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TRANSFORMING THE PAST:
LUCIANO BERIO'S APPROPRIATION OF FOLK MATERIALS AND IDIOMS IN
FOLK SONGS (1964)

By

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B.A., Berea College, 2007

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A Thesis Approved on

April 14, 2010

by the following Thesis Committee:

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Thesis Director

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DEDICATION

This thesis is dedicated to my family

and

Dr. Jean Christensen and Dr. Ann Rhodes

Who have given me the opportunity to follow my dreams

ACKNOWLEDGEMENTS

ABSTRACT

TRANSFORMING THE PAST:
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In this preliminary search for a coherent and continuous cohesion of western art

and folk music-cultures, Berio utilizes folk songs from seven distinct regions as the basis

for composition. The technique for combining western classical and folk music is one

that Berio modified throughout his career, although it is with *Folk Songs* that the

appropriation of vernacular musical idioms is most transparent. In the arrangement of the

songs for this cycle, Berio circumvents his earlier handling of the vocal line as evident in

Circles (1960) and *Epifianie* (1961/65). The unencumbered lyricism demonstrates a

desire, on some level, to preserve the identifying characteristics of the songs he has

appropriated and the workings out of a methodology for incorporating folk materials in

his compositional language. Through a critical analysis of his arrangements and the folk

materials from which he draws inspirations, the significance of the symbiotic

interrelationship between music and culture will be exposed.

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PREFACE

This thesis will provide an investigation into the symbiotic interrelationship between music and culture, as well as an appreciation for the significance of the combination of aspects of style from Western art sound-world and distinctive and varying vernacular music-cultures in Luciano Berio's song cycle *Folk Songs*. In doing so, the thesis will garner insight into the musical language of the cycle and each of its components. A foundation of knowledge in Berio's catalogue—specifically the works that arose from the same compositional period as *Folk Songs* along with other works inspired by the folk realm—will be provided as a means of understanding the thought processes and creative stimuli that culminated in the composition of this cycle. As the early 1960s were fertile years for the fusion of art and folk elements, a discussion of the milieu from which the work germinated will aid in placing the song cycle in the proper historical frame.

Folk Songs is the earliest example of Berio's lifelong fascination with vernacular musical idioms. Thus, it is *Folk Songs* that serves as the demarcation of the composer's preliminary search for a coherent and continuous amalgamation of western art and folk music-cultures. In the cycle, Berio appropriates folk songs and materials from eight music-cultures—America, Armenia, Auvergne, Azerbaijan, France, Italy, Sardinia and Sicily—as the basis for original composition (See Table 1).

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Table 1: Songs, Name and Source Culture

Title	English Translation of Title	Source Culture
"Black is the Colour..."		U.S.A.
"I Wonder as I Wander..."		U.S.A.
"Loosin Yelav..."	The Moon has Risen	Armenia
"Rossignolet du bois"	Little Nightingale	France
"A la femminisca"	May the Lord Send Fine Weather	Sicily
"La donna ideale"	The Ideal Woman	Italy
"Ballo"	Dance	Italy
"Motetu de tristura"	Song of Sadness	Sardinia
"Malurous qu'o uno fenno"	Wretched is He	Auvergne (France)
"Lo fiolaire"	The Spinner	Auvergne (France)
"Azerbaijan Love Song"		Azerbaijan

The technique of combining western classical and folk music is one that Berio modifies throughout his career, although it is with this song cycle that his appropriation of vernacular musical idioms is most transparent. His use of folk music progresses from the appropriated material as a foundation for his compositions into a more subtle use of the vernacular as a means of accentuating his writing as is the case in *Coro* (1976), with its allusions to the polyphony and phonetics of the music of the Banda Linda people of the Democratic Republic of Congo.

In composing *Folk Songs*, Berio, whose reputation and distinctive sound had been well established by 1964, circumvents his signature handling of the vocal line—as seen in *Circles* (1960) and *Epifanie* (1961/65)—in favor of a more contained and conservative melodic style. The unencumbered lyricism in this cycle demonstrates a desire, on some level, to preserve the identifying characteristics of the appropriated songs as well as the development of procedures for incorporating folk materials in his compositional language. A critical analysis of Berio's arrangements and of the folk songs, or the folk

traditions that inspire the arrangements, identifies his compositional techniques for aligning the music-cultures in question.

While it is true that *Folk Songs* is more accessible for the amateur audience member than is *Circles* or *Sinfonia*, this fact does not negate the musicality or complex cultural relationships in the cycle. Furthermore, Berio's choice to momentarily circumvent his established style for the creation of this work does not suggest the composer attempted to alienate his learned audience in favor of pacifying a musically uneducated populace. For evidence of this only Berio's character, personal philosophies and oeuvre need be examined.

For Berio, discovering folk songs and composing with vernacular idioms was an exhilarating exercise.[1] This is reflected in his words and by his continued appropriation of vernacular idioms. In an interview with Rossana Dalmonte, Berio states, "I became interested, at first intuitively, in expressing a continuity between different realities, even if they were very distant from each other and sometimes even trivial."[2] In specific reference to his affinity for folk musics, Berio adds,

> My interest in folklore is very long standing—even as a boy I was writing pastiche folksongs. Recently this interest has put down deeper roots, and I've tried to gain a more specific and technical understanding of the processes that govern certain folk idioms...I tend to be interested only in those folk techniques and means of expression that I can in one way or other assimilate without a stylistic break, and that allow me to take a few steps forward in the search for unity underlying musical worlds that are apparently alien to one another.[3]

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[1] David Osmond-Smith, ed. and trans., *Luciano Berio: Two Interviews: With Rossana Dalmonte and Bálint András Varga* (New York: Marion Boyars, 1985), 148.

[2] Osmond-Smith, *Two Interviews*, 64.

[3] Ibid., 106.

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The search for an underlying unity between musics is expressed again in a

separate interview with Bálint András Varga. Here, Berio comments on his purpose for

composing *Folk Songs*,

> I return again and again to folk music because I try to establish
> contact between that and my ideas about music. I have a Utopian
> dream, though I know it cannot be realized: I would like to create
> a unity between folk music and our music—a real, perceptible,
> understandable continuity between ancient, popular music-
> making which is so close to everyday work and our music.[4]

The notion of Berio's "Utopian dream" is significant as it clarifies the motivation behind

his appropriation of folk elements.

Although he was pessimistic about achieving the "dream," examination will prove

that he was closer to fulfilling his goal than he may have realized. Regardless, it is not his

"success" or "failure" that is significant, but the desire to pursue such a "dream." Berio's

attempt at creating a coherent and continuous amalgamation of differing musics is an

accomplishment in itself.

The current literature pertaining to the discourse on *Folk Songs* lacks precision

and depth. When addressed, the cycle is often criticized as a pedestrian attempt meant

for a broadly plebian audience. Though no author has stated it so boldly, a survey of the

literature provides a consensus of the work as little more than kitsch. This notion is

further emphasized by the near absence of consideration the cycle has been afforded.[5]

In his commentary on the cycle, David Osmond-Smith tends to focus on Berio's

interest in vernacular musics rather than his approach to incorporating the "Other" into

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[4] Osmond-Smith, *Two Interviews*, 148.
[5] I do not mean to disparage all commentary on *Folk Songs*, as much of it has proven useful.

his compositional arsenal.[6] Without considering the environment from which the work materialized and the processes employed in creating the union between distant idioms, the composition cannot be fully understood.

Writings like Paul Griffiths's *Modern Music and After: Directions since 1945* and Robert P. Morgan's *Twentieth-Century Music: A History of Musical Style in Modern Europe and America* do not extend beyond a cursory examination of general trends and compositional techniques used by Berio. Sources such *Berio's Sequenzas: Essays on Performance, Composition and Analysis*, edited by Janet K. Halfyard, provide peripheral insight into the construction of the cycle as these writings address entries into Berio's catalogue that are, to a degree, relatable. Although they do not directly apply to Berio or his compositional processes, books such as Uzeyir Hajibeyov's *Principles of Azerbaijan Folk Music* and Jonathan McCollum and Andy Nercessian's *Armenian Music and A Compressive Bibliography and Discography* will provide a foundation of knowledge on the music-cultures with which Berio interacts.

The liner notes of recordings often prove essential to a complete understanding of the cycle. Though penetrating analysis of the arrangements and the source songs are not provided, the information in these notes helps to overcome issues concerning the inception of the cycle. The liner notes to *Berio:* Formazioni, Folk Songs, Sinfonia as performed by the Royal Concertgebouw Orchestra under the direction of Riccardo Chaillly are most helpful as they contain the original lyrics as well as English translations for each song.

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[6] "Other" refers to different sound-worlds.

It must be noted that the present thesis is not the first to be devoted to *Folk Songs*; however, Carrie Cleaver's Master of Arts thesis, "An Analysis of *Folk Songs* by Luciano Berio," from the University of California, Santa Cruz in 1997, lacks analytical detail and understanding of the cultural and musical significance of the work.[7]

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[7] Despite a tangential relationship of purpose, the present exploration of the cycle will not concern matters addressed by Cleaver.

