but cumbersome for me to try to fit existing music to an exercise that was constructed on the spot (and that primarily is how dance is taught). What was needed was X number of phrases, in Y meter, at Z tempo, with accents precisely "here" and "there." For that kind of music I usually could improvise far better than adapt."

"Do not mistakenly feel that improvise means "freedom"; one improvises a fully convincing piece of music that gives the dancers what they need in counts, style, feeling and inspiration. A beautifully played class, whether improvised or not, feels much like a well-proportioned recital: different styles, periods, textures, keys, moods and effects, all carefully supporting both the dancers and the teacher." 12.

During this last period of time in school, Jolly and Hubbard Miller shared a houseboat under University bridge. These were bohemian years, a golden and stimulating period in both Jolly and Hubbard Miller's lives. The Blue Moon Tavern was the University District gathering place and

11. Hubbard Miller, "Accompanying Dance: The Creative Collaborator", Northwest Arts, March 26, 1976, p. 6.

12. Ibid.

Hubbard Miller went there every night. Discussions which began there between professors, students and various visitors would often move back to the houseboat after the tavern closed, sometimes wrapping up a day or two later. There was lots of music, always. Hubbard was composing constantly and surrounded himself with musicians, both professional and amateur from the area. They lived a Seattle version of New York "Village life".

During these years Hubbard Miller read widely in philosophy and was particularly attracted by Far Eastern religions. He studied the I Ching and Zen Buddhism, and also experimented with drugs, before the years that these interests and activities became cultish. He read voraciously, on a multitude of subjects scientific, philosophical and musical and began to formulate a philosophy of life from which he would draw the subject matter for most of his songs. The images he used were from his own experience, from nature and life, but tied together with the unique perspective which came from his life experiences and his philosophical point of view.

The I Ching was a passion of Hubbard Miller's. One of the great texts of Chinese philosophy, the I Ching was and is used for divination, but it also served over the centuries as a basis for philosophical and mystical

speculation. Confucius himself reportedly did not feel ready to approach the text until his seventieth year. 15.

"The theory and practices based on the I Ching exhibit the Chinese organic view of Nature as a grand, dynamic, harmonious process of interacting yin-yang forces and interdependent elements. Since man and society are parts of the total natural order, their destinies are dependent on harmony with Nature." 14.

Hubbard Miller spent hours reading and studying the I Ching and drew from it for his large unfinished symphonic work and "Seven Movements for String Quartet".

It is not surprising that Hubbard Miller, immersed as he was in the cycles of seasons and life, would be attracted to philosophies which saw man's place in the universe not in terms of "I" and "it", which is typical of Western thinking, but placed him as only one manifestation of the whole. The Chinese believe "if I move my hand to the right, everything in the universe also moves". 16. This view of the world showed later in the number of songs which dealt with man's responsibility to the earth, resulting in Hubbard Miller being sometimes called an "environmental" composer.

Zen Buddhism focused on life in this world, combining an emphasis on finding enlightenment through meditation with

14. Robert D. Baird and Alfred Bloom, Indian and Far Eastern Religious Traditions, (New York: Harper and Row, Publishers, 1971), p.148.

15. Raymond Van Over, Editor's Introduction, I Ching, James Legge, translator, (New York, New American Library, 1971) p. 18.

16. Ibid. p. 28.

the Taoist love of nature. Effort was directed at "realizing their fundamental identity with the absolute reality surrounding them in the world of Nature. This identity produced a new awareness of the world in which the singularity of things in the given world at the same time revealed the allness of the Buddha-nature." 17.

It is impossible to determine how much of Hubbard Miller's philosophy came directly from his interest in Eastern religions, and how much of his interest in Eastern religions came out of their similarity with what he had already experienced in life. Probably both extended and illuminated the other.

Very little music still exists from this period, but Hubbard Miller was composing. The only composition included in his catalogue of his own works was the harpsichord piece, "Song of Christopher" dating from 1959. This theme and variations was performed by Alice Ehlers in concert.

17. Baird and Bloom, op. cit., p. 213.

NEW YORK: 1960 - 1964

In 1960 Hubbard Miller moved to New York, where he worked as a technical writer and design engineer for Rodney Associates. He was sub-contracted to Curtiss-Wright and later to Sperry Gyroscope, and worked on special purpose computers built to train Navy personnel on Digital Simulators of the Polaris Submarine Missile Launch Sub-system and Navigation sub-system. Because of this well-paying job, Hubbard Miller was able to spend his free time composing.

In 1961, a mezzo-soprano named Dorothy Cole moved in next door to Hubbard Miller in New York. The two became friends and spent time together reading through lieder. Their friendship lasted until Hubbard Miller's death, intensified by ties of family, for Dorothy Cole was to marry Hubbard's brother, Jolly Miller, in 1966. Several of Hubbard Miller's songs were written for Dorothy Cole, as well as the early Stabat Mater. Their relationship covers the entire song-writing period in Hubbard Miller's life. Certainly she had a major influence on his interest in this medium. Over the years, Dorothy Cole was often the first person to hear Hubbard Miller's songs. It interesting that his earliest existing songs were composed in 1963 to texts from the Rubiyat, which she loved, and were composed for the mezzo-soprano voice.

Hubbard Miller wrote about his compositions in this period "Some of my earlier works explore atonal or non-tonal ideas, influenced strongly by the times that created them".
18. This was apparently a time of experimentation for him. Although he tended to be more experimental in his instrumental pieces, these early vocal pieces stand strongly outside the style of his later vocal works.

"A Well-Known Fable", a trio for Violin, Cello, and Piano exists from 1961, and is in the possession of the family in manuscript, and also on tape from a Brandies University Concert. The "Pied Piper of Hamelin", a Ballet in two Acts for two pianos and oboe, dates from the spring of 1964, and shows, along with a "Modern Dance Class for Jack Webber", dated 1963, that Hubbard had begun his long and fruitful relationship with the dance world.

Although he made a very comfortable living during this time, Hubbard Miller saw his job in electronics only as a means to live, while he pursued his first love, composition. Hubbard Miller would return home from work and immediately begin to listen to music, play the piano and compose.

By 1964 Hubbard Miller had reached the point in his life that he no longer wanted to spend time away from his music.

18. Hubbard Miller, General Comments About My Work. Found in Hubbard Miller's trunk of musical effects after his death.

"after saving some money and proving myself successful in the accepted world, I returned to Seattle and began my career as a composer and pianist. Taught piano, played concerts, played ballet and modern dance classes, and produced and wrote non-professional musical theater music."
19.

SEATTLE: 1964-1968

Hubbard Miller had earned enough money in New York that, with supplemental income from teaching piano and playing occasional dance classes, he could live comfortably in Seattle. He had plenty of time to compose, visit the Blue Moon Tavern, meet people, and engage in long, stimulating discussions with whatever interesting people passed through his life.

Teaching piano was a vocation Hubbard Miller was to return to several times during his life. He found it to be a convenient and enjoyable way to earn money when between other jobs. It was during this time that he began giving piano lessons to the children of the Chapman family. He formed a close relationship with them which would last the rest of his life. The songs "Little Stream" and "Spinning Song" were written for members of the family. Hubbard realized he had a special rapport with young children. "I was and am attracted to their abilities to perceive and

19. Hubbard Miller, Resume, undated. Found in Hubbard Miller's trunk of musical effects after his death.

respond so directly. They have an innate understanding of creative energy and how to spontaneously direct this into the arts." 20. This understanding of young people would later serve him well in writing school shows for Seattle Opera's Educational Programs. Several of his compositions from this period were piano pieces written for his students. In 1964 came the "Eight Piano Pieces" of assorted difficulty. These compositions were dated late November and December of 1964, and were very likely meant as gifts for his students. Throughout his life Hubbard Miller created Christmas and Birthday gifts of prose, poetry, and music for the people he was close to. The "Chapman Piano Music" is dated 1965. The "Seven Movements for String Quartet After I Ching" were composed in 1965.

The 1960's brought many changes in the popular music field. Composers such as Bob Dylan began to write songs based on profound and relevant poetry. The Beatles "wrote good tunes" to fine lyrics. Hubbard Miller was influenced by these new directions and attracted to the new possibilities they engendered. He had very eclectic taste in music, not limited by categories such as classical or popular, but embracing a multitude of styles.

20. Hubbard Miller, Profile. Found in Hubbard Miller's trunk of musical effects after his death. Written for a Seattle Opera press release.

The conflict between the "legitimate life" and the less secure, socially acceptable one of the professional musician had been resolved in favor of music. From this time on, Hubbard would be consistently employed in some area of the music world.

Hubbard Miller's desire to live in Seattle, close to "the earth and the things I loved the best" would motivate several moves from New York City. 21. He loved the Pacific Northwest. He knew vast areas of the wilderness intimately, and spent a great deal of time hiking, climbing and camping. He had many favorite haunts, and visited them often. He was an enthusiastic climber, and introduced many of his friends to the beauties of their own environs. Tied up in this "love of the earth", as he called it in his songs, and which he inherited from his rugged childhood, was undoubtedly the fact that Seattle had been the city with which he also associated his coming of age, becoming a man. He had numerous friends here, and family. Seattle was home.

This interest in the Pacific Northwest did not confine itself to the natural surroundings. Hubbard studied the Indian cultures of the area, actually becoming fairly fluent in the Chinook and Kwakiutl languages. This interest in the Indian Heritage of the Pacific Northwest is seen musically in his large symphonic work based on Indian words, Four

21. Hubbard Miller, Program notes for Dandelions performance, March 29, 1982.

Chinook Stories, and the two Chinook Songs Hubbard wrote for Don Collins.

In 1966, Hubbard Miller was employed by Seattle Opera as Assistant Conductor. Up until this time, by far the majority of Hubbard's compositions were instrumental. His years with the Opera gave him a greater understanding of the voice and opened up song writing as a way to combine both his musical and literary compositions.

From 1966 to 1968, Hubbard Miller was also Musical Director for the Joffrey Ballet Summer Program which at that time was held at Pacific Lutheran University in Tacoma, WA. It is possibly for one of these summer programs that Hubbard Miller composed the "Demonstration Class for R. Joffrey" of 1968. This experience would serve as a natural entree to the New York based company. In 1969, Hubbard left Seattle Opera. After accompanying Jolly and Dorothy Miller on a trip to Turkey, he went to England for several months, and then returned to New York as a pianist and conductor for Joffrey Ballet.

Hubbard Miller's song output during this time was limited to the Cantata for Alto and Piano, Stabat Mater dated 1965, the Eight Songs to Words by J.R.R. Tolkien of 1968 and the song "Dandelions" of 1968.

NEW YORK: 1969 - 1973

These years in New York were full of opportunities for Hubbard Miller. As part of the Joffrey Ballet Company, he worked as pianist, conductor, music director, composer, and special projects administrator. Joffrey Ballet was touring almost constantly, with trips to Russia, India, Europe, and numerous cities in the United States. Not only were there opportunities to work with many of the world's leading dancers and choreographers, (including people such as Leonide Massine, Jerold Robbins, Alvin Ailey, Nureyev, Fontaine, Joe Leyton, Gerry Arpino, Todd Bolender, Eliot Beld, Dan Wagoner, and Paul Taylor), but there were also challenging side projects in mediums such as films and television, arranging, composing, playing and accompanying.