THE CYCLE IN CONTEXT

During the early 1960s Berio enjoyed a degree of popularity and recognition unequaled by many of his colleagues. It may not have seemed a viable or lucrative option for, say, Boulez or Stockhausen arrange folk songs, as their audiences at the time had come to expect these composers to operate within a specific gamut of musical invention. Berio, on the other hand, had established himself as a composer desiring engagement with a wider audience.

Additionally, the 1960s were a time of change for Berio, both professionally and personally. Throughout the decade he accepted positions at Mills College in Oakland, California, Harvard University and at the Juilliard School of Music. With a grant from the Ford Foundation, he also spent the winter of 1964-1965 working sporadically in Berlin.[8] Additionally, world premieres and commissions kept the composer in transit between America, Paris and Italy.

Within the decade, Berio's marriage to Cathy Berberian—the renowned Armenian-American soprano for whom many of his works, including *Folk Songs*, were written and dedicated—ended. He later married Susan Oyama, who was, at the time, a psychology student at Harvard. Oyama and Berio had two children before 1970.[9]

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[8] David Osmond-Smith, *Berio* (New York: Oxford University Press, 1991), 29.

[9] There is debate over the dates of the Berio's divorce from Berberian and marriage to Oyama. According to David Osmond-Smith in the book *Berio*, the divorce occurred in 1964 and the marriage in the following year. However, Andrew Porter in the Oxford Dictionary of Music article on Berberian states that the marriage did not end until 1966.

Like his personal life and professional career, Berio's music was also the subject of dramatic transformation during the 1960s. Most strikingly, his compositions progressed from works for orchestra and electronic media to works that focused on a soloist, and most often a solo female vocalist. This shift in mindset created a need for simple and sustained melodic structures as well as a new approach to musical gesture.[10] The use of melodic simplicity is easily understood, while that of musical gesture tends to be vague. Berio states: "To be creative, gesture must be capable of destroying something, it must be dialectic and must not deprive itself of its 'theatre,' even at the cost of dirtying itself—as E. Sanguineti would say—in the mud...It must always contain something of what it proposes to move beyond."[11] Although the gestures of *Folk Songs* are strong enough to potentially "destroy" Berio's established style, they work to challenge expectations while simultaneously exploring new musical territory.

It should not be interpreted that Berio did not incorporate simplicity into his music before the 1960s, as this is a feature that spans his catalogue. Instead, his musical focus is merely transferred. With *Folk Songs*, Berio routinely masks complexity through the prominence of seemingly simple melodies. Though more intricate than *Folk Songs*, works such as *O King* (1968) demonstrate a similar layering that serves to disguise the difficulty of his materials.

Evolution of Berio's musical purpose is evident through an examination of works dating from the late 1950s until the end of the 1960s. *Allelujah I* for five instrument groups debuted in 1956 and *Divertimento* for orchestra debuted in 1957, while *Tema—omaggio a Joyce* for tape and *Différences* for flute, clarinet, harp, viola, cello and

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[10] David Osmond-Smith, *Berio* (New York: Oxford University Press, 1991), 30-41.
[11] Quoted in Osmond-Smith, *Berio*, 41.

tape premiered in 1958 and 1959, respectively. Although pieces such as *Momenti* (1960) and *Questo vuol dire che* (1968), both of which utilize tape, were still being produced during the 1960s, it is works like *Circles* (1960) for female voice, harp and two percussionists, *Folk Songs*, *Sequenza III* (1966) for solo voice and *Sinfonia* (1968/69) for eight solo voices with orchestral accompaniment that exemplify Berio's new trajectory.

It is dubious for Osmond-Smith to argue that Berio's tenure in America during the 1960s had little to no lasting impact on his music.[12] As the American folk revival was most culturally relevant during the 1960s, it is doubtful that someone as perceptive of the musics and the people surrounding him as Berio would completely ignore popular culture and musical trends. Even if a direct correlation does not exist, it is likely that Berio, at least unconsciously, adapts such muses.

Regardless of Berio's exposure to the American folk revival movement, the composition of *Folk Songs* seems to have been inevitable. Considering his interest in vernacular musics and his desire to create a fluid and coherent fusion of sound-worlds, a composition similar to *Folk Songs* is likely to have materialized. The inclusion of American folk songs, though, may not have necessarily been a given. During the 1960s "Black is the Color of my True Love's Hair" and "I Wonder as I Wander..." had seeped into the consciousness of American folk musicians and their inclusion into the cycle may possibly reflect Berio's assimilation into the American music scene of the time.

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[12] Osmond-Smith states, "Some commentators have been tempted to suggest a relationship between the direct, vivid idiom that was consolidating during his years in the United States, and his encounter with American culture;" however, "the United States was for him a work-place, not a source for further 'exorcisms.'" See Osmond-Smith, *Berio*, 29.

THE DEFINITION OF FOLK

In addition to criticism, discussions regarding the cycle typically have been obstructed by debate over terminology. Disputes center on the varying interpretations of the designation of "folk," and whether or not Berio's arrangements and source material are accurately described by the nomenclature *Folk Songs*. Because this is a concern that affects the understanding of the cycle on multiple levels, it is necessary to address these issues prior to a deeper examination of the work's musical elements. It should, however, be understood that any definition settled upon will be removed from the one which Berio adopted. For him, there was no differentiation between vernacular musics of varying regions or between "folk" and "classical" musics in general. He understood music simply as music, regardless of the way it sounds or of the people who play it.[13] Nonetheless, it is imperative to our understanding of his processes and of the significance of his work to approach the cycle from a formal and accepted definition of "folk." Such a definition will not only move to satisfy misguided criticism of the cycle, but will aid in centering the conversation on the amalgamation of musics and cultures.

As many scholars—musicologists, sociologists and philosophers alike—have formulated individually unique definitions of "folk," it is ill advised to limit our scope of the term too narrowly by giving credence to the pontifications of a few. Conversely, it

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[13] Berio does not state his thoughts as directly as I have presented here. My summation of his interpretation of music is based on thorough investigation of his interviews, writings and works.

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should not be assumed that "folk" is an open term encompassing everything that claims the distinction. In an attempt to establish a fair definition, descriptions utilized by leading scholars of both the present and past are compiled and subsequently distilled into a concise and workable designation.

With the development of the recording industry during the early twentieth century came a need to classify music for marketing purposes. This need eventually resulted in the inception of broadly-inclusive categories such as "Rock," Pop," "Classical," "World" and "Folk" and the subsequent permeation of these categories into the collective consciousness. As a result, many today—lay people and professional, and educated musicians alike—have succumbed to marketing pressures by allowing music to be subjugated under these overlapping and uncertain classifiers. For this reason, "folk" in a general sense has come to mean non-commercial musics that are perceived as fundamentally rudimentary and somewhat archaic. In America, Appalachian ballads, blues from the Mississippi Delta and Irish traditional tunes are largely considered as such. In addition, music by contemporary singer-songwriters such as Bob Dylan, James Taylor and Bonnie Raitt is also included under the ambiguous title of "folk." For the purposes of this study, the marketing definition will not be included for final consideration in an attempt to specify a unifying nomenclature.

The term *Volkslieder* (folk songs) was initially coined by the German cultural philosopher, theologian and writer Johann Gottfried Herder (1744-1803) in his publication "Stimmen der Völker in Lieder," *Volkslieder* from 1778-9.[14] According to

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[14] Carole Pegg, "Folk Music," in *The New Grove Dictionary of Music and Musicians,* 2nd ed., eds. Stanley Sadie and John Tyrrell (New York: Grove Dictionaries, 2001), 9: 63.

Herder's classification, communal composition and a dignified aesthetic were the primary criteria necessary for consideration as "folk."[15] Though the notion of communal composition is widely accepted, Herder's idea of "dignified aesthetic" lacks clarity. In the continued search for a transparent definition, the following attempts resulted in associating "folk" with nationalism and patriotism. Any music, regardless of its nature or the setting from which it arose—rural or urban, communal or individual—was accepted as "folk" if it invoked a nationalistic aura or patriotic sentiment. For this reason, national anthems, along with traditional tunes, were considered to be "folk." With this, the definition is once again too vague.

It was not until the early twentieth century, when ethnomusicology gained prominence as a serious field of study, that scholars began to formulate a more comprehensive understanding of "folk." In 1907, Cecil Sharp wrote that folk songs are the result of a culmination of three vital components and two defining elements. The components he recognized are continuity, variation and selection, and his elements are anonymous composition and oral transmission.[16] Though Sharp's definition is a marked improvement over previous attempts, it is most significant for its advancements, not as a definitive definition.

Inspired by people like Sharp, Americanists John and Alan Lomax searched for and studied songs they considered "homemade hand-me-downs" that were "accepted by whole communities."[17] According to Alan Lomax, the songs he and his father collected

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[15] Pegg, "Folk Music," 63.
[16] Ibid., 64.
[17] Alan Lomax and John Lomax, *Folk Song USA: The 111 Best American Ballads*, ed. Charles Seeger and Ruth Crawford Seeger (New York: Duell, Sloan and Pearce, 1947), vii.

were those "voted good by generations of singers and passed on by word of mouth to succeeding generations." For the Lomaxes, "folk" music is a vernacular music crafted by a single person and altered by a community, a process that takes place over generations. As such, the origin of a folk song is the consequence of a single imagination, though the fruition of the song is left to the collective. In addition, folk songs, according to Alan Lomax, are those songs created for the purpose of entertainment, not for profit or prestige.[18] If a song fails to resonate with a community then it will eventually be disregarded and forgotten. Therefore, by their nature, folk songs must possess at least a modicum of attraction for the desired audience.

In 1955, the International Folk Music Council (IFMC), influenced by Sharp, the Lomaxes and others, issued a definition of "folk" that exceeds its predecessors in specific objectivity:

> Folk music is the product of a musical tradition that has been evolved through the process of oral transmission. The factors that shape the traditions are: (i) continuity which links the present with the past; (ii) variation which springs from the creative impulse of the individual or the group; and (iii) selection by the community which determines the form or forms in which the music survives.[19]

Although the IFCM definition varies from that of the Lomaxes in its allowance of the communally-composed alternative, it echoes many of the characteristics deemed necessary by prominent field researchers, then and now.

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[18] Lomax, *Folk Song USA*, vii. It should be noted that the Lomaxes received a portion of their income from the sale of books containing the material they collected.
[19] Helen Meyers and Peter Wilton, "Folk Music," in *Oxford Music Online*, http://oxfordmusiconline.com/ (accessed 7 April 2010).

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Finally, it remains to consider the opinion of Bruno Nettl, a leading

ethnomusicologist since mid-twentieth century, who, in his book *Folk and Traditional*

Music of the Western Continents, offers his personal understanding of "folk" in an

attempt to further codifies the curious term. Nettl states that in defining "folk music"

> Several criteria can be used, but each, applied alone, is
> unsatisfactory. The main one is the transmission by oral
> tradition...Folk music can originate anywhere, but it is most
> frequently created by untrained, nonprofessional musicians,
> and performed by singers or players with little or no theoretical
> background. Folk song is frequently old, and the style of folk
> music may be archaic...Folk music is frequently associated
> with other activities in life, but it also serves as entertainment.
> And most important, because folk music is the musical
> expression of a whole people or tribe, or a significant portion
> of a culture, it must be performed and accepted in order to
> remain alive.[20]

Nettl's insight allows for a succinct understanding of "folk" unlike any discussed

thus far. In addition, the definition provided by Nettl raises several important issues. Most

significant are his inclusion of a "nonprofessional" and the notion of an archaic form. It is

typically accepted in the early twenty-first century that vernacular music stems from the

creativity of a nonprofessional, although Nettl negates this need by offering the caveat

that not all criteria must be applicable in a single piece to be designated as "folk."[21]

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[20] Nettl, *Folk and Traditional Music of the Western Continents* (New Jersey: Prentice-Hall, 1990), 14.

[21] I will avoid the use of "untrained" in regards to folk composers or musicians, as this is a term that carries unwarranted and potentially negative preconceptions. Although they may lack a formal training as provided by a university or conservatory, they have nonetheless trained sufficiently for their art. Within a specific context, for instance, musical literacy may not be a required skill and therefore should not be considered as an important factor in distinguishing the "trained" from the "untrained."

Secondly, the idea that a piece of music can be newly composed and simultaneously considered "old" accounts for the regeneration of folk music.

In today's scholastic communities it is commonly accepted that folk music has experienced the effects of time; however, the notion that all folk music was composed centuries ago is counterintuitive. If it is assumed that musicians and researchers today are merely encountering what remains of a stockpiled supply of folk material, then it must be the logical assumption that the stockpile will eventually be depleted thanks to urbanization and technological developments condensing the global population and perpetrating the inflated importance of commercialization.

It is possible to elucidate a workable definition through the above examination of the scholarly evolution of "folk." All considered, the definition of "folk" can be distilled into five generalizations: music that differs from "classical" music (or music meant to replicate an idiom other than an art idiom) which originates in a desire to capture the aura of a specific community or culture; music created by a single author and subsequently adapted by others in order to perpetuate its existence (the changes may involve text alterations, mild reconfigurations of musical elements or a shift in context); music not owned by a single person, but by the collective music-culture that takes part in the perpetuation of the song; music considered, for whatever reason, intrinsically "good" by those who directly partake in the music making and consumption processes; and, music that possess an antiquated formal structure or organizational scheme.[22] The above

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[22] A "shift in context" refers to the act of moving material from one idiom into another. The shift does not have to completely remove the material from its original idiom, making it possible for material to simultaneously inhabit multiple idioms.

definition will serve as the basic conceptual idea behind the synonymous terms "folk" and "vernacular" musics.[23]

The concept of "authenticity" has been omitted from this study of "folk" for many of the same reasons marketing categories have been ignored in this essay. The notion of music as "authentic" is often utilized by the general public as a means of easily synthesizing the relationship between complex musical parameters; it is not inherent to the concept of music. The consideration of certain musics as "authentic" and others as not is as troublesome as the classification of the music of Elvis, James Brown and the Sex Pistols as "Rock."

Although these understandings provide us with a level platform from which to begin our exploration of *Folk Songs*, it should once again be mentioned that characterization and authenticity were not factors considered by Berio. He was not concerned that arrangements of vernacular songs might dilute their cultural purity, nor was he concerned about whether or not the arrangements were truly "folk." These issues have been addressed in an attempt to more thoroughly understand the work, its consequences and reception.

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[23] I have chosen to omit oral transmission as a stipulation of "folk" as the popularity of learning music through electronic means and written resources have increased significantly over the last few decades. This is not to say that oral transmission is no longer an important aspect of learning folk music, but it is no longer the solitary or primary means by which one can do so.

SOURCE SONGS

POSTULATIONS REGARDING THE APPROPRIATION OF SPECIFIC MUSIC-

CULTURES

Two of the songs found in this cycle originate beyond the sphere of Western

culture: those from Armenia and Azerbaijan. This is a worthy consideration as the

appropriation of eastern idioms suggests Berio's desire to test the limits of his creativity

in an attempt to engage with musics and cultures largely removed from his personal

experience. The use of an Armenian song is a more obvious inclusion as Berberian was

of Armenian descent.[24] Berberian had been somewhat enculturated into the vernacular

music making processes of Armenia and may have been able to educate Berio on the

intricacies of the Armenian music-culture.[25] Although Berio was working with material

outside of his expertise, Berberian's insights may have informed his decisions about the

appropriate methods and limitations for the treatment of the musical elements. This is an

understanding he lacked when arranging the song from Azerbaijan. Despite Berio not

having a personal knowledge of the music-culture at hand, my analysis of "Azerbaijan

Love Song" will demonstrate that his adaptation is as at least linked as closely to its

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[24] As Berberian is American, it is also possible that Berio's choice of American songs is a reflection of her cultural background.
[25] Enculturation is the process by which one learns a culture and the behaviors associated with that culture through membership in the particular society.

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source culture as any of the other songs found in his cycle are linked to their respective cultures.

Although it cannot be known with any degree of certainty why Berio selected these eight specific music-cultures, it may be advantageous to explore a few of his potential motivations for including examples from certain music-cultures over others. As an aware and interested Italian composer, Berio had a connection to the folk music of his native country, which explains his interest in arranging Italian folk songs for this project.[26] The appropriation of American and French songs can be explained by the very nature of the material in question, as they not only provided the allure of belonging to commonly exalted vernacular musical traditions, but they have also previously experienced contextual shifts. This not only allowed Berio to utilize songs recognized as belonging to a specific region, but provided him with the footnotes for their arrangements.

It might be posited that Berio chose not to base a composition on an English folk song for fear of the effort being perceived as a cliché, or of being accused of emulating Benjamin Britten. In addition, English, Scottish or Irish folk song may have been considered too similar to the American songs, as American traditional music is rooted in that of Britain.[27] Similarly, it is possible that Berio considered the use of folk idioms from places such as China, Japan, India and Indonesia to be too predictable as these music-

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[26] Berio speaks of his interest in Italian folk music in the interview with Rossana Dalmonte. See Osmond-Smith, *Two Interviews*, 106.
[27] American traditional music is the result of the acculturation of English, Scottish and Irish musics as it occurred within the United States.

cultures had been referred to in Western art music for centuries.[28] It may have also been possible that Berio felt uncomfortable working with multiple music-cultures that were removed from his own. More likely, however, is that Berio set out to compose a song cycle. The incorporation of all music-cultures deemed worthy would result in an undertaking far greater than a single work.

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[28] Mozart's *Abduction from the Seraglio*, Ravel's *Empress of the Pagodas*, Debussy's *Pagodes*, and Rimsky-Korsakov's *Scheherazade* provide just a few examples.

SOURCE SONGS

THREE CATEGORIES OF SOURCE MATERIAL

In *Folk Songs*, Berio makes use of three categories of vernacular material: songs that were previously unaltered by scholars or composers (original appropriations), songs that had already undergone significant adjustment by scholars or composers (second-layer appropriations), and songs that were new contributions to the folk oeuvre (original compositions).[29] The first class includes "Loosin Yelav..." (Armenia), "Rossignolet du Bois" (France), "A la Femminisca" (Sicilly), "Motettu de Tristura" (Sardinia) and "Azerbaijan Love Song" (Azerbaijan). Before Berio's cycle, the sphere of recognition of these songs was limited to their original culture. *Folk Songs* brought them out of isolation and into a broader consciousness. Although *Folk Songs* resulted in sudden international recognition for songs in other categories, it is of greatest consequence here.