During this period, Hubbard worked with Bette Middler as an accompanist, and as arranger for Charlie Mingus. He conducted a six week run of Hair on Broadway, completed music for an animated film of the Hobbit, which was never released, and wrote and conducted a N.E.T. Special, "Hands", for Channel 13, WNET in New York.

Rock and Roll was another style with which Hubbard Miller had experience. He started the rock band, "Virgin Wolf", which was later used in one of the ballets which made Joffrey famous, "Astarte". He arranged for "The Grateful Dead", "Alan Raph", "7th Century" and "Beaver and Kraus".

Hubbard Miller's talent in electronics was invaluable, enabling him to serve as a middle man in situations combining several artistic mediums and electronic reproduction. For instance, he was the obvious choice as conductor in a situation in which rock music produced by a band and recording was combined with live music. He was able to conduct and play, often using his improvisational ability, and at the same time monitor electronic cues and taped musical sections. Understandably, he was in great demand.

"Because I have broad experience in all kinds of music and theatrical disciplines I am often in a position to handle special music production and planning. The engineering education and experience in rock and roll recording, film, television etc. indicate a knowledge of electronics, amplification from both a technical standpoint and a practical working standpoint. I can communicate with all types of musicians and technical people and am thus often cast in a position of coordinating efforts." 22.

Through these years Hubbard Miller was searching for a style that was uniquely his. He composed a rock ballet for Joffrey, but found that the improvisational quality of the music was too uncontrolled and the musicians were not able to read what he wanted. He felt caught between the classical world in which he was trained and the simpler expressions which came more naturally out of his background.

22. Hubbard Miller, Resume for Grant, undated. Found in Hubbard Miller's trunk of musical effects after his death.

Hubbard Miller felt equally at home in the classical and popular mediums, and was drawn to both. Perhaps no century before the twentieth would have provided such a complex musical dilemma for a musician like Hubbard Miller. It is no wonder it took him until the 1970's to begin to arrive at a style he could call his own, a style which lies somewhere between the classical and popular mediums.

SEATTLE: 1974-1982

In 1973, "after five years of living in NYC I returned to the Northwest, wondering what I would do for a living, but thankful to be back to the Earth and the things I loved the best." 23. He taught a course called "Music for Dancers" at the University of Washington and accompanied classes for Ruthanna Boris. To supplement his income, he returned to teaching piano. His students again included the Chapman family. By 1974 he had been hired half-time by Seattle Opera to provide programs for the Washington State Cultural Enrichment Programs in the Education Department. He accompanied Seattle Opera's performances of "What is This Thing Called Opera" on tour all over the state, and was largely responsible for the creation of several programs directed at school-age children. Hubbard Miller was very

23. Hubbard Miller, Program notes for Dandelions, performance, March 29, 1982.

gifted with children, not only in creating performance programs which they loved, but also in relating to them on all levels of interaction, whether one on one or in large groups. "My work often takes me into the field of education at all levels as teacher, as performer, and as planner. Developing programs that enhance education via music or theater or that stimulate the improved use of the arts in education is behind much of my work." 24.

Hubbard Miller was involved in arranging and composing for U.S.: A Musical Celebration and All About Our Voices for Seattle Opera. His last effort along those lines, Watch Out! or the Music Will Get You, consisted solely of his own compositions, and was based on a script he wrote. Much of Hubbard Miller's finest work is to be found in the music he composed for these shows, as well as programs presented by Seattle Opera for a variety of occasions. All of these shows were toured extensively throughout Washington, Hubbard Miller playing many of the performances himself.

In 1976 he moved to Pacific Northwest Ballet in a full-time position, supervising the musical needs of the company in the early years of their development. His ballet "Over the Waves" was premiered by Pacific Northwest Ballet in 1978.

24. Hubbard Miller, Resume for Grant, undated.

The 1970's and early 1980's were the most productive years of songwriting. He was working constantly with talented singers who were eager to perform his compositions. The singers he formed close associations with had the qualities necessary to bring his compositions to life. All were well-trained and capable of singing difficult music, but they also were excellent performers and could communicate with audiences. Just as importantly, they were all comfortable singing in a more popular, simple, pure style if the song demanded it. Hubbard Miller seemed to be inspired by the personalities and individual characteristics of the people for whom he wrote songs. He had an uncanny knack of fitting a musical expression to a personality and voice. Many of his best songs were written for specific singers and dedicated to them.

One of the first close affiliations he formed during this time was with Barbara Coffin. Barbara Coffin had been singing in the Seattle area for many years before meeting Hubbard Miller. She is a versatile artist, equally at home in classical and popular styles, with a wonderful sense of fun and spontaneity in her performing. Musically, they were made for each other. Hubbard called her "a perfect vehicle".

"What the two are doing together makes for great chamber talent her voice, her intelligent vocal interpretations of Hub's pieces and song-

selling exuberance combine with Hub's natural and easy guitar-like compositions for a highly entertaining show." 25.

Barbara Coffin and Hubbard Miller began working together, performing his arrangements of standard popular songs, classical pieces from the concert and operatic repertoire, and his own compositions. This collaboration gave Hubbard's songs exposure and the word began to spread that Hubbard Miller had written some wonderful songs. Barbara Coffin and Hubbard Miller did a broadcast Bumbershoot Performance in 1978 in which she sang many of his arrangements as well as "A Grin", "Dandelions", and "Little Stream".

Carol Webber and Don Collins both became friends of Hubbard Miller's through tours and performances for Seattle Opera. The three developed Seattle Opera's "All About Our Voices" and performed it together in schools around the state. These singers also began to program Hubbard Miller's songs in concerts and appearances throughout the Pacific Northwest, and found that audiences loved the songs and were touched by them..

In 1980, Hubbard Miller quit his job with the ballet, finding it required all of his energy and most of his time, and all for very little money. He was at a very productive

25. Patricia Wren, review of performance at the Woman's Century Clubhouse in Yakima, Yakima Herald-Republic, April 8, 1976.

point in his development as a composer and he wanted time to realize the many projects he had planned. He was chosen by Intiman Theatre to compose an original score for their production of Sophocles' Antigone as part of their Artists-in-Residence program. The Washington State High School String Congress performed his "Fiddle-de-dee", which he conducted.

In 1982, ACT Theatre created "Songworks" productions to encourage and exhibit original music for the theater in Seattle. As part of this program, Hubbard Miller was one of five local composers who were featured in a special "Songworks" Production called "5 x 5". On Monday, March 29th, as another part of this program, ACT presented a staged reading of his songs called Dandelions. Carol Webber, Don Collins and Dorothy Cole were the featured singers. This program included most of Hubbard Miller's songs, aside from some of his very early efforts such as the Stabat Mater and Rubiyat Songs. All three singers performed songs that had been written expressly for them, as well as other ensembles and vocal pieces.

During this time Hubbard Miller was experiencing increasingly severe stomach pains. He had always believed he would die young and perhaps this fatalistic attitude was a factor in his putting up with the discomfort for an imprudent amount of time. Of course, financial

considerations also complicated the situation. After quitting his job with the ballet Hubbard Miller was subsisting financially only on the continuing tours of "Watch Out". The resulting lack of health insurance was another large factor in the fact that Hubbard Miller postponed seeing a doctor. When he did finally go, the somewhat reassuring diagnosis of an ulcer caused Hubbard Miller to delay further treatment. By the fall of 1982 the increasing intensity of the pain motivated him to seek another opinion. By this time the doctors feared an extreme situation, and surgery after Thanksgiving revealed cancer of the stomach which had spread to his pancreas and liver. The doctors saw no hope for his recovery. The cancer was so advanced that Hubbard Miller had very little time left to live.

Determined to avoid measures which would extend his life but result in a costly and dehumanizing hospitalization, Hubbard Miller went home to Jolly and Dorothy Miller's to spend the final weeks of his life. A steady stream of visitors and callers were evidence to the number of people who loved Hubbard Miller and whose lives had been touched by his music and his large spirit. He died at the Miller home on Christmas Day, 1982 at the age of 48.

The last entry in his journal was dated Thanksgiving, 1982.

"I give thanks today for everything.
For the miracle of existence.
That anything should be instead of nothing.
I give special thanks to our unique place within
the fabric of all things...consciousness...That
puzzling part of the universe that perceives
itself and that looks back at its own natural
evolution in wonder and awe: and this that
transforms, in an instant, all the vast material
structure of its coming to be into a single
matterless mystery...thought.
I give thanks for love: a curious coincidence of
mammalian behavior that has elevated living - from
nearly being there - to joy, sorrow, pain and sharing.
Finally, I give thanks to the good fortune I have had
to connect to this universe through you, my dear
friends and family."

Friends and colleagues shared in a presentation of
Hubbard Miller's songs, readings and piano pieces in a
fitting memorial service, held for on February 7, 1983 at
University Unitarian Church in Seattle, Washington.

CHAPTER II

THE SONGS OF HUBBARD MILLER

OVERVIEW

Hubbard Miller wrote vocal music throughout his compositional life. Much of his work is to be found in the touring shows and special performances he wrote as part of his work for Seattle Opera. This dissertation will cover the body of vocal repertoire composed outside of these shows. The discussion of songs will include the cycle The Rubiyat Songs, the solos cantata Stabat Mater, The Hobbit Songs, and fourteen solo songs. The Hobbit Songs, although composed for an animated film version of the books by J. R. R. Tolkien, are included because they represent the first vocal music representative of Hubbard Miller's mature style, and because one of the songs, "The Inn at Bree" was later used extensively in performances of Hubbard Miller's songs which he accompanied. All of the vocal works will be discussed in chronological order.

The poetry is primarily by the composer. Other poets represented are 1.) Omar Kayam, 2.) E. E. Cummings, 3.) J.R.R. Tolkien and 4.) Jacopone da Todi.

GENERAL COMMENTS ABOUT STYLE

In a conversation with the audience at the March 29, 1982 performance of Dandelions, Hubbard Miller had the following to say about his songs.

"It's just what somebody who lives here thinks about when they really think. The flavor is local. It's really about values. You can't quite get carried away with success here because with the mountains staring at us you know that at any moment it might be over. You can't get too carried away with fads and fashions because we're still just a little too close to the edges of civilization. We're always reminded when we look out of our windows around here that it was here a long time before we were. And I think my music does reflect that.

It is no accident that Hubbard Miller began to find his own unique style in song-writing when he began setting his own texts. All of Hubbard Miller's songs, with the exception of "Dandelions", the Rubiyat Songs, the Stabat Mater, and "A Grin" were composed to his own original poetry. The earliest poem composed was "Archi's Song" in 1968. Most of Hubbard Miller's songs are taken from "life in his beloved Northwest: meadowlarks, and summer flowers, the quiet awe of a rugged landscape." 1. He believed the Pacific Northwest had influenced and shaped the development of his belief system the same way it shaped the Indian cultures.