"Black is the Colour..." (U.S.A.), "I Wonder as I Wander..." (U.S.A), "Malurous qu'o uno fenno" (Auvergne), and "Lo fiolaire" (Auvergne) all qualify as second-layer appropriations. The two American songs, although commonly found in traditional

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[29] These categories are of my own creation. Though the songs could be divided in other ways, by tonal centers or poetic verse for instance, I have chosen to delineate them in this manner as it provides the best vantage point for uncovering Berio's treatment of music-cultures.

settings, gained a wider audience thanks to John Jacob Niles.[30] The popularity of Niles's

arrangements afforded both songs new life. Although they endured relative anonymity

when Niles first discovered them, "Black is the Colour..." and "I Wonder as I Wander..."

are now commonly performed in concert halls in addition to being heard in small,

informal sessions of traditional musicians. It is Niles's versions of the songs that serve as

the basis for Berio's arrangements. Similarly, the Auvergne songs were not initially

arranged by Berio, but by Joseph Canteloube in his cycle *Chants d'Auvergne* (1923-30).

Much like Niles, Canteloube began with relatively uncelebrated songs, and by shifting

their context with the addition of his own arrangements, subsequently popularized the

tunes.

The final category of folk songs, which includes "La donna ideale" and "Ballo,"

comprises those that were composed originally by Berio. With these songs, it appears that

Berio's intent was to replicate the appropriation of an Italian folk song without drawing

directly from extant material. Both songs are devised in the guise of the traditional Italian

musical idiom and were later arranged as part of the cycle. As such, "La donna ideale"

and "Ballo" function similarly in the cycle to the originally appropriated material.

The appropriated material is treated differently depending on the category of the

source song. Songs from each category will be analyzed in order to fully understand

Berio's handling of folk idioms. Comparisons of members of the different categories

elucidate the significance and effectiveness of Berio's approach to each group.

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[30] Before Niles published his arrangements, "Black is the Color of My True Love's Hair"
and "I Wonder as I Wander..." existed only as fragments or in relatively small musical
communities. Ron Pen, "John Jacob Niles," personal e-mail (29 October 2009).

ANALYSIS

SECOND-LAYER APPROPRIATIONS

Song 1: "Black is the Colour..." (United States of America)

The cycle's opening movement, "Black is the Colour...," is based on an American folk song that was popularized by John Jacob Niles (1892-1980).[31] The song exemplifies the persona of American balladry with its simplistic and repetitive Aeolian melody, slow 4/4 meter and mournful, self-reflexive subject matter. With its bucolic essence and established acclaim it is easy to understand why "Black is the Colour..." was appealing to Berio.[32] Moreover, the choice to appropriate Niles's tunes for his initial attempt at creating a multicultural musical cohesion might have been due, in part, to pedagogical reasons. Niles first transcribed "Black is the Color" during the summer of 1916, and in an attempt to combine folk elements with musical material of his own creation, arranged the song for male voice and piano.[33] Had Berio examined Niles's transcriptions of the tune, he may have been able to uncover possible techniques for subjecting an American folk song to a contextual shift.

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[31] Berio spells "color" with the addition of a "u" and includes an ellipses at the end of his title. Niles uses the American spelling of "color" and does not include the ellipses. The spelling of the song's title will vary in this essay in order to indicate which arrangement I am referring.

[32] Although I do not suggest it as the primary reason for Berio's appropriation of "Black is the Color," it is interesting to note that both Berio and Berberian had naturally black hair.

[33] Pen, "John Jacob Niles," personal e-mail (29 October 2009).

In his arrangement of "Black is the Colour...," Berio refrains from altering many of the musical elements as they exist in Niles's arrangement.[34] Most noticeably, Niles's melody is not modified. The preservation of the song's melody and modality echoes the vernacular tradition from which it comes. Berio also conserves a sense of simplicity with the continued use of duple meter. He does, however, adjust the meter from 4/4, the most commonly found meter in American traditional music, to the less common 2/4. Like Niles, Berio also changes meters at the ends of phrases in order to slow down musical time. Furthermore, the text for Berio's arrangement is largely unaltered from the model, the exception being a reversal in the gender of the song's subject (from "her" in the Niles arrangement to "him" in Berio's).[35] Finally, both versions have a similar formal structure, although Berio omits the repeat of the B section.

The rhythm of Berio's arrangement, although similar to the original, is highly syncopated, allowing Berio's to swing.[36] The syncopation in the opening measures is illustrated in Example 1.

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[34] There are three manuscript sources and sixteen published sources of Niles's arrangements and various recordings of Niles singing his own arrangements. Ron Pen, "Niles Question," personal e-mail (25 February 2010). With each, alterations are made to notation and performance practices. For this essay, consideration has been given mainly to the version found in *Songs of the Hill Folk: Twelve Ballads from Kentucky, Virginia and North Carolina* as published by G. Schirmer Press in 1934. This is the version with which Berio is most likely to have been familiar.

[35] The reversal is likely due to Berio's writing for a female voice while Niles wrote for a male.

[36] Niles worked to combine folk, popular and art idioms in a personal and idiosyncratic way and, therefore, the notation of any given edition is less important than the emotion he put into his songs with each performance. Pen, "Niles Question," personal e-mail (25 February 2010).

Example 1: Berio, *Folk Songs*, "Black is the Colour...," mm. 1-5

As American vernacular songs are not typically rhythmically energized in such a manner, this alteration illustrates Berio's voice finding its way through the material. Admittedly, a swung rhythm in itself is a conservative adjustment, especially on Berio's part; the modification nonetheless highlights his willingness to think beyond the framework of the song and the song's kindred repertoire without abandoning its simple qualities. Additionally, the syncopation in "Black is the Colour..." creates an opposing dichotomy of soundscapes. By indicating the piece to be performed in the guise of "a wistful country dance fiddler," Berio calls on the performers to express the melancholy and desolate affect of the text while simultaneously constructing an "optimistic" rhythmic framework. Such opposing forces may be an unintended metaphorical representation of the struggle inherent in the project itself. In other words, it is a realization of the cohesive and simultaneous representation of clashing sound-worlds. The additional dimension created by impressions of dance rhythms alludes to the complexity expected of Berio.

More daring than the use of a swung rhythm is the composer's treatment of musical time. Throughout the song, bar lines are absent from the viola part. This is illustrated in Example 2.

Example 2: Berio, *Folk Songs*, "Black is the Colour...," reh. 3+4

This omission allows for a free interpretation of metrical stresses, subsequently

enhancing the dream-like reality of the accompaniment that encompasses the vocalist.

The surreal state serves to obstruct the linearity of musical time. As linearity is

challenged, so too are the audience's preconception or anticipation of what is to come. A

dream state creates an atmosphere in which opposing ideas can simultaneously exist

without either idea subjugating the other,.such as the wistful dance quality intermingling

with the loneliness of the text. In this way, "Black is the Colour..." functions as

commentary for the cycle as a whole, as it too encompasses disparate ideas.

Berio also alters musical time through the gradually decreasing material of the

viola—the first section of repeated material is equivalent to six bars, while the next is

equal to five bars, and the final section is equal to four bars. This sort of shrinking

repetitive material also alludes to non-linear construction. Each consecutive passage

occupies less clock time than its predecessor, although all passages seem to occupy an

equal amount of musical space. Despite the physical compression of the repeated

material, all three iterations have an equivalent effect on the musical and emotional aura.

The reoccurring material also increases the sensation of a dream-like state. It is as if the

narrator is hearing the viola in her mind as she recalls memories of her love.

In order to evoke the painful longing emotion inherent in Niles's arrangement,

Berio makes use of thin textures. With only the female voice, a viola and a harp, he is

able to construct a bleak soundscape in which the narrator is isolated, with only her

thoughts to keep her company. The sparse staccato notes in the harp leave the sadly

dancing viola to provide the harmonic framework. In addition, there are several occasions

when the viola and harp momentarily disappear from the texture, highlighting the

loneliness of the narrator. In contrast, Niles's arrangement is dependant on the

continuous presence of thick chords to propel the song forward and to evoke emotional

response. Niles's arrangement does not lack melancholy sentimentality, but through his

compositional choices, Berio's version conveys another side of the emotion.

The orchestration further demonstrates Berio's attempt to express the folk origin

while simultaneously increasing his pallet of aural colors. With "Black is the Colour..."

Berio incorporates only instruments that can induce pastoral imagery without adhering to

the original vernacular performance practices. Niles's arrangement of "Black is the

Colour..." is arranged for piano accompaniment, while the original tune collected by

Niles was sung unaccompanied, although the tradition with American folk music is that

accompaniment, if present, is typically performed by a banjo, dulcimer, fiddle or guitar.

Most published arrangements feature piano accompaniment. By writing for instruments

outside the American tradition but similar to ones associated with the vernacular musics

of Europe, Berio bridges the gap between music-cultures without effecting the bucolic nature of the song. Had "Black is the Colour...," or any of the songs contained in the cycle, been arranged for an electronic sound source, the abrupt contextual shift would be irreconcilable with the original music-culture.

ANALYSIS

SECOND-LAYER APPROPRIATIONS

Song 9: "Malurous qu'o uno fenno" (Auvergne, France)

"Malurous qu'o uno fenno," the cycle's ninth movement, provides a second

opportunity to explore Berio's use of second-layer appropriations. More importantly, this

song allows for the examination of Berio's techniques as they apply to a second music-

culture removed from his own. A folk song from the Auvergne region of France,

"Malaurous qu'o uno fenno," first experienced a contextual shift at the hands of Marie

Joseph Canteloube (1879-1957).

Canteloube became fascinated with the collection and harmonization of folk

songs after the First World War.[37] Guided by philosophies on music and culture that are

nearly identical to those of Niles, his arrangements strive to meet two primary objectives:

to revitalize French music through a homogenization of French classical traditions with

French folk traditions, and to preserve France's regional vernacular styles.[38] Canteloube,

until his death, adamantly believed that contemporary music had, to its detriment, lost

touch with folk music.

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[37] Richard Langham Smith, "Canteloube (de Malaret), (Marie) Joseph," in *The New Grove Dictionary of Music and Musicians,* 2nd ed., ed. Stanley Sadie and John Tyrrell (New York: Grove Dictionaries, 2001), 4: 44.
[38] Canteloube was one of several composers from d'Indy's *Schola Cantoram* who shared these opinions of composition. See Smith, "Canteloube," 44.

Like arrangements by Berio and Niles, those of Canteloube are often criticized for sounding more like original compositions than "authentic" folk songs. In some instances, Canteloube's arrangements preserve the simplicity of vernacular music and are intended to be performed in the homes of amateur musicians; this is a marginal contextual shift away from a pure folk setting. Other sets of arrangements, however, require classically trained musicians, as they are more complex, moving the piece well beyond what is typically considered the folk realm.[39] *Chants d'Auvergne*, his most celebrated collection of arrangements and the one from which Berio drew inspiration, is of the latter category.

Regardless of the difficulty of the settings, Canteloube strove to imbue his works with a bucolic essence. For him, the pastoral atmosphere was both the defining characteristic of "folk music" and the crucial element missing from contemporary art music. According to Canteloube, "If you suppress this atmosphere, you lose a large part of the poetry. Only the immaterial art of music can evoke the necessary atmosphere, with its timbres, its rhythms and its impalpable, moving harmonies."[40] The correlation between Canteloube's philosophies on music and those of Berio is evident.

Canteloube's arrangement of "Malurous qu'o uno fenno" is written for orchestra and soprano. Though the thick texture is contrary to what one expects in a folk song, Canteloube takes care to write instrumental melodies that are as lyrical as the vocal counterparts. The organic and fluid nature of the instrumental lines complements that of the voice in a manner that suggests a choir of villagers providing harmonic support. This is most effective in the B section, when the voice is absent from the texture.

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[39] Smith, "Canteloube," 45.
[40] Quoted in Smith, "Canteloube," 45.

Although not overly complicated, Canteloube's writing is meant for trained orchestral musicians. Extended and borrowed harmonies are incorporated throughout, though discreetly, in order to not distract from the sense of simplicity.[41] One such means of masking the harmonic complexities is through the employment of a continuous dominant pedal. The use of vocables at the ends of phrases is also a sign of the song's inherent simplicity and carefree spirit.

To increase the pastoral associations, the composer also relies on timbre and tone color. Although an orchestra is present, Canteloube gives prominence to instruments linked with rural musics. The brightness of the horns and strings impart visions of reds and yellows, which conjure images of a field of wild flowers. The contrasting deeper shades of the oboe, as witnessed during the B section, also augment the musicality of the song while contributing to the desired atmosphere.[42]

With a jaunty 3/8 meter inspired by the song's *boureé* origin, the tune bounces along playfully. Canteloube specifies a metronome marking of quarter note equals 66 beats-per-minute adds to the dance-like nature of the song. In addition, there is a sense of the vocalist skipping, if not dancing, as she sings the line.

As with his appropriation of Niles, Berio refrains from manipulating many of the musical elements as they exist in the arrangement of Canteloube. This may be due, in part, to Berio's following guidelines indicated by Niles and Canteloube for the arrangement of folk songs from their respective regions, as discussed above. It can also be postulated that Berio treats the melodies and basic rhythmic structures as aspects that

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[41] Canteloube was strongly influenced by the French Impressionists, such as Ravel and Debussy.

[42] As is the case with Beethoven's *Pastoral Symphony*, the oboe in "Malurous q'uo uno fenno" carries rustic associations.

were unaltered by Niles and Canteloube. These musical parameters are replicated because he is not interested in recomposing the folk songs, only in giving them new life through arrangements infused with his musical approaches.

Through his treatment of the song, Berio's version of "Malurous qu'o uno fenno" is more closely related to the vernacular idiom than is Canteloube's arrangement. Unlike Canteloube, who employs the entire gamut of orchestral instrumentation, Berio scores his arrangement for flute, clarinet, harp and soprano. As with "Black is the Colour...," the only instruments used are those that relate to the music-culture from which the song in question originates.

Berio's use of the ensemble differs significantly from that of Canteloube's. Instead of relying on tone color to create a pastoral atmosphere, Berio employs simplicity. Through thin textures, he is able to create a backdrop that is neither complicated nor virtuosic. With the harp and clarinet playing only a tonic pedal point, the flute is left to provide the harmonic framework. While the flute complements the simplicity of the pedal point in Berio's arrangement, the pedal point in the version by Canteloube serves as a counterbalance to the complexity of the arrangement's harmonic framework. Although Berio's limited sonic palette dampens the powerful emotional response evoked by Canteloube's version, the connections to classical music are less obvious in Berio's arrangement than in Canteloube's.

The harmonic structure of Berio's arrangement is also simpler than that of Canteloube; Berio's is nothing more than a prolonged tonic chord, as shown in Example 3.

Example 3: Berio, *Folk Songs*, "Malurous qu'o uno fenno," pickup+reh. 2+2

Berio does occasionally extend the harmony through the addition of the seventh scale

degree, though this is a far more conservative use of such harmonies than is found

Canteloube's version. Berio uses only three diminished seventh chords; the remaining

harmonies are inversions of tonic and tonic seventh.

As with "Black is the Colour...," Berio's personal contribution to the song is

heard through alterations to the listener's perception. Although Berio adjusts the meter of

"Malurous qu'o uno fenno" as he does with "Black is the Colour...," he does not modify

the two songs in the same manner.[43] With the beginning of the verse of "Malurous qu'o

uno fenno" (Ex. 4), the voice becomes slightly out of phase with the flute; the two lines

are not reunited until the verse concludes.

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[43] Berio changes the meter of "Malurous qu'o uno fenno" from 3/8 to 6/8.

Example 4: Berio, *Folk Songs*, "Malurous qu'o uno fenno," pickup+reh. 1+2

In this way, Berio is able to create tension despite the static harmony. Though subtle, the discrepancy affects the way we hear, and interpret, the piece. The shift creates a sense of cognitive dissonance, which undermines the text's warning against marriage.[44]

 There is an obvious correlation between Berio's handling of the second-layer appropriations. In both instances, Berio appears to look to the preexisting arrangements for guidance. His adherence to the melodic structures of the versions by Niles and Canteloube secures the identity of the songs. Parallels can also be made between orchestration and the use of the ensemble in each instance. Additionally, it is through the alteration of perception that Berio makes each arrangement his own: an alteration of musical time in "Black is the Colour...," and an exaggeration of the song's meaning in

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[44] More on the humor of "Malurous qu'o uno fenno" can be found in the section on text.

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"Malurous qu'o uno fenno." However, these changes in perception are achieved through

different means: rhythmic means in the first, and a harmonic phase in the latter.

ORIGINAL APPROPRIATIONS

Song 3: "Loosin Yelav..." (Armenia)

An understanding of Berio's treatment of original appropriations is facilitated by

an examination of "Loosin Yelav...," the third song of the cycle. Though it is known that

Berberian learned the song from her family, little information exists about "Loosin

Yelav...," or the vernacular idiom in which it is based. This is due, in part, to the

attempted suppression of Armenian culture; since the eleventh century, Armenia has been

ruled by Mongolia, Arabia, the Ottoman Empire, Persia, and the Soviet Union.[45] Armenia

was granted independence only in 1991. Centuries of struggle have adversely affected

Armenia's attempts to preserve its folk music traditions.[46] Surprisingly, a "national

music" does exist, despite, or perhaps because of, the strong cultural influences from the

ruling countries. Information garnered from the available sources concerning this

"national music" serves as a reference in the process of uncovering Berio's treatment of

the song.[47]

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[45] Andy Nercessian, "A Look at the Emergence of the Concept of National Culture in Armenia: The Former Soviet Folk Ensemble," *International Review of the Aesthetics and Sociology of Music* 31, no. 1 (June 2000): 81.