He wrote about the things which were important and profound to him. His ideas about existence evolved from his

1. Linda Bryant "Hub Miller Songs are so Northwest", The Herald, April 6, 1982.

reading on Eastern philosophy, his own upbringing and his identification with the Indian cultures in the Pacific Northwest. He believed that all things are one, and are part of the eternal cycle of life, changing but never changing. He believed that because we are one with all things, we also affect each other profoundly, and have a responsibility to preserve and protect our world. He speaks of the trees, streams and mountains as though they are well-loved friends, using familial relationships to describe them, much as the Indians did. This deep identification with nature comes out vividly in "Little Stream" and "Beautiful Music" but is also a constant feature in the imagery used in the other poems.

Humor is a strong element in Hubbard Miller's songs. It is never heavy-handed, but relies on a sharp perceptiveness of human behavior and a delightful ability to see one's own foibles. There is a gentle teasing quality about "Half and Half", or the very human character of the Indian in "Nika Wawa Klone Wawa" which charms the listener. Often the humorous touches occur in the piano part, such as the slightly dissonant chords in the home-grown band in "The Inn at Bree".

Hubbard Miller said of his compositions "I do not write abstract music. I am always writing about something or with

some image in mind." 2. This is, of course, especially true of the songs, which are built on his texts.

"But my primary focus remains on the audience and communicating what it is I am trying to say. Many of my songs only work truly when an audience is present." 3.

Singers who sang Hubbard Miller's songs with him say they were continuously asked to make the sound more flexible and light, so that the text was articulated with meaning, the way a folk-singer would allow the words to dominate. He aimed at communication of musical and textual ideas in the most uncluttered and direct way, but with melodies which were lyrical and pleasing. As might be expected, strophic or modified strophic form was the most often used.

The accompaniments in Hubbard Miller's songs are generally not complex. In the more folk-like settings the accompaniment often provides only a guitar-like chordal support for the vocal line. In some songs, such as the Indian songs or the early compositions like Stabat Mater, and Rubiyat Songs, the piano takes on a much more assertive role, but this is the exception, not the rule.

In his own words, Hubbard Miller's mature style lies somewhere between "cabaret and concert", "half-rock and half

2. Hubbard Miller, "General Comments About My Work", found in Hubbard Miller's trunk of musical papers. Undated.

3. Ibid.

art", "sort of like guitar songs done by piano and voice".

4.

"My music is primarily tonal often very simple harmonically, but when expressive or dramatic needs arise it can become quite complex and non-tonal, especially in orchestral works".

"When writing I try always to remain aware of the performer, especially in the sense of not making anything difficult unless the reward justifies the effort, and giving each player something "juicy" to sink his teeth into. 5.

One of the distinguishing characteristics of Hubbard Millers song-writing is the eclecticism of styles. Some Miller songs, like "Rendezvous Road", are for a single voice and require "extraordinary control of pitch relationships - swooping and changing through a wide range - and complex rhythms". Others "call for the dramatic projection associated with opera or high-grade musical comedy." "They are whimsical, light and lyrical..." 6. He wrote in Blues style ("Rain Come A' Fallin'"), Country-Western style ("Chance"), and Folk Song, ("Little Stream"), as well as complex classical forms (Stabat Mater and "Rendezvous Road").

It is typical of Hubbard Miller's songs that they are direct expressions of who he perceived himself to be in the universe. He did not compose pieces which were detached

4. Quoted in Patricia Wren, "Coffin, Miller combine in delightful 'chamber' show", Yakima Herald Republic, April 8, 1976.

5. Hubbard Miller, "General Comments About My Work".

6. Linda Bryant, "Hub Miller Songs are so Northwest".

from his views of life and death, man and meaning. He used songs and stories as vehicles for the expression of these ideas, set against the backdrop of the physical beauty of the Pacific Northwest.

RUBIYAT SONGS

These songs, dated November 1963, are Hubbard Miller's earliest existing compositions for the voice, composed while he was living in New York and working in the electronics field. It is possible that he wrote other vocal pieces during this period of time, but the Rubiyat Songs and the Stabat Mater are the only compositions found in the trunk of his music. Whether song-writing began to appeal to him at this time because of the exposure to vocal music he had received reading Lieder with mezzo-soprano Dorothy Cole, is unknown, but it is interesting to note that these songs are written for the mezzo-soprano voice. The texts are from The Rubiyat of Omar Kayam, dating from around 1200. Dorothy Cole liked these verses very much and shared her appreciation of them with Hubbard Miller. It would be 1968 with "Morning Sun" before he would begin to set his own poetry.

The early vocal compositions are atypical of Hubbard Miller's later style. Although the songs are not avant-garde in character, they are harmonically more complex than most of his later songs. The accompaniment is the dominant element, unlike later more folk-like settings. More importantly, in both the Rubiyat Songs and the Stabat Mater, the voice and piano are independent of each other. The piano contains most of the motivic material and illuminates the psychological and visual setting, while the voice articulates the text. In style, therefore, Hubbard Miller uses techniques typical of late Romantic vocal music. He later left this more derivative style and began composing songs more in keeping with his own taste and personality in which the vocal line and text was dominant.

It is not known how many of the Rubiyat Songs were originally set. There are three complete songs in existence as well as one page of a fourth song. The first song is a setting of the eighth, ninth and tenth poems, beginning with the line "Whether at Naishápúr or Babylon". The second song is a setting of the eleventh poem and begins with the lines "With me along that strip of herbage strown". The third song is a setting of the twelfth poem in the collection and begins with the lines "A book of verses underneath the bough". Hubbard Miller titled the songs only

by their poem number, but this author will refer to them by their first line.

It appears likely that Hubbard Miller meant for the songs to be performed as a cycle. This assumption is based on several considerations. The songs are all on similar oriental texts by one author. More importantly, thematic material is repeated between songs. Several of the same compositional techniques are used throughout the "cycle", creating a unity of style. The songs are also intended to be sung by the same voice type, a mezzo-soprano.

These songs are lyrical in character, with a rather light texture throughout. The vocal phrases are generally step-wise and smoothly set in the middle register with attention paid to vowel placement and the rhythm of the words. Hubbard Miller achieves an exotic mood, reminiscent of the Middle East, through the use of whole-tone movement, characteristic vocal ornaments, and pianistic writing that suggests bells and strummed guitars.

Only the last page of poem five exists. Apparently it was meant to tie in musically with poem eight, since the ending material of poem five is the same as the opening to Song 8-9-10, up a third. This repetition of motives between songs is also seen in the dotted pattern in Measure 27 in Song 12, reminiscent of Song 11.

Example 1: Measures 18-19. "And this first summer month"

Tempo I

a-way

ad libitum

Example 2: Measure 1. "Whether at Naishápúr or Babylon".

Lento

Whether at Naishápúr or Babylon

Example 3: Measures 4-6. "With me along that strip of Herbage strown."

A Tempo

With me along that strip of Herbage strown

Example 4: Measure 27. "A book of verses underneath the bough."

A book of verses underneath the bough

The poetry all stresses the fleeting nature of human existence within the unending cycle of life, a subject which would appeal to Hubbard Miller because of the similarities to his own philosophy. Musically, this unending cycle is depicted by repeated melodic and rhythmic patterns within the songs. The use of whole-tone movement allows these patterns to repeat without cadencing, adding to the suspended, timeless feeling of the poetry. (See Example 3). In Song 9, a two and a half measure long repeated bass line functions as a ground bass, over which the right hand has a chordal pattern which changes every 4 measures. This pattern is made up of the notes of a major and minor triad combined. The orderly repetition of the measures and the strength of the ground bass give structure, while the irregular length of the ground bass means the stress is constantly shifting, destroying the predictability. The harmonic outline of the chords further destroys a sense of harmonic center. This balance between establishing and blurring, both harmonically and rhythmically, is typical of these songs.

Example 5: Measures 18-20. "Whether at Naishápúr or Babylon."

The Rubiyat Songs are full of examples of evocative text-painting. In "Whether at Naishápúr or Babylon" the opening sweep of the vocal line ends with an flourish, reminiscent of Middle Eastern ornamentation. (See Example 2).

This song is the most dramatic of the three, climaxing with the high extended question "Yes, but where leaves the rose of yesterday?". The text is set very well for the natural rhythm of the words and the vocal ease of the singing voice.

Example 6: Measures 33-37.

The musical score for Example 6, Measures 33-37, is presented in two systems. The first system contains measures 33-35, and the second system contains measures 36-37. The music is in 2/4 time and features a vocal line with triplets and a piano accompaniment. The lyrics are: "Yes, but where leaves The Rose of yes-ter-day." The vocal line is marked with triplets (3) and includes a flourish at the end of the phrase. The piano accompaniment consists of chords and single notes, with some triplets in the bass line.

The second song, "With me along that strip of Herbage strown", takes its mood from the final line "And peace to Mohammed on his golden throne". The voice arrives alone at

the resolving Bb in measure 36 and sustains it over harmonically unstable whole-tone movement until the piano also comes to a resolution, giving a feeling of tremendous peacefulness.

Example 7: Measures 40-50.

And Peace to Mohammed
on his golden throne

Song 12, "A book of verses underneath the bough, a Jug of wine, a loaf of bread, and thou", is set with the strummed chords of a stringed instrument, depicting the intimate world of two lovers.

Example 8: Measures 10-12.

A book of verses

The Rubiyat Songs require a mezzo-soprano voice of dramatic power capable of singing the high extended climactic phrase of Example 8 but also of sustaining a rich low register. The three existing complete songs could be performed as a group.

STABAT MATER

The cantata for mezzo-soprano, Stabat Mater, is dated March 16, 1965, and contains the following dedication: "This Cantata is written for, and is dedicated to Dorothy Cole". Interestingly, Dorothy Cole had no knowledge of the dedication or even the existence of the piece until eight years after Hubbard Miller's death when his music was catalogued. There is no evidence that the Cantata was ever performed, although Hubbard Miller listed it in his own catalogue of works. Whether he kept it as an interesting and well-composed early example of his writing or whether he intended to have it published along with his later works is not known.

The composition differs in several important ways from the style of his later works. The most arresting difference lies in the very assertive role played by the accompaniment. In "Stabat Mater" the piano introduces most of the motivic material and plays the primary expressive role, illuminating

the emotional content of the text. The texture is thicker than in the Rubiyat Songs and the overall character is heavier and much more serious and majestic, perhaps reflecting its religious nature, as well as Hubbard Miller's awareness of historical cantata style, and the other important settings of this text. The piano and vocal lines are extremely independent of each other. The vocal line presents the text, generally in short phrases which are true to the rhythmic cadence of the spoken words, creating a kind of dramatic accompanied recitative. This contrasts strongly with Hubbard Miller's later style in which the vocal line is strongly melodic and the accompaniment largely supportive.

The text is a poetic sequence believed to have been written by Jacopone da Todi, of Umbria, who died in 1306. In Hubbard Miller's setting, the words are followed exactly, with no repetitions. The composition unfolds as one piece, with no breaks into separate numbers, as is common in other settings of the text.