[46] Lenin encouraged the performance of Armenian folk music, as he believed cooperation depended on temporarily allowing the Armenians to freely express their nationhood. See Nercessian, "A Look at the Emergence of the Concept of National Culture in Armenia," 82.

[47] A considerable amount has been written on the vernacular music of Armenia, although most is in Armenian, Russian or other Slavic languages. For this reason, the majority of

Traditionally, the vernacular music of Armenia is either monophonic or heterophonic. However, the advanced polyphony of neighboring Georgia and the homophony of the West have been absorbed into the music, resulting in a new approach to texture. During the 1920s, the practice of applying harmonic arrangements tos Armenian folk music became prevalent.[48] These arrangements have since been standardized and are often considered by Armenians to be equivalent, culturally speaking, to their older, unaccompanied counterparts.

Much of Armenian instrumental music is dance music that is characterized by quick tempos, driving rhythmic structures, and strict metrical cohesion. It is typical for this dance music to be performed by an ensemble. Popular instrumentation includes the *duduk*, a double reed instrument similar to a shawm or an oboe; an *oud*, or lute; a *shvi*, or flute; and the double-headed hand drum known as the *davul*.

In contrast, the tempos of Armenian vocal music are often much slower and have a somewhat free metric interpretation. When performed in the traditional manner, it is common for the accompaniment to be limited to a *duduk* or *shvi*. In such cases, the instrument only plays a drone, or doubles the melody. Though these characteristics are common, they are not definitive in Armenian folk music. Additionally, it is not uncommon for a folk composition to alternate fluidly between song and instrumental dance music.

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my research has been conducted through audio and video recordings of traditional Armenian performances. See Jonathan McCollum and Andy Nercessian, *Armenian Music: A Comprehensive Bibliography and Discography* (Lanham, Maryland: Scarecrow Press, 2004).

[48] Nercessian, "A Look at the Emergence of the Concept of National Culture in Armenia," 84.

Berio's arrangement of "Loosin Yelav..." closely follows the Armenian tradition. In a manner similar to that of his second-layer appropriations, he strictly relies on the established melody. As is typical of vernacular variants of "Loosin Yelav...," Berio divides his arrangement into two alternating sections: the A section is a song, while the B section is more closely related to a dance. This is not to say that the music of the B section is a dance, as it overlaps the boundary between the two genres. While Berio's A section contains the expected softly flowing vocal line, the melody of the B section is only incrementally more rhythmically aggressive. While there is a clear distinction between the A and B sections, Berio decreases the abruptness of the juxtaposition of styles through the suppression of the active dance section.

The accompaniment for Berio's "Loosin Yelav..." demonstrates both an awareness of the appropriated music-culture and a desire for originality. At the onset of the song (Ex. 5), the interaction of the soprano and harp creates a homophonic texture; the harp arpeggiates chords in a manner that emulates an *oud*.

Example 5: Berio, *Folk Songs*, "Loosin Yelav...," mm. 1-10

With the repeat of the A section, a clarinet and cello are added. Shortly after, Berio slightly thickens the texture with the addition of a piccolo. As each instrument is added, so too is a new polyphonic line. Through his use of timbre and polyphony Berio creates a sound that is identifiable as "near Eastern," if not Armenian.

Furthermore, the choice of instrumentation, as is the case with the second-layer appropriations, connects the Armenian soundscape with that of the West. As previously mentioned, the harp has a timbre similar to that of an *oud*, which is a commonality further augmented by the way in which the harp is played. The clarinet and piccolo are also closely related to the *shvi*. Interestingly, Berio chooses not to emulate the *duduk* or *davul*, despite these timbres being intrinsically associated with the musics of this region. The exclusion of a double reed may be a result of Berio's wanting to keep the instrumentation uniform throughout the cycle, although this argument does not apply to the omission of percussion. Regardless of his reasons for excluding these distinctive timbres as part of his

arrangement, these omissions are an example of Berio's approaching tradition without being submissive to it.

Though Berio incorporates fermatas in the middle of phrases and calls for a subtle acceleration in tempo at the end of the song, the effect on the listener's perception is negligible. Furthermore, the subtle effect of these adjustments is not an example of Berio's unique sound, but of Armenian music-culture; traditional performances of "Loosin Yelav..." possess these temporal fluctuations. Generally, Berio adheres more closely to the Armenian music-culture than to the other music-cultures discussed thus far. This may be a result of his and Berberian's reverence for the music, or of Berio's lacking guidelines for possible methods of subjecting the music to a contextual shift, as was the case with the tunes by Niles and Canteloube.

ANALYSIS

ORIGINAL APPROPRIATIONS

Song 11: "Azerbaijan Love Song" (Azerbaijan)

Berio and Berberian first discovered the "Azerbaijan Love Song" during a trip to

Russia.[49] It is believed that the couple stumbled upon the 78 r.p.m. record while sifting

through a bin at a store in Moscow. Not being familiar with the language—the song is in

Azeri except for one verse, which is in Russian—Berberian transcribed the words

phonetically. Neither Berberian nor Berio knew the meaning of the text when the

arrangement was composed.[50] Furthermore, they were both unfamiliar with the intricacies

of Azerbaijani traditional music. Despite this handicap, Berio manages to evoke flavors

of vernacular Azerbaijani music while remaining true to his vision.

The original recording from which Berio worked is unknown, though I speculate

it to be one by the Soviet era vocalist Rashid Behbudov.[51] As this cannot be proven, the

book "Principles of Azerbaijan Folk Music" by Uzeyir Hajybaiov, a composer and

conductor often recognized as the father of Azerbaijani classical music, is used to draw

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[49] Paul Moor, "Notes." Liner notes for *Luciano Berio Conducts His* Epifanie *and* Folk Songs*: BBC Symphony Orchestra and the Juilliard Ensemble with Cathy Berberian, soprano* (New York: RCA LSC-3189, 1971).
[50] Ibid.
[51] Shahnaz Mazandarani, a folk musician from Azerbaijan, has suggested Behbudov's recording to be the one that is most likely to have been purchased by Berio. Behbudov is the most famous Azerbaijani vocalist to record Azeri folk songs. Shahnaz Mazandarani, telephone interview by author, 12 March 2010.

comparisons with the traditional music of Azerbaijan.[52] Hajybaiov's work sets forth rules

and regulations for the construction of melodies, the handling of rhythms and the use of

harmony in Azerbaijani folk music. To understand Berio's arrangement, a brief

exploration of Azerbaijani traditional music proves advantageous to furthering our

understanding of his cultural and musical amalgamation.

A progression of modes based on tetrachords is required for the proper formation

of a melody.[53] Though there are a total of eighty-four possible modes, each with a unique

affect, Azerbaijani folk songs rely largely on seven.[54] Commonalities occur between two

of the modes and the pitch content employed by Berio. These modes are *Shur*, the mode

of cheerful lyrical spirits; and *Rast*, the mode of fortitude, courage and cheerfulness. In

addition, all melodies are required to be constructed with pairs of symmetrical one-bar

phrases and should always begin in a higher tessitura before moving downward to the

final cadence.

Traditionally, the folk music of Azerbaijan is monophonic, though harmony is not

strictly forbidden. Hajybaiov notes, "Clumsy application of harmony to Azerbaijan

melodies may change their character, neutralize the distinction of their modal

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[52] There is no evidence that Berio had access to Hajybaiov's book. However, I use it to guide my analysis as it provides a more penetrating and cogent description of Azerbaijani folk music than any other source I have found.

[53] Similar to Western musical modes, those from Azerbaijan are determined by intervallic content. See Uzeyir Hajibeyov, *Principles of Azerbaijan Folk Music*, trans. G. Bairamov (Azerbaijan: Baku Yazichi, 1985), 44.

[54] The seven modes most commonly found in the traditional music of Azerbaijan are as follows: *Shur* expresses cheerful lyrical spirits; *Segah* is the embodiment of love; *Rast* evokes fortitude, courage and cheerfulness; *Shusthar* exemplifies deep sorrow; *Chargah* exhibits excitement and passion; *Bayati-Shirz* conveys melancholy and sadness; and *Humayun* is reserved for the deepest sorrow and regret. See Hajibeyov, *Principles of Azerbaijan Folk Music*, 15.

peculiarities and even make them rough and vulgar. But it does not follow that

Azerbaijan music must necessarily remain monophonic."[55]

Rhythmically, Azerbaijani folk music is divided into two categories of metric

structures: music with a clearly expressed meter and music that is metrically

ambiguous.[56] Typically, folk songs and dances are of the first category while improvised

vocal and instrumental pieces are of the latter. The vernacular music of Azerbaijan is

most frequently in duple meter.

Analysis of the pitch collection in Berio's arrangement shows the melody is

constructed on the modes *Rast* and *Shur*. The opening phrase of each verse spans a

perfect fifth and contains the pitch classes G, A, B, C and D. As such, this section is

equivalent to *Rast*, the mode of fortitude. This is seen in example 6.

Example 6: Berio, *Folk Songs*, "Azerbaijan Love Song," mm. 15-18

With this phrase, a close observance of the rules governing the composition of

Azerbaijani folk music is evident, although a break from tradition does occur due to an

overall rising melodic contour. Although this is the only portion of the song that distorts

tradition, it should not be presupposed that Berio modified the direction of the line. While

it is not impossible that the composer inverted the line for artistic or emotional gain, it is

unlikely, as a manipulated melodic contour is not found in any other song of the cycle. It

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[55] Hajibeyov, *Principles of Azerbaijan Folk Music*, 45.
[56] Ibid., 129.

should be assumed that the rising line is not a re-imagining of the original, but a feature of the recording from which Berio worked.

The melody for the remainder of the song is contained within a descending minor sixth with the pitch collection: C, B, A, G, F# and E. Thus, the intervallic content is intrinsically related to the mode *Shur*—the mode of cheerful and lyrical spirits—and more specifically, to *Shur's* auxiliary tetrachord. In accordance with Azerbaijan folk music tradition each phrase is paired with a relatively equal phrase.

Surprisingly, *Segah*, the mode of love, is not present in Berio's arrangement, though the text of the original folk song is about love.[57] As is assumed with the upward melodic contour of the opening phrase, the omission of *Segah* is likely a characteristic of the recording from which Berio worked. It is also possible that the poem Berio uses is traditionally applied to a tune that is based on *Segah*.

With "Azerbaijan Love Song," Berio's unique sound resonates through the song's harmonic framework. As cautioned by Hajybaiov, the application of harmony greatly augments the danger of misconstruing a mode's innate affect. Although Berio manages to capture the lyrical essence of mode *Shur*, the fortitude of mode *Rast* is compromised. In his harmonization Berio does rely heavily on chords related by a perfect fourth or fifth, the two most significant intervals in Azerbaijan folk music. Be it a conscious attempt to conform to tradition or an unintentional connection caused by personal aesthetic, the harmony of the song alludes to Azerbaijani tradition without fully adopting the music's formal compositional criteria.

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[57] More on the text can be found in the section Text and Themes.

Berio's individual style is also evident in his rhythmic manipulation. Although the meter is 6/8, the abundant syncopation and occasional metric displacement provides the song with a defined, though somewhat loose, meter. As previously mentioned, Azerbaijani folk music generally posses either a strong beat or a complete lack of metrical cohesion. Here, Berio straddles the boundary to increase the song's musicality and to make the song more his own.

In "Azerbaijan Love Song" Berio again manipulates tone color through his orchestration by composing for instruments similar to those traditionally used in Azerbaijan. Here, Berio writes for piccolo, viola, cello, harp and percussion instead of for *tutek* (whistle flute), *kamancha* (skin faced spike fiddle), *saz* (long neck lute), and *ghaval* or *nagara* (hand drums). The use of Western approximations of authentic instruments yet again connects distant sound-worlds. The bright quick flourishes of the piccolo and scalar runs of the harp juxtaposed against the occasional harsh phonetic pronunciation of Azeri increase the emotional and musical depth of the song.[58]

In his treatment of originally appropriated materials, Berio, for the most part, relies on the same types of alterations. With both songs of this category, dissimilar music-cultures are joined through the application of Western, or non-traditional, harmonies and the mimicking of timbres. Berio also protects the unique quality of each region by adhering to the original melody and following traditions for the handling of rhythms and genre.

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[58] Mazandarani says Berberian's pronunciation of the language is so exaggerated that Azeri speakers cannot understand her. Shahnaz Mazandarani, telephone interview by author, 12 March 2010.

ANALYSIS

ORIGINAL COMPOSITIONS

Song 6: "La donna ideale" (Italy)

Berio's treatment of the final category of source songs will be explored through an analysis of the cycle's sixth movement, "La donna ideale." Like the arrangement that appears in *Folk Songs*, the original version of "La donna ideale" was written for Berberian when she was studying voice in Italy as a Fulbright Fellow.[59] Though the melody is of Berio's own creation, the text is taken from a Genoese-dialect folk poem that humorously instructs young men in the art of finding a suitable wife.[60] As Berio was only twenty-four years old when he composed the song, it is an example of his youthful interaction with "pastiche folksongs," a notion discussed by Berio in the interview with Rossana Dalmonte quoted in the Preface of this thesis.

Prior to musical analysis of Berio's arrangements, a brief examination of the vernacular musical traditions of Italy provides a foundation for understanding his compositional approaches. This, however, is a difficult task as Italian music is highly regionalized. Though commonalities do exist, music is approached and understood differently in the north than it is in the south, and differently in Sicily than it is in Sardinia. This is due to the physical and figurative boundaries that divide the country;

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[59] Both "La donna ideale" and "Ballo" were composed for Berberian in 1949. Berio was her accompanist. Moor, Liner Notes for Epifanie *and* Folk Songs.

[60] Moor, Liner Notes for Epifanie *and* Folk Songs.

mountain chains and bodies of water literally isolate people from one another, while

politics have segregated people in another sense.[61]

In spite of varying regional styles, much of Italy's folk music can be divided into

two categories: vocal and instrumental. Vocal works are further divided into narrative

songs, lyrical songs and children's songs, while instrumental music is primarily used to

accompany dance.[62] The majority of vocal music employs free rhythmic structures and is

monophonic, although instrumental accompaniment is not atypical. Though less

common, there is a strong polyphonic tradition that runs throughout Italy's vernacular

vocal musics. When polyphony is featured, it is often limited to imitation at either the

third or sixth with as many as five voice parts participating.[63] According to Pierluigi

Petrobelli, "the vocal style is often very tense, the singer uses a high register, and the

melody is organized in descending segments, frequently moving by step; there is a great

deal of melismatic decoration, the melody is often model, sometimes characterized by

modal mobility."[64] In northern Italy, instrumental music relies heavily on Baroque

practices and is performed by small ensembles led by the violin; southern instrumental

music is tied to the Carnival celebration and requires two violins, two guitars, a mandolin

and a bass. Like its vocal counterparts, Italian instrumental vernacular music of both

regions often involves a lyrical melody that is doubled at the third.[65]

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[61] Italy did not achieve unification until late in the nineteenth century.

[62] Pierluigi Petrobelli and Nino Pirrotta (I, 1-4), Antonio Rostagno (I, 5, 6 (v)), Giorgio Pestelli (I, 6 (I-iv)), John C. G. Waterhouse and Raffaele Pozzi (I, 7), and Tullia Magrini (II), "Italy, Traditional Music," in *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie and John Tyrrell (New York: Grove Dictionaries, 2001), 12: 665.

[63] Ibid., 671-2.

[64] Ibid., 669.

[65] Ibid., 676.

With Berio's appropriation of his earlier work, the composer moves the farthest from vernacular idioms. His treatment of melody, harmony and rhythm, though connected to the folk music tradition, is more akin to strictly classical works. In "La donna ideale" Berio structures the melody with an overarching downward contour, as is characteristic of Italian folk songs. However, on a deeper analytic level, only the first and last phrases follow such a shape; the middle phrases feature an ascending line. Tradition is also somewhat skirted through the use of chromaticism, which is present in the vocal melody as well as in the instrumental melodies. Unlike many Italian folk songs, the text of "La donna ideale" is set syllabically. Similarities to accepted folk performance practices arise in his use of ornamentation, although his notated melodic inflections are sparse. With his melodic lines, Berio alludes to stereotypical Italian folk songs without being overly obvious.

Berio's application of harmony is also an example of his flavoring the music with traditional idioms. The foundation of the harmonic support is found in the harp, which sustains an arpeggiated G chord; this chord is predominately a major chord, though there are brief sections when modal mixture occurs with the substitution of B-flat for B natural. Much of the harmony is created incidentally, as polyphonic lines dominate the work. There are no instances of imitation between the lines, and only a few instances when a relationship of a third is exploited, as the voices tend to be a fifth apart. Additionally, the harmonies are complex, with the use of added sixths, and both diminished and augmented qualities. By Berio's working outside of simple progressions of tonics, subdominants and dominants, the music sounds more avant-garde than folk.

As is the case with the second-layer appropriations, Berio's personal style is most clear in his handling of rhythm and time. Each vocal phrase begins in 12/8 but slows as the phrase concludes. This is most apparent in phrases 1, 2 and 6 as the meter is shifted; the first phrase moves from 12/8 into a measure of 6/8 followed by a measure of 5/8, and phrases 2 and 6 progress from 12/8 to 4/8. A sudden thinning of the texture and the iteration of a three-note figure constructed of eighth-notes accentuates the sensation of time slowing. The temporal adjustment is seen in the conclusion of the first phrase, which is shown in Example 7.

Example 7: Berio, *Folk Songs*, "La donna ideale," mm. 4-6

The alteration to the listener's perception created by the "slowing" of musical time achieves two things: it alludes to the Italian vernacular tradition of free metric structures

and creates tension. It sounds as if the vocalist is improvising advice as the song progresses. The suspension of time allows the singer to develop her next thought and also challenges the audience to listen more intently, as they do not know what to expect. The tension reaches a climax at phrase 6 as the rhythmic figure is replaced by a measure of rests, which signifies the text's final declaration of stipulations that must be met in order for a lady to be deemed worthy of marriage.