The work is divided into sections, some encompassing several verses of text, some only one. The opening material repeats at the end. Each interior section consists of two or more repetitions of material. The form therefore derives its coherence from the return of material at the end, the repetitions within sections and the interrelationship of material between sections.

Rather than developing motives, Hubbard Miller uses blocks of material in an architectural way to build larger structures. The material is varied in the repetitions, sometimes by repeating it at different pitch levels. For instance, in some cases only the vocal part changes pitch, at other times the entire section modulates.

Example 9: Measures 22-24 versus Measures 34-36.

The image shows two systems of musical notation. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The first system, labeled 'Measures 22-24', has the lyrics 'Cu-ius ar-ti-man-ge-men-tem'. The second system, labeled 'Measures 34-36', has the lyrics 'O- quam tri- tis'. The piano accompaniment in both systems features a consistent eighth-note rhythmic pattern in both hands, with some harmonic shifts.

The sections are also varied by extending the material and altering pitches within the material.

Example 10: Measures 171-172 versus Measures 193-196.

The image shows two systems of musical notation, each consisting of a single vocal line (treble clef). The first system, labeled 'Measures 171-172', has the lyrics 'E-ia Ma-ter'. The second system, labeled 'Measures 193-196', has the lyrics 'Fac ut Ar-de'. The piano accompaniment is not explicitly shown for these systems, but the text implies it is present and similar to the previous examples.

Harmonically, the piece is very chromatic, in keeping with its sorrowful text. Opening fortissimo chords which move chromatically but in displaced octaves, set the anguished state of mind of the mother of the slain Christ. Example 11: Measures 1-2.

The vocal line on the word "lacrimosa" depicts weeping with its chromatic descending line.

Example 12: Measures 14-16.

The vocal line only stands alone at the beginning and ending chant sections and at a climactic emotional moment beginning at measure 118 and again at measure 142 on the text "Bleed in torments, bleed and die" and "Heard his last expiring cry".

"Snow-white", are complete songs and stand alone, but only "The Inn at Bree" is suitable for use in a concert program. The text of "Snow White" is too tied up in the story line to perform out of context, and "Bilbo's Walking Song" is a delightful character piece, but is incidental music.

Hubbard Miller's genius lay in his ability to compose sophisticated songs, satisfying on a musical, dramatic and textual level, out of very simple means. Harmonically the songs are uncomplicated, but not at all predictable. In "Snow-White", for example, the beauty of the ascending line at the end of each stanza, modulating from C Major to F Major and then suddenly to A Major, and occurring under sustained E's to C# in the vocal line, is exquisite.

Example 14: Measures 16-18.

In "The Ballad of the Rings" the following chord progression is used to characterize the evil of Mordor. The progression is later transformed in the song Tom Bombadil sings, "Tom's Answer". In The Lord of the Rings, Tom Bombadil is the only character capable of protecting his

world against the evil that threatens. It is appropriate that evil should be transformed to good in his music.

Example 15: Measures 18-21.

In the land of Mor-dor Where sha-dows lie

Example 16: Measures 1-6. "Tom's Answer".

Old Tom Bom-be-dil is a mer-ry fe-he-low Bright blue his jack-et is

The Hobbit Songs are full of examples of the musical characterizations at which Hubbard Miller excelled. The songs the Hobbits sing emphasize more angular melodic patterns and are full of the humorous touches which are characteristic of Hubbard Miller's lighter songs. "Bilbo's Walking Song", for example ends with a section which hearkens to the more chromatic music of evil as well as the rolled chords of the elve's music, but then returns with good humor to the Hobbit's love of food and sleep, and the postlude happily walks into the distance. .

Example 17: Measures 55-66.

Slower even slower Tempo I

Fire and lamp and meat and bread and then to bed and then to

ppp

bed.

"Snow White", sung by the elves, is of a completely different character from the Hobbit's songs. The accompaniment is harp-like, the harmonies more complex, and the vocal line much more demanding in range and expression. Rather than the angular lines of the Hobbits music, Hubbard Miller composes long legato lines with haunting melodies to depict the wise and beautiful elves. In the second stanza, the melodic line is ornamented with melismas.

Example 18: Measures 21-23.

El-ber-eth.

This is one of the loveliest songs Hubbard Miller composed.

"The Inn at Bree" is a spirited nonsense song which Frodo sings to entertain guests at the The Prancing Pony Inn. The irregularities of meter in the poem are typical of folk poems and must be accommodated by the musical setting. Hubbard Miller solves this problem by keeping the accompaniment sparse, rhythmic and harmonic, not melodic in function. This allows for the irregularities in meter and is also in keeping with the countrified character of the Hobbits. A strophic form is usually considered the most faithful to a folk-like text. This is, in fact, what Hubbard Miller chooses to use, although wisely in a modified version which allows more variety in the thirteen verses.

There are many small touches which make this song delightful. The opening chords have an added dissonant note, which immediately reminds the listener of a home-grown band.

Example 19: Measures 1-4.



The music accelerates with the wildness of the party, culminating in a "molto maestoso" in Minor. The ending,

with its final words separated by chords and only the voice singing the last note "bed", is typical of the light touch Hubbard Miller had with these kinds of songs.

Example 20: Measures 120-128.

The musical score consists of two systems. The first system (measures 120-124) features a vocal line in treble clef and a piano accompaniment in bass clef. The lyrics are: "To her sur- prise they all went back". The piano accompaniment has a rhythmic bass line with eighth notes. The second system (measures 125-128) shows the vocal line with lyrics "to bed" and the piano accompaniment providing harmonic support with chords.

This is the only song from The Hobbit Songs which was used in later performances. Don Collins performed it often, most notably in the performance of Dandelions on March 29, 1982. The song is not demanding vocally, but requires a first-class actor-singer who can tell a story with exuberance and personality. It is desirable to use a variety of character voices in this song. Great liberties can be taken to convey the story and sense of fun in this nonsense song.

DANDELIONS

There surely must be a gold-mine
 Somewhere under the grass
 For dandelions are popping up
 Everywhere I pass.

But if you want to gather some
 You'd better not delay
 For the gold will turn to silver
 And all will blow away
 And all will blow away.....

The origin of the poem "Dandelions" is unknown.

"I learned these words from a a little old lady on the #4 (Madison Park) bus in Seattle. She gave them to me out of her head and I have never discovered their origin. She said she thought they'd make a good song. Thirteen years later I give the song to Carol Webber. It is as short as my love for her is long." 1.

The original version of this song was in F Minor, later transposed to G Minor, perhaps to put it in a better key for soprano Carol Webber. The text would have appealed to Hubbard Miller, for it contains the elements which he consistently used in his own poetry. Images from nature are used to illuminate the philosophical point that life is fleeting. The visual images in the poem are charming, and lend themselves well to musical setting.

"Dandelions" is in a lilting 3/4 time which, combined with a melodic line in a haunting minor key and myriad small details of harmony and text-painting makes this short song memorable.

1. Taken from program notes for Dandelions performance, March 29, 1982.

Hubbard Miller has chosen strophic variation form to set the two stanza poem. The accompaniment is primarily chordal while the voice is singing, with text-painting occurring in the short interludes between vocal phrases. For example, after "somewhere under the grass" a descending figure in bass clef appears.

Example 21: Measures 11-14.

Musical score for Example 21, measures 11-14. The score is in 4/4 time and features a vocal line and a piano accompaniment. The vocal line is in a soprano clef and contains the lyrics "Some- where un- der the grass." The piano accompaniment consists of a right hand with a simple chordal accompaniment and a left hand with a descending eighth-note figure in the final measure.

The words "Dandelions are popping up" are depicted by a dotted ascending figure.

Example 22: Measures 21-24.

Musical score for Example 22, measures 21-24. The score is in 4/4 time and features a piano accompaniment. The right hand has a melodic line with a dotted ascending figure in the first measure, and the left hand has a simple chordal accompaniment. The dynamic marking *mp* is present in the first measure.

At the end of this short piece, the dandelions "blow away".

Example 23: Measures 40-42.

The harmonization of the song has unexpected twists. Major and Minor tonalities are alternated. For instance, a modulation to C Major for the music on "Dandelions are popping up" adds to that cheerful image. On the word "silver" in the line "for the gold will turn to silver" a sudden modulation to C# Major and a change in tessitura from the middle range phrases of the first part of the song gives lovely poignancy to the image of change to old age and death.

Example 24: Measures 33-36.

Modulations then continue to C Major, C Minor and back to F Minor at the end of the song.

Although the poem is simple and the song brief, the density of imagery and harmonic movement create a much deeper and more complex composition than the simplicity of the poetry and melodic line would suggest.

This song is ideal for most voices, although lower voices would find the F Minor key more comfortable than the G Minor. Lower men's voices could use mezza voce in the higher passages to great advantage.

An A Cappella trio arrangement of this song for baritone, alto and soprano exists, written for the show Dandelions in 1982.

ARCHI'S SONG or MORNING SUN

Mornin' sun, just thought I'd say "hi".
 Friendly star makin' it big in the sky.
 This song you'll never hear
 For singin' is done by the craziest things
 One is me, One is free
 And one is another close by.

Mornin' tree, think I'll sing to you.
 Gentle soul, reachin' up's your thing to do.
 But my things not so clear
 For knowin', you know, is a circle of rings.
 See the sun, See the one
 And see-saw the stars in your eyes.

Reach up my soul, my sunshine friend
 To be here with you now, and then,
 Good-bye.

"Archi's Song" originated as a piano piece for Art Chapman, one of Hubbard Miller's piano students, on September 11, 1968. The words "came later while having lunch atop Snoqualmie peak" and were added to the piano version in 1972. The song exists in several reworked versions, the most recent dated 1981.

A guitar-like accompaniment and simple harmonic movement make this a folk-song in character. Like "Little Stream" the song requires the vocal delivery of a folk-singer or child. The melody line is unassuming, but made more interesting by syncopations over the strictly 4/4 accompaniment. Higher portions of the song would be ideally sung in the falsetto voice of the popular-style male singer. An operatic voice would not be suitable.

The sentiments in the poetry simple and child-like, and use images from Eastern philosophy. (For example, "For knowing, you know, is a circle of rings", or "See the sun, see the one").

Interest is provided within the simple harmonic framework of the song with modulations to A Major (at measure 27), to C Major (measure 39) and to F Major (measure 63).

"Morning Sun" song was not included in the performances of Hubbard Miller's songs in 1982. It appears it was rarely, if ever, performed. Judging from the number of

revised copies, it is possible that he was never completely happy with this song setting.

LITTLE STREAM

Little stream upon the mountain side
 Water spirit be my guide
 Teach me how to laugh and play
 Let me learn from you to flow
 Longing to return to Mother Sea
 You're just like me
 Making up a song as you go
 Oh take me back
 Take me back
 My friend.

Little campfire in the night
 Burning spirit of delight
 Teach me how to see the light
 Let me learn to warm the heart
 Deep within your flame is Father Sun
 All things are one
 For He is my Father too
 Oh take me back
 Take me back
 With you.

Made my bed beneath a cedar tree
 Let the night winds speak to me
 Tell me of the times that used to be
 Tell me of the times to come
 Oh thou holy earth
 What have we done
 We men who live?
 Will there be the time to forgive?
 Oh take me back my friend
 Take me back with you
 Take me back
 Take me back
 Again.

"Little Stream" was composed on December 21, 1973 for the birthday of Hubbard Miller's student, Kit Chapman. The

poem, written by the composer while hiking in Gothic Basin, was chosen to be printed on the program for Hubbard Miller's Memorial Service on February 7, 1983. The tuneful accessibility of the music is combined with a text which captures Hubbard Miller's child-like purity and his identification with nature. The melody is charming and memorable in the best tradition of folk songs. Slight syncopations at the beginning of each verse add spice to the flowing, legato lines.

With simple images he captures the spirit of the Northwest in this more than any other of his songs. Hubbard Miller knew the land of the Pacific Northwest intimately and often expressed his frustration and sadness at finding favorite spots ruined by encroaching "civilization". One woman, who's program to Dandelions is in the ACT archives of the Drama Library at the University of Washington, wrote "environmental balladeer" in the margins. It is understandable that someone would make such a judgement on hearing "Little Stream".

"Little Stream" is perhaps Hubbard Miller's most performed song, existing in a solo version in F Major and a trio version in D Major composed on October 4, 1981 for baritone, alto and soprano. The trio version was sung by Don Collins, Dorothy Cole and Carol Webber on the Dandelions performance in 1982.

The song is strophic in form. The original solo version was written out as identical repeated stanzas with a refrain at "Oh take me back". Apparently, as the song evolved in performance, Hubbard Miller found it necessary to write it out to accommodate added variations. The harmonies are very simple, centering primarily on the tonic, subdominant and dominant. At the end of each stanza is a modulation to C Major, which modulates back to F Major at the refrain.

The accompaniment is based throughout on a figure which captures the movement of the stream with the simplest possible musical means.

Example 25: Measures 1-2.



In the original solo version the accompaniment remains the same throughout. In the trio version, however, the accompaniment becomes more elaborate in each stanza, changing octaves and modifying its character while maintaining the rhythmic pattern which depicts the stream. Hubbard Miller never played his songs exactly the same way

twice, and later versions of his songs tend to show the results of this ongoing experimentation.

Example 26: Measures 87-91.

The musical score consists of three staves. The top staff is the vocal line in G major, 2/2 time, with lyrics: "Make my bed be-neath a ce-dar tree". The middle staff is the right hand of the piano accompaniment, featuring a triplet pattern of eighth notes. The bottom staff is the left hand of the piano accompaniment, featuring a simple bass line of quarter notes.

This song is Hubbard Miller at his purest and most sincere and should be sung with complete simplicity. "Little Stream" presents no great vocal difficulties and could be used to advantage with younger students.

RAIN COME A-FALLIN'

Rain come a fallin', fall where you will.
 Weep on the willow, tap, tap on the pain.
 Paint pretty patterns on the surface of the sea:
 Seep into secret places that the sun will never
 see.
 Polish for the mountain faces, promise for the
 tree
 If you don't love rain, you don't love me.

Love come a-callin', call of the wild.
 Smiled on our folly, fed on our needs.
 We shared sweet moments in the silly summer sun.
 Testing our many metals, but the summer now is
 done.

Come, come soft October gray skies, tell us
 what will be
 If you don't love rain the truth is plain to see;
 It is not me you love, my dear.
 The clever sun has had his fun, but fun is not for
 free;
 Only the truth is free.
 And if you don't love rain, you don't love me.

Hubbard Miller writes of this song, which was composed
 April 27, 1975:

"Driving home one night the slosh of my
 windshield wipers struck a steady beat in my mind. On
 the I-5 Lake Union bridge the seeds of this song
 formed; ten hours later it was on paper".

This is one of Hubbard Miller's most impassioned and
 dramatic songs. Tremendous tension is built in each verse
 which climaxes in a high outburst of vocal sound on "If you
 don't love rain you don't love me". The poetry is some of
 Hubbard Miller's most evocative. The text says
 metaphorically that loving someone means loving them through
 the bad and the good times. Again the composer chooses
 images from nature to describe human truths and uses the
 music to enlarge the poetic metaphor.

Blues elements are combined with a text which conjures
 up a wet, gray Pacific Northwest day, eloquently setting the
 mood of rain and lost love. Blues songs are characterized
 by the simultaneous use of both major and minor tonalities,
 especially in the tonic, subdominant and dominant harmonies.
 The flatted fifth is common, and chromatic notes in general
 are admitted. It is usual to alter the leading tone, and

the third and sixth tones of the scale. All of these elements are present in "Rain Come A- Fallin". The use of blues elements not only adds to the melancholy mood of the song, but the contrast of major and minor modes represents the contrast between the sun and good times and the rain and the bad.

The monotonous rhythm of the rain and the windshield wipers is depicted by a repeated sixteenth note pattern in the right hand, which uses the lowered fifth in the D Minor key. The voice, which enters on A natural, gives, with its dissonance, even more intensity to the blues feeling.

Example 27: Measure 7-8.

The musical score for Example 27, measures 7-8, is presented in three staves. The top staff is the vocal line, with lyrics "Rain come a- fall-in" written below it. The middle staff is the right hand of the piano, showing a continuous sixteenth-note pattern. The bottom staff is the left hand of the piano, showing a bass line with a lowered fifth (F natural) in the first measure. The key signature is one flat (D minor), and the time signature is 3/4.

The alteration throughout the song of major and minor modes, especially on the subdominant and dominant chords, creates a harmonic structure which is shifting and unstable.

Example 28: Measures 15-17.

Paint pret-ty pic-tures on the surface of the sea

In each verse, the tension created by the repeated vocal line, the dissonance of A against Ab, the alternation between major and minor modes and the constant sixteenth-note pattern builds until it erupts into a climactic section which is much denser and more abandoned. An extended descending cascade in the piano on the word "rain" adds a beautiful touch of text painting.

Example 29: Measure 28-30.

If you don't love rain You don't love me

rit.
rit.
molto rit.

For the second verse, the piano figuration changes, depicting the increasing fierceness of the storm.

Example 30: Measures 34-35.

The voice sings alone at the end, further intensifying the sense of loneliness present in the text and repeating the pattern which has been used throughout with the flatted fifth.

Example 31: Measures 76-77.

Lento

Although the style of this song is Blues, the demands on the singer are those of an art song. A mezzo-soprano or contralto would be ideal for the dark mood of the poem. The sustained climax in the vocal passaggio at the end of each verse requires solid technique. The musical complexities caused by the sometimes elusive harmonic movement require a good musician. An artist who had a feeling for the popular

blues style, but with classical technique at their disposal would be the ideal interpreter for this song.

This is one of the few songs Hubbard Miller wrote which carries no dedication. Although it is one of his best songs, it was not included in any of the major performances of his works. Perhaps he had not found the right person to sing it.

SPINNING SONG

Sheep make a lamb, Lamb make a skin, Skin make a fur,
Fur make a wool.

Wool make a yarn, Yarn make a cloth, Cloth make a
present for you.

See the world spin, spin, spin, See the world spin,
spin, spin, See the world spin.

Field had a tree, Tree had a nest, Nest had an egg, Egg
had a bird.

Bird had to fly, Didn't know why, Bird had to sing a
song, too.

As the bird flew he sang, Hear the bird sing, sing,
sing,

See the world spin.

When the time comes, You are alone, Dark is the night,
Cold is the wind.

Empty the heart, Empty the soul, Empty the hands, my
friend;

So light up the fire, Put on the tea, Let the dark
something inside you come out

and be free to fly into the night and die, Let the fire
burn, burn, burn,

Let the wheel turn, turn, turn, Let the bird sing,
sing, sing, Let the world spin.

Bees make a buzz, Fleas make a bite, Love turns a great
 many wrongs into right.
 Poets weave words into their songs; Weavers string
 poets along.
 Let the cruel words now fly through the sharp needles
 eye
 Weavers and poets cry, but while their fingers fly
 Like the bright bird they sing, Let the word spin,
 spin, spin...Away.

"Spinning Song" was composed on January 10, 1976 and
 dedicated to Barbara and Kit Chapman. Hubbard Miller writes
 of this song:

"Barbara and Kit Chapman are friends of mine who
 weave wool into beautiful things. Many times I
 have seen them turn away from the everyday
 problems of life and loose themselves in their
 skill and industry. And when they returned they
 were renewed and refreshed. My house is filled
 with their interwoven gifts and love. This song
 is my response."

This entire composition is built on the idea of
 spinning, from the text, which interweaves words, to the
 music. Hubbard Miller has found a perfect combination in
 this song of text, an accompaniment which evokes the
 movement of the spinning wheel and a soaring ecstatic melody
 line to create one of his finest songs. The text was
 written by the composer, and contains many elements of
 Hubbard Miller's philosophy in its whimsical and charming
 lines, which say that all things are interdependent and part
 of the same dance of life. The words themselves are spun
 together by repetition, as in "Sheep make a lamb, lamb make
 a wool".

The piano introduction begins with a dotted sixteenth pattern in the right hand and a left hand arpeggio which captures the rhythm of the spinning wheel. The words are reinforced musically by a repetitive pattern in the vocal line which interweaves over changing harmonies.

Example 32: Measures 1-4.

The musical score for measures 1-4 is presented in a system with two staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 6/8. The piano accompaniment features a consistent arpeggiated pattern in the left hand and a dotted sixteenth note pattern in the right hand. The vocal line consists of four phrases, each starting with a triplet of eighth notes. The lyrics are: "Sheep make a lamb" and "Lamb make a skin".

In each verse the vocal line expands outward, first with a whole step, then a third, then a fifth, until the last long phrase of the verse, which soars up and then slowly descends, over an accompaniment which consists of circling arpeggios. This upwardly soaring line becomes an ascending sequence in the last verse, climaxing on a phrase which climbs to high G and then slowly winds back down to tonic. This climactic line in measure 56 is intensified by underlying marcato chords, the first vertical motion in the accompaniment, and the marking "maestoso". These marcato markings were added to the 1982 versions of the song and appear to have grown out of modifications which evolved in performances.

Example 33: Measures 56-60.

Maestoso Vivo Poco a poco meno mosso

eye Wea-vers and po-ets cry But while their fin-gers fly

The form of the song is strophic, with a modulation from F Major to E Minor for the third stanza. The minor key added to a simple change to a downward melodic line on "you are alone" and "empty the soul" creates a whole new mood while maintaining the same musical material.

Example 34: Measures 17-20.

When the time comes You are a-lone

A return to G Major conveys the change of words to the comforting "So light up the fire".

In measure 31 the left-hand becomes a figure of flight as well as of spinning.

Example 35: Measures 31-32.

The image shows a musical score for two measures, 31 and 32. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. The lyrics are: "Free to fly in- to the". The bottom two staves are for piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of one sharp. The left hand (bass clef) features a prominent, rapid, descending eighth-note pattern that creates a sense of flight and spinning. The right hand (treble clef) provides harmonic support with chords and single notes.

There are several existing versions of this song, the most recent in the writer's possession dating from 1982, perhaps revised for the Dandelions performance. This copy contains many more dynamic and tempo markings than the original, and is written out in all the stanzas to accommodate the changes. Singers should particularly observe the tempo markings which accelerate through a "Poco Agitato" to "Vivo" and "Ritardo" and back again to "Tempo I" in each stanza. The added markings have the effect of making the song bigger and more dramatic.

The ending measures give the impression that the spinning continues into infinity. This type of ending occurs several times in Hubbard Miller's songs, notably "Bilbo's Walking Song", "Spinning Song," "Flowers of Summer" and "Rain Come A' Fallin'".

Example 36: Measures 63-69.

The pianist in this song needs to be attentive to the changing nature of the sixteenth-note right hand rhythm, which alternates between a dotted and an even pattern at different points in the song. The vocal part, as is usual in these songs, requires a singer with excellent technique to negotiate the tessitura, but the also ability to be simple and pure in vocal sound and musicality. Many of Hubbard Miller's songs would be excellent pieces for beginning university level students. The songs are accessible but challenging and very suitable to the less mature voice.

A GRIN

Hubbard Miller did not include "A Grin" in his catalogue of his own music although he and Barbara Coffin performed it on their Bumbershoot performance in 1978. The song is a delightful setting of the E.E. Cummings' poem "A grin without a face" and is one of the few songs Hubbard Miller composed on poetry other than his own. The setting captures the whimsical, fleeting quality of the poem very well, using short bursts of words and then silence to depict the "grin without a face" which is there and then disappears.

Example 37: Measures 1-3.

The musical score for measures 1-3 of "A Grin" is presented in a three-staff format. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins with a rest in measure 1, followed by the lyrics "A grin" in measure 2 and "with-out a face (a look with-out an i)" in measure 3. The piano accompaniment provides a rhythmic and harmonic support, with dynamics marked as *mf*, *p*, and *mp*.

This disjointed, recitative-like writing ceases only in the middle section, where the words "into sweet the earth, and nobody (including ourselves) will remember" are set to a more legato line which crescendos to a pianistic and vocal climax.

The middle section is perhaps too romantic and voluptuous in sound for the poem, with a sweep of ascending chords in B Major moving to Ab Major and then A Major in a Strauss-like progression.

Example 38: Measures 12-14.

The musical score for Example 38, Measures 12-14, is presented in two systems. The first system, marked *poco lento*, covers measures 12-14. It features a vocal line in the upper staff and piano accompaniment in the lower staves. The lyrics are: "and no- body (in- du- ding our- selves) will re-". The second system, marked *lento*, covers measures 15-16. The vocal line continues with the lyrics "mem- ber". The piano accompaniment consists of ascending chords in the right hand and a more active bass line in the left hand.

The music then returns to fragmented expostulations perfectly suited to the "where, what, how, when, who, why" text.

Example 39: Measures 16-17.

The musical score for Example 39, Measures 16-17, is presented in a two-staff format. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The time signature is 3/4. The lyrics 'where', 'what', 'how', and 'when' are placed under the vocal notes. The piano accompaniment consists of a series of beamed eighth and sixteenth notes, creating a rhythmic pattern that mirrors the syllables of the lyrics.

Hubbard Miller's rhythmic and melodic setting of this E. E. Cummings poem manages to bring more clarity to the poem and intensifies the humor. For example, the first interval followed by a pause and then the fall to F# on "without a face", perfectly captures the rhythm of the words but also the image of a grin suddenly appearing in space like the Cheshire cat in Alice in Wonderland. (See Example 37)

Harmonically, the composition is very tonal, but modulates continuously, beginning and ending in C Major.

This charming song would be suitable for mezzo-soprano, although a soprano with a good low register could sing it. The lowest sections require a parlando style delivery and do not need to be sung with a lot of sound.

FLOWERS OF SUMMER

In the long, long lonely winter night
 When you've done wrong, and you could have done right.
 When you've been weak, and you should have been strong
 Kyrie, Kyrie, Kyrie eleison.

And the rains fall and the flowers of summer grow.
 And the leaves turn and the winter is white with snow.
 And the seas churn, and the winds blow
 and the stars in the heavens burn.
 Gloria, Gloria, Gloria. Et in terra Pax.

When the long, long, lonely journey ends,
 When I leave all of my earthly friends
 When the dark angel his message sends
 Miserere, miserere. Requiem eternam.

And the rains fall and the flowers of summer grow.
 And the leaves turn and the winter is white with snow.
 And the seas churn and the winds blow,
 And the stars in the heavens burn.
 Dona nobis, Dona nobis, Dona nobis Pacem.

And the rains fall
 And the flowers of summer.....

Hubbard Miller called "Flowers of Summer" "a miniature requiem in which styles of music are mixed; the complex passes, the simple survives." This song was written on August 30, 1976, the same year which produced "Spinning Song" and "Beautiful Music". "Flowers of Summer" was composed for mezzo-soprano Dorothy Cole, Hubbard Miller's sister-in-law. The poem, which was written by the composer, uses words from the Requiem Mass at the ends of the verses.

"The Flowers of Summer" begins with a broken-chord pattern in the piano. This pattern, set in off beats, continues throughout the first two stanzas.

Example 40: Measure 1.

The musical score for Example 40, Measure 1, is written in 6/8 time and Eb minor. It consists of a vocal line and a piano accompaniment. The vocal line is marked "sotto voce" and begins with a half note G4, followed by quarter notes F4, E4, D4, and C4. The piano accompaniment is marked "pp" and begins with a half note G3, followed by quarter notes F3, E3, D3, and C3. The piano part features a descending eighth-note pattern in the bass line.

Harmonically, the Eb Minor first section (from measure 1-25) is unstable, with dissonant non-chord tones added to the outlined chords. This section encompasses the first four lines of the poem. Tonic chords are avoided, giving, with the added dissonances, an anxious, tense setting to the text about the lonely life lived badly. This tension increases in measure 17 with the voice crying out with a seventh leap on "Kyrie" over troubled harmonies. In measure 25 the "eleison" resolves beautifully and peacefully to a G Major tonality.

Example 41: Measures 23-25.

The section "and the rains fall" continues with this very consonant and soothing tonality, but in the same rhythmic arpeggiated accompanimental pattern as the first section. What has been unclear and full of anxiety shifts into focus and peacefulness.

The second verse ends with "Gloria et in Terra Pax" set to music which is vertical, chordal and dissonant, in contrast to the flowing movement in the earlier sections. At the end of the song the consonant, soothing music of "and the rains fall" continues, giving the feeling that the process is eternal.

This song is very effective, deriving much of its strength from the contrast between the anxious, dissonant sections and the tranquil, soothing consonant sections. "The Flowers of Summer" is suitable for a mezzo-soprano or contralto. Not only the tessitura, but the dark brooding quality of the song make a lower voice preferable.

BEAUTIFUL MUSIC

Sang the dark voice of nevermore, "Let there Be" and
the stars gave forth light.
Through the long turning evermore, came the song and
the earth gave forth life.
What by chance this sweet harmony? Ringing down
through the farthest off reaches of time.

Came the rock that is piled into mountains that stand
ever guard in the cold of the night.
Came the snow and the rain and the lake and the stream
as it flows to the swells of the sea.
Came the bush and the berry the vine and the fruit and
the flower the spring and the fall.
Came the bird and the bee the doe and the dove and the
fox and the dog and the flea.
All of life, it is beautiful music to me.

From the darkness emerging, by mysterious urging,
reaching up for the light that shines down from above.
Through the centuries growing, to the beauty of
knowing, through the gift of love.
What by chance this sweet harmony? Ringing down
through the reaches of time.

Came the laughter of stars as they whirl in the night
 guiding sailors that sail on the sea.
 Came the weeping of rain as it falls on the fields
 of the farmers that plough on the plains.
 Came the song of the sparrow the whisper of wind and
 the thundering silence of snow.
 Came the mist and the moon and the call of the loon on
 the lake as he longs for his love.

All of life, it is beautiful music
 Beautiful, Beautiful, Beautiful Music
 All of life is beautiful Music to me.

On October 13, 1976, Hubbard Miller composed "Beautiful Music" for Dorothy Miller. The song was originally in F Minor, but was transposed down to D Minor in the final version. The poem was written by the composer. He wrote:

"What music means to me and what Dorothy means to me come together in this song. The three miracles of my metaphysics; existence, beauty, and love"

The song, which is in D Minor, opens with an extended introduction built on octave chords in the piano which alternate between D Major and D Minor, an alternation which continues throughout the song. Hubbard Miller was faced with several problems in this song. The concepts of existence, beauty and love are large and difficult to express. The poem itself was long and filled with images. The subject matter could fill a lifetime of songs. The composer wisely chose to set the bulk of the text on a single chanted note over an accompaniment simple enough to accommodate variations in tempo and stress. This format allows the words to speak for themselves, and the song takes on the quality of primitive story-telling, like a chanted

saga. Each of the two stanzas in the song consist of three sections; a melodic section, a chanted section and a piano interlude. Variations occur in the second stanza. For instance, in measure 42, the melody occurs in the piano, not the voice.

Example 42: Measures 42-43

A three note turn in measure 18 becomes triplets in measure 23, and after being used throughout the song, it is transformed into a lovely intertwined section with the voice at the end of the song,

Example 43: Measures 70-74.

In measure 36 Hubbard Miller composed a perfectly lovely interlude in Baroque style for the piano alone. This music reappears for two measures as a postlude.

Example 44: Measures 76-77.

"Beautiful Music" should be sung by a contralto or mezzo-soprano. The low chanted sections require sustaining power in this register. The compass of the song is from low A to C above middle C. It is important to sing this song very simply, with great attention to the words. If the performer becomes overly dramatic and square musically the song can seem grandiose and lose its effectiveness.

RUM STICKA FUMADIDDLE

Rum sticka fumadiddle, ox suck a periwinkle
 In come a nippy cat, hit him with a boot jack
 Nonsense you say but it's true.

Rats in the woodpile, flies in the milk pail
 Poor old nippy cat hidden in a hay stack
 What can that nippy cat do? Now.

Listen kiddie as you fiddle,
 In the middle is a riddle
 When the goat gets in the garbage
 It can get you down a little.
 My dear old grandma she taught me this tune.
 So, if you're feelin' under the weather
 Can't seem to get it together
 Take a tip from the nippy cat
 He knows where the boot jacks at, Sing

Ki-mo Caro, Delto Caro,
 Ki-mo Caro, Delto Caro,
 Strim-stram fumadiddle larebo rinktum
 Rinktum body won't cha' ki-me-o.

Grandma tells of bygone years
 When wagon loads of pioneers would
 Gather on the lone prairie and have a jamboree
 While watching the fires' burning embers.

Then old coyote shakes his ears
 What is this thing he hears?
 Their howling at the moon like me Ky Yi Yipee
 This is the song she remembers.

Fiddles made of rubber bands
 Batteries of pots and pans
 Choruses of clapping hands
 Words that no one understands.

Oh that may be but it's music you see, music to me, Oh
 Grandma I hope you don't mind
 If I leave your tune behind.
 Bless your heart for bringin' cross
 The lonely plains the art of singin'.

Kimo Caro, Delto caro
 Music will always be Rum-sticka-fum for me.

Rum-sticka-fumadiddle, Ox suck a periwinkle
 In come a nippy cat hit him with a boot jack
 Rats in the wood pile, Flies in the milk pail
 Poor old nippy cat hidden in the hay stack.
 Listen kiddie as you fiddle in the middle is a riddle
 Ki-mo Caro Delto Caro
 Strimstram fumadiddle larebo rinktum
 Rinktum body won't cha ki-me-o.
 Hubbard Miller wrote of "Rum Sticka Fumadiddle";

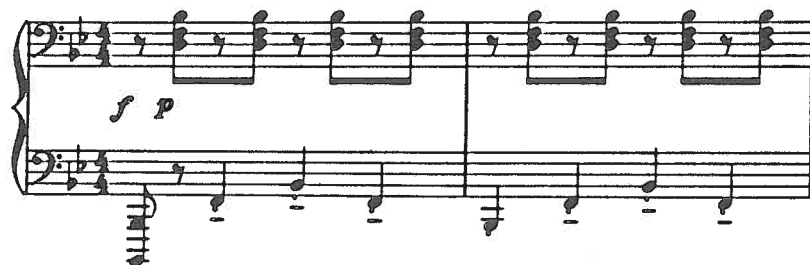
"This Song is doubly a gift. First: For Dory Miller on her birthday 25 June 1980. But second: For Jason Miller from his Great-Great-Grandma Miller who taught it to my Grandmother (Louli Miller) who in turn taught it to me some 40 years ago. The closing Allegro represents rather faithfully what I learned from her."

This lively song captures the fun of campfire nonsense songs but with musical additions which take it into the arena of art song. The setting brings to mind the "Ching-A-

"Ring-Chaw" of Aaron Copland from his *American Folk Songs* with its nonsense text and bouncy hoe-down rhythm.

An opening "con brio" with detaché left hand immediately gives a country band feeling with the instrumentalists playing string bass (or wash tub).

Example 45: Measures 1-2.



The harmonies are very simple throughout, with non-chord tones occasionally adding a rough home-spun quality to the accompaniment.

The song is strophic in form, with variations. Each verse consists of three sections. The first section is characterized by a detaché accompaniment and repeated note vocal pattern. A modulation to G minor leads to a more lyric section which is much more active harmonically. A recitative-like section on one note in the voice with chromatically moving chords in the left hand ends each verse.

The chorus is a string of nonsense words "Kimo caro, delto caro" in the style of the opening measures. In the second strophe the piano imitates the sounds depicted in the

text. "Rubber bands" are shown in open fifths, "pots and pans" in crashing left hand octaves and "clapping hands" in staccati in the right hand.

Example 46: Measures 58-63.

fid-dies made of rub-ber bands

bet-ter-ies of pots and pans

cho-rus-es of clapping hands

A central recitative section in the second strophe becomes a nostalgic "thank-you" to Grandma, complete with rolled left hand chords.

Example 47: Measure 72-73.

Lento

Grand-ma I hope you don't mind

if I leave your tune be-hind

A sentimental turn in the voice in an extended, much more dramatic "Kimo caro" section follows with triplets and broad arpeggi in the left hand.

The final "Allegro", which Hubbard Miller says is faithful to the original, differs from the others in that the repeated note pattern in the voice rises by thirds, outlining the dominant of Bb Major. The ending "col voce" should be grandiose, in imitation of a 'serious' song, with the piano providing a final flourish.

Example 48: Measures 99-104.

Maestoso

Rink-tum bo-dy wont-cha ki-me

colle voce

Tempo (piu allegro)

"Rum Sticka Fumadiddle" is suitable for any voice. The range is limited (Bb-D') and many of the lines can be almost

spoken. In one place Hubbard Miller even indicates that a "character voice" would be suitable. Although the vocal demands are slight, the performer must have personality. This song could be sung effectively by an actor with limited vocal resources, although the lyric sections benefit from the use of more voice.

CHANCE

I was sittin' at home a-mopin' and wonderin' why bother to try.

When I heard at the door a scratch and a sad little cry.

So I went out to see what new thing had happened to me
And I found there a little gold puppy as cute as could be.

With those little brown eyes that looked up at me and said howdyadoo.

I'm cold, and I'm lost, and I'm hungry and I need a friend.

If you'll be a good people I'll be a good doggie so loyal and true.

I said well, little fella come in, we'll see what we can do.

You've been honest with me so now I'll be honest with you.

And I reckon that maybe I need a friend, too.

Well, he came right on in and gobbled a plate full of scraps that I found.

And he went round the house and had him a real good explore.

And I smiled to myself 'cause it made me feel good to have someone around.

But I wern't smilin later when I found he had messed on the floor.

And what's more I discovered that Fido had had a good chew on the chair.

And the whole house was jumpin' with fleas and covered with hair.

And his brave little bark had frightened the mailman
who went away.
And he didn't deliver the letter containing my pay.
I said come here young fella I have a few hard words to
say.
You will have to follow the rules if you're planning to
stay.

Well, he learned to behave, to sit, to fetch and to sic
and to stay.
And I learned to love that old dog more and more every
day.
In the good times we fed upon steak and doggie he
licked off the pans.
And in bad times I made do with rice and he robbed
garbage cans.
When he cut his front paw he let me sew it up tho' it
hurt bad.
And when I got pneumonia he lay by the bed and looked
sad.
I was just about gone when that old dog got up and he
licked my hand.
And that lick is the reason that I am still here in
this land.
He was trying to tell me no matter what heaven had
planned
That I couldn't go now cause this old dog would not
understand.

Well, the years rolled by and that old dog and I had a
whole lot of fun.
Playin' stick, chasin' cats, or goin' out to the hills
for a run.
But the way of the world is that summer is followed by
cold winters snow.
And that doggie went off to the land where the good
doggies go,
Well, I told you this tale so that next time you're
lonely or just feelin'' blue.
Remember this story my friend, and heres what you do.
Just you answer that scratch at the door, no matter
what it may be.
If you give it your love it will love you right back
for you see,
That loving gives meaning to life, a reason to be.
And in that way, a doggie's the same as a you, or a me.

"Chance" is Hubbard Miller's country western song. It
is the story of his dog.

"In 1976 a little puppy appeared at my door and this is his story".

The song was written December 3, 1980 and was premiered by Don Collins. The country western style was completely suitable to the subject. Chance was a mutt, lovable and common. His song could not be complex or "arty".

Hubbard Miller used country western conventions throughout. The melody has a limited range and is repetitive, with the rhythm fitting to the cadences of speech. The harmonies are primarily subdominant, dominant and tonic. The form is strophic with few changes outside of minor modifications in the guitar-like accompaniment. Even the convention of using spoken words over the melody played in the accompaniment is used.

Example 49: Measures 103-105.

The musical score consists of three measures. The top staff is a vocal line in treble clef, with a key signature of two flats and a 6/8 time signature. The lyrics are: "but the way of the world is that summer is followed by cold winters". The bottom staff is a guitar-like accompaniment in bass clef, featuring a rhythmic pattern of eighth notes and chords. The first two measures have a '7' below the staff, indicating a barre. The third measure has a '7' below the staff and a fermata over the final note.

The charm of the song comes from the affectionate and natural text and the slightly tongue-in-cheek musical writing. This song can only be successfully performed by a singer who can recount a story with absolute simplicity and directness. The song doesn't demand an accomplished singer, and in fact is the most successful with a "speaking on pitch" kind of delivery.

HALF AND HALF

Half the world is silver, half is blue (hoo)
 Half the world is my world, half for you (hoo)
 Half a tree grows upward, half grows down.
 Half my heart stops beating when you frown.
 When you frown, oh my dear, I don't know what to do.
 Half the world is silver, half is blue (hoo).

Half the world is daytime, half is night.
 Half a dog is tail wag, half is bite.
 Half a man is loving, half is fight.
 Half a smile from you makes all things right.
 When you smile from the heart, and I know it is true.
 Half the world is silver, half the world is not
 Half the world is blue, so blue.

Half a foot's six inches, half that's three, one,
 two, three.
 Half the world is dry land, half is sea A, B, C.
 Half my fun costa money, half is free.
 So, half a kiss from you now, half for me.
 Oh, come on, it won't hurt, it's the least you can do.
 Half the world is silver, half the world is blue.

"Half and Half", one of Hubbard Miller's best songs, was composed January 16, 1981 for Barbara Coffin. The words

were written fifteen years before, and the music added to create a birthday present. As is the case with all the songs Hubbard Miller wrote for specific people, this song fits the voice and performing style of Barbara Coffin beautifully. She is a lyric soprano who sings classical and popular music with equal ease and is at her best with this sort of whimsical, fun song. "Half and Half" has been a favorite encore piece for soprano Carol Webber in concerts all over the United States. It is a perfect light and charming choice to end a program.

The series of contrasting statements such as "Half a dog is tail wag, half is bite" in the text are enlarged musically as well as textually throughout the entire song. The opening consists of two measures of rhythmically articulated Eb's in the right hand of the piano followed by two measures in the left, half in one hand, half in the other. Octave Eb's and Bb's (tonic and dominant) are used repeatedly both in the vocal part and the accompaniment, outlining the two halves of the key of the song, Eb. These are also the pivotal notes around which the vocal line is constructed.

For example, the first phrase rises from Eb to Bb and ends with an Eb octave. The second phrase rises an octave to Eb and ends with a Bb octave. One phrase ends up, the next ends down, continuing this musical metaphor.

Example 50: Measures 5-9.

rit-----tempo

Half the world is sil-ver, half is blue (hoo) Half the world is

my world half for you

pp

sp

pp

(♩=♩)

Octaves also end the song, with the voice rising to high Bb and then descending to low Bb, outlining two octaves while the accompaniment (filling in the other half) resolves to an Eb Major tonic chord.

Example 51: Measures 63-65.

Lento

rit-----Tempo I rit.

Half the world is sil-ver Half the world is blue.

sp

p

Text painting is found throughout. For example in measure 30 a melisma on "loving" over half-note chords contrasts nicely with the chordal movement and hard articulated "t" of "fight".

Example 52: Measures 30-32.

The musical score consists of three measures. The first measure (m. 30) has a vocal line with the lyrics "Half a man is lov- ing" and a piano accompaniment with a melisma on "loving" indicated by a triplet of eighth notes. The second measure (m. 31) has a vocal line with the lyrics "Half is fight" and a piano accompaniment with a hard articulated "t" on "fight" indicated by a sharp accent. The third measure (m. 32) has a vocal line with the lyrics ""t"" and a piano accompaniment with a melisma on "t" indicated by a sharp accent and a "poco rit" marking. The piano accompaniment also includes dynamic markings of *mp* and *poco rit*.

This song is strophic variation in form with small changes occurring in rhythm and accompanimental figures. The end of the second strophe is extended, emphasizing the low octave Bb on "blue". In each stanza, the final "tempo vivo" (m. 14, 34, and 59) becomes more elaborate, becoming rapid sixteenths, and building energy to the climactic ending. The vocal lines are written well for the voice and the final Bb is an extremely easy one, occurring on a sympathetic vowel and not preceded by a rise through "passaggio".

Example 53: Measures 59-61.

Harmonically, this song is simple and straight-forward. The key is consistently Eb Major, except for a very brief modulation into Gb to set off the word "blue".

"Half and Half" is very charming in performance, thanks to the text and the perfectly balanced setting. It is suitable for soprano, but a lower voice could perform it using the alternative high G instead of the ending Bb. It is important that the singer have a good top and bottom voice, for the song as written encompasses two octaves.

KLONE TSINOOK ENKANNAM or THREE CHINOOK STORIES

I. Kah-Kah (The Raven)

Old wary raven you see me watching you
 How wise you are to trust no man.
 But little brother you need not fear of me
 I have no need of your fine feathers.
 I hunt no more the birds of this world.
 Here, have a fish head.

Of raven stories what can you sing me
 That tells of our beginnings and our ends.
 Oh flying spirit my people worship
 Is Raven but a message that he sends.
 You eat my fish head!
 You hear my question!
 But answer only with a smile.

II. Nika Wawa Klone Wawa (I Tell You Three Times)

I tell you one time "No!"
 I do not love tahoma's daughter.
 For fifteen blankets and two horses - Two!
 No squaw is worth that much to any man.
 My other wives will laugh at me.
 "old three-eyes is skookum skookum
 He thinks he's a young buck once more"

I tell you two times "No!, No!"
 I do not love Tahoma's daughter.
 But it would please him if I bought her.
 And my old bones need warming now on winter
 nights.
 For that price I could have anything
 I could have many pleasures
 I could have eagle feathers.
 "No!, No!".

I can not tell you three times.
 Three times I cannot tell you "No!"
 For I do love Tahoma's daughter.
 Old raven spoke to me about her.
 Well, maybe fifteen blankets,
 But only one horse!

These songs, intended to be the first two of a cycle of
 three, were composed for Don Collins in 1981.

"Don premiered "Chance" for me and I was moved to write
 two Chinook Indian songs for him. "Kah Kah" - "Raven".
 "Nika Wawa Klone Wawa" - "I tell you three times."

Hubbard Miller was fascinated with the Indian cultures,
 and felt that one could not really understand the Pacific

Northwest without knowing about their language, stories and culture.

"I cannot imagine living in Seattle today thoughtfully without developing a deep relationship with the American Indian people that lived here before you. Their languages decorate the maps and places with special levels of meaning. The earth beneath our feet soon shapes us just as it shaped them, from ways of cooking salmon to metaphysics." (pg. 16)

He learned to speak several of the Indian languages well enough to begin to understand the underlying mental processes behind the syntax. Hubbard Miller also used Indian words as titles for the four movements in his Symphony.

In these songs Hubbard Miller abandons the simple, folk-like strophic style used in the majority of his songs in favor of a much more dissonant, contemporary "art song" kind of writing. The accompaniment becomes an equal partner in the statement and development of musical and dramatic ideas rather than functioning in an accompanimental role. The structure is much looser than in many of his other songs, allowing for broad changes in accordance with the dramatic demands of the story. It is possible Hubbard Miller chose to use freer forms and harmonies to point up that these songs come from another culture and another way of perceiving reality.

Both songs require a baritone or bass with a large range and strong dramatic ability. The singer must be a

storyteller and a good musician. Both songs use the intervals of the fourth, fifth and tritone extensively in the range of melodic patterns and in the intervals used in recitative-like passages.

The first song "Kah-Kah" or "Raven" can be conceived of as a scene in which the Raven and Indian have a conversation. The bird motive is built on tritones portraying the harshness of the ravens call in a thirty-second note rush of wings.

Example 54: Measure 1-3.

The song achieves vivid characterizations with simple musical means. In the first section (measures 1-44), the Indian sees the Raven and begins to quietly talk to him. The texture here is thin, with recitative-like phrases in the voice articulated by chords which color the vocal line but establish no tonality. In the second section (measures 45-65), the Indian's music becomes chordal and stately when he speaks of his people and their history. The harmonies, although chosen for color rather than traditional

progressions, still are primarily tonal. Often dissonant notes are added to tonal chords.

Example 55: Measures 54-57.

The musical score for measures 54-57 consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with lyrics: "Oh fly- ing spi-rit my peo- ple wor-ship". The piano accompaniment is written in two staves (treble and bass clefs). The music is characterized by complex, often dissonant chords and textures, particularly in the piano part. The vocal line is relatively simple, with some leaps and a recitative quality.

In measure 70 the music leaves the more melodic character of the middle section and return to the disjointed recitative quality of the opening. The raven's music ends the song.

"Nika Wawa Klone Wawa" or "I Tell You Three Times" has this comment on the title page:

It was accepted custom among Coast Tribes that in story-telling and negotiations one was permitted to lie twice. This diplomatic maneuver helped save face. Thus the grammatical expression "I tell you three times" is the equivalent of the English--"the truth, the whole truth, and nothing but the truth".

In this song, an old Indian at first denies and then later admits his desire to marry a young woman, Tahoma's daughter. The two denials and final telling of the truth are composed as three loose repetitions of material, each repetition varying with the thoughts of the Indian speaker. This song also uses fourths, fifths, tritones and large initial jumps in the vocal line. Large jumps at the

beginning of vocal lines are used to point up the vehemence of the speaker as he denies his interest in Tahoma's daughter. The harmonies are dissonant while the speaker is denying his feelings, becoming consonant as he begins to rationalize. Intervals of the seventh and ninth become the octave when he finally admits his real feelings.

Example 56: Measure 64.

The "Indian" sound of the song comes from the use of pentatonic melodic sections and a drum-like rhythmic figure and an alternation between an F Major and Eb Major chords in the opening measures.

Example 57: Measures 1-3.

As the old Indian tells how his wives will think he is "skookum, skookum" the piano plays high dissonant chords to depict his craziness.

Example 58: Measures 20-23.

My oth- er wives will laugh at me

"Old three eyes is skook-um-skook-um

The raven music from the first song appears again on the words "old raven spoke to me about her".

Example 59: Measures 59-62.

poco rit. ----- rit. -----

Old Ra-ven spoke to me a- bout her

rit. pp

Again, as in the first song, Hubbard Miller has composed a small dramatic scene. His genius for musically capturing not only the visual aspects of a scene, but the

emotions and personality of the speaker with very simple means is exemplified in these songs. It is not known what the text of the third song was going to be. These two songs, however could be performed as a set. These songs are perfectly tailored for the strengths of a singer like Don Collins, whose ability as a classical singer combines with his dramatic talent and musical theatre training.

RENDEZVOUS ROAD

Across the silent silence, canvas of the dawn,
 In loving lines of liquid fire are drawn
 The stars and stripes of freedom from the dark.
 Ah, I love the earth proclaims the meadowlark
 I love the earth.

Ah, she sings again as father sun's first rays
 now move the earth to answer such sweet praise.
 And breathing life into the aspen choir
 A grove of sparklers spew forth silver fire.

Awake, awake, awake, awake, awake
 Now hear the barnyard news
 Red rooster trumpets cock-a-doodle-doo.
 That burst like rockets on the morning
 Ca-ca-la-cock-a-doodle doodle doo.
 That leaves a mist of milkweed drifting there
 Down in the swale where the quail quivers
 Where greenness marks imaginary rivers
 Amidst whose murmuring there
 Glows the burning embers of the wild rose.

While high above it all our banner flies.
 Great eagle lord and master of the skies.
 Who warns the morning with his cruel cries
 That life through death shall come as no surprise.

"4 July 1980, RENDEZVOUS Road" was the last song
 Hubbard Miller composed. The final page of music reads

"Poem written 4 July 1980 on RENDEZVOUS Road in Winthrop Washington. Music written 7 Oct 81 for Carol Webber". This was the only song he wrote specifically for Carol Webber, although he dedicated "Dandelions" to her years after it was composed.

"Rendezvous Road" is unique among Hubbard Miller's songs, being entirely unaccompanied, through-composed in form and in a much more avant-garde style than any of his other songs. More than this, however, the virtuosic display of the music and its use of vocal acrobatics is much different from his typical simple, pure writing. Hubbard Miller called this song a "vocalise" and this is an accurate description, as it is an exploration of the possibilities in coloration, range and flexibility of the soprano voice. Despite its falling so far outside the mainstream of his compositions, this song is one of his most expressive and evocative.

Structure and cohesiveness are achieved in several ways. The song begins with silence punctuated by a hum. The hum gradually becomes an "ah" sound, and then words begin. The opening hummed material repeats at the end, creating a frame for the piece.

The song is composed in five sections, corresponding to the stanzas of the poem. Within the five sections of text motives are repeated, often in conjunction with words which

they depict. For example, the word "fire" appears in measure 14 with a trill and again in measure 33.

Example 60: Measure 14.

In lov-ing lines of li- quid fire are drawn

A florid run which appears in measure 12 is modified and varied later in the song. Hubbard Miller composed two possibilities in some cases, one more difficult than the other.

Example 61: Measure 12, 19 and 34.

in lo- ving lines of li- quid fire

A distinctive rooster motive appears in the third section.

Example 62: Measure 42-43.



These motives and others, including chromatic sections found at different points in the composition, are repeated in sequence or in combination with other motives. The entire piece builds to a climax in the last section, with large leaps and a high tessitura.

Example 63: Measure 92-94.

"Rendezvous Road" is the most difficult song Hubbard Miller composed, both vocally and musically. It requires a singer with an excellent ear, mature musicianship and a large range. A soprano is the ideal voice for this song, in order to realize the fluid expressiveness of the coloratura, but the singer must also have a resonant low voice.

It is interesting that he set only "Rendezvous Road" in this style. It also shows that he was not limited to the

simpler style he preferred for most settings. It was well within his ability to compose songs which were more in the mainstream of modern art songs.

Hubbard Miller's ability to write expressive but vocally congenial lines is evidenced in this composition. The vowels are consistently good for the tessitura. But more than that, he has a wonderful sense of text and music. This is one of Hubbard Miller's finest poems. The pictures drawn by the music create a vividly evocative scene despite being written for voice alone. The result is a piece of great beauty and emotion, but also musical strength.

CHAPTER III

CONCLUSION

Hubbard Miller's songs have been called simplistic and even trite by some members of the musical community. Other musicians admire his work and find in it a refreshing combination of popular and classical qualities. Audiences are invariably moved and delighted by presentations which include some of these songs.

It is this writer's opinion that Hubbard Miller's songs should not be judged in a purely classical tradition, for that was not the spirit in which they were written. His gift lay in his ability to write melodies which immediately sound familiar in the best tradition of folk music, to texts which speak to the heart. His classical training enriches these songs with a melodic and harmonic depth which sets them above what is being currently composed by many of the more successful composers on Broadway. Hubbard Miller never intended to write art songs in the main stream of contemporary serious music. He has, however, composed songs which can be used to great advantage by voice teachers seeking accessible, well-written, songs which are appropriate for young voices, and by recitalists wanting to program selections which have great appeal for audiences, while maintaining a high standard of musical content.