Perception of musical time is also affected by the repetition in the harp part. The constant and continuous arpeggiation creates a sense of temporal stasis. This works to strengthen the text by implying that the advice is always present and always true. Regardless of whether these words are heard in the twentieth century or the fifteenth century, the warnings of the vocalist are applicable. Furthermore, the coexistence of opposing musical times correlates with the simultaneous existence of differing sound-worlds.

The instrumentation of "La donna ideale," like that of the entire cycle, is comprised of instruments related to those found in vernacular music. However, in the case of the Italian songs, all the instruments for which Berio writes are just as much a part of the folk tradition as they are of classical music. With a flute, clarinet, viola, cello and harp, both sound-worlds are simultaneously present. The folk idiom and the classical idiom do not need to be connected, as they are one and the same.

Regardless of Berio's musical approach, the direct appropriation of folk literature intrinsically links "La donna ideale" to an Italian vernacular tradition, although the freedom of working with his own extant material provides Berio with a degree of freedom not found with the other source songs of the cycle. The newly composed songs

also allow Berio to further develop his techniques of reworking older material and

accenting his music with allusions to other sound-worlds.

TEXT AND THEMES

In order to complete the discussion of Berio's musical and cultural cohesion, it is first necessary to understand the song's texts. Within the cycle, there are songs of love—both forlorn and requited—nature, religion, and those that convey folk philosophy. In many cases, two or more themes are present within a single song. From these generalized thematic categories, it is evident that the texts of Berio's songs have themes commonly found in folk musics around the world; of the most popular themes, only songs that refer to a historical event are absent from the cycle.[66] A transcription of the text for each song and its English translation, when applicable, is shown in Table 2. Table 3 places each song within the proper thematic category or categories.

Table 2: Lyrics and English Translations[67]

Lyrics	English Translations
1. "Black is the Colour..."	
Black is the color	
Of my true love's hair,	
His lips are something rosy fair,	
The sweetest smile	
And the kindest hands;	

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[66] Folk songs must resonate with their practitioners and the subject matter of a folk song, regardless of the music-culture from which originates, must be appealing. The most common subject matters are the ones listed above.

[67] Lyrics and translations are found in Liner notes for *Berio: Formazioni, Folk Songs, Sinfonia: Royal Concertgebouw Orchestra, Riccardo Chailly, cond.* (London: Universal Edition 425 832-2 LH, 1989.)

I love the grass whereon he stands.	
I love my love and well he knows,	
I love the grass whereon he goes;	
If he no more on earth will be,	
'twill surely be the end of me.	
Black is the color, *etc.*	
2. "I Wonder as I Wander..."	
I wonder as I wander out under the sky	
How Jesus our Savior did come for to die	
For poor orn'ry people like you and like I,	
I wonder as I wander out under the sky.	
When Mary birthed Jesus 'twas in a cow stall	
With wise men and farmers and shepherds and all,	
But high from the Heavens a star's light did fall,	
The promise of ages it then did recall.	
If Jesus had wanted of any wee thing,	
A star in the sky or a bird on the wing,	
Or all of God's angels in Heav'n for to sing,	
He surely could have had it 'cause he was the king.	
3. "Loosin Yelav..."	"The Moon has Risen"
Loosin yelav ensareetz	The moon has risen over the hill,
Saree partzór gadareetz	Over the top of the hill
Shegleeg megleeg yeresov	Its red rosy face
Pórvetz kedneen loosni dzov.	Casting radiant light on the ground.
Jan a loosin	O dear moon
Jan ko loosin	With your dear light
Ja ko gólor sheg yereseen.	And your dear, round, rosy face.
Xavarn arten tchókatzav	Before, the darkness lay
Oo el kedneen tchógatzav	Spread upon the earth

Loosni loosov halatzvadz	Moonlight has now chased it
Moot amberi metch mónadz.	Into the dark clouds
Jan a loosin, *etc.*	O dear moon, *etc.*
4. "Rossignolet du bois"	"Little Nightingale"
Rossignolet du bois,	Little nightingale of the woods
Rosignolet sauvage,	Little wild nightingale,
Apprends-moi ton langage,	Teach me your secret language,
Apprends-moi-z à parler,	Teach me how to speak like you,
Apprends-moi la manière	Show me the way
Comment il faut aimer	To love aright
Comment il faut aimer	The way to love aright
Je m'en vais vous le dire,	I can tell you straight away,
Faut chanter des aubades	You must sing serenades
Deux heures après minuit,	To hours after midnight,
Faut lui changer: 'La belle,	You must sing to her: 'My pretty one,
C'est pour vous rèjouir.'	This is for your delight.'
On m'avait dit, la belle	They told me, my pretty one,
Que vous avez des pommes,	That you have some apples,
Des pommes de renettes	Some rennet apples,
Qui sont dans ot' jardin.	Growing in your garden.
Permetez-moi, la belle,	Allow me, my pretty one,
Que 'u mette la main.	To touch them.
Non, je ne permettrai pas	No, I shall not allow you
Que vous touchiez mes pommes,	To touch my apples.
Prenez d'abord la lune	First, hold the moon
Et le soleil en main,	And the sun in your hands,
Puis vous aurez les pommes	Then you may have the apples
Qui sont dans mon jardin.	That grow in my garden.
5. "A la femminisca"	"May the Lord Send Fine Weather"
E signuruzu miù faciti bon tempu	May the Lord send fine weather,
Ha iu l'amanti miu'mmezzu lu mari	For my sweetheart is at sea;

L'arvuli d'oru e li ntini d'argentu	His mast is of gold, his sails of silver.
La Marunnuzza mi l'av'aiutari,	May Our Lady give me her help
Chi pozzanu arrivòri 'naarvamentu.	So that they get back safely.
E comu arriva 'na littra	And if a letter arrives,
Ma fari ci ha mittiri du duci paroli	May there be two sweet words written,
Comu ti l'ha passatu mari, mari.	Telling me how it goes with you at sea.
6. "La donna ideale"	"The Ideal Woman"
L'omo chi mojer vor piar,	When a man has a mind to take a wife,
De quarto cosse de'e spiar.	There are four things he should check:
La primiera è com'el è naa,	The first is her family,
L'altra è se l'è ben accostumaa,	The second her manners,
L'atra è como el è forma,	The third is her figure,
La quarta è de quanto el è dotaa.	The fourth her dowry.
Se queste cosse he comprendi,	If she passes muster on these,
A lo nome di Dio la prendi.	Then, in God's name, let him marry her.
7. "Ballo"	"Dance"
La la la la la la…	La la la la la la…
Amor fa disvaire li più saggi	Love makes even the wisest mad,
E hi più l'ama meno ha in sè miura.	And he who loves most has least judgment.
Più folle è quello che più s'innamura.	The greater lover is the greater fool.
La la la la la la…	La la la la la la…
Amor non cura di fare suoi dannaggi.	Love is careless of the harm he does.
Co li suoi raggi mette tal calura	His darts cause such a fever
Che non puó raffreddare per freddura.	That not even coldness can cool it.
8. "Motetu de tristura"	"Song of Sadness"
Tristu passirillanti	Sorrowful nightingale,
Comenti massimbilas.	How like me you are!
Tristu passirillanti	Sorrowful nightingale,
E puita mi consillas	Console me if you can
A prangi po s'amanti	As I weep for my lover.
Tristu passirillanti	Sorrowful nightingale,

Cand' happess interrada	When I am buried,
Tristu passirillanti	Sorrowful nightingale,
Faimi custa cantada	Sing this song
Cand' happess interrada	When I am buried.
9. "Malurous qu'o uno fenno"	"Wretched is He"
Malurous qu'o uno fenno,	Wretched is he who has a wife,
Maluros qué n'o cat!	Wretched is he who has not!
Qué n'o cat n'en bou uno,	He who has not, desires one,
Qué n'o uno n'en bou pas!	He who has one, doesn't!
Tradéra ladérida réro, *etc.*	Tralala tralala, *etc.*
Urouzo lo fenno	Happy the woman
Qu'o l'omé qué il cau!	Who has the man she wants!
Urouz inquéro maito	Happier still is she
O quélo qué n'o cat!	Who has no man at all!
Tradéra ladérida réro, *etc.*	Tralala tralala, *etc.*
10. "Lo fiolaire"	"The Spinner"
Ton qu'éré pitchouélo	When I was a little girl
Gordavé loui moutous.	I tended the sheep.
Lirou lirou lirou…	Lirou lirou lirou…
Lirou la diri tou tou la lara.	Lirou la diri *etc.*
Obio 'no counoulhéto	I had a little staff
E n'ai prés un postrou.	And I called a shepherd to me.
Lirou lirou, *etc.*	Lirou lirou, *etc.*
Per fa lo biroudéto	For looking after my sheep
Mé domond' un poutou.	He asked me for a kiss.
Lirou lirou, *etc.*	Lirou lirou, *etc.*
E iéu soui pas ingrato:	And I, not one to be mean,
En liét d'un nin fau dous!	Gave him two instead of one.
Lirou lirou, *etc.*	Lirou lirou, *etc.*

11. "Azerbaijan Love Song"	
Lyrics unknown[68]	

Table 3: Thematic Categories

	Love	Nature	Religion	Folk Philosophy
"Black is the Colour..."	X			
"I Wonder as I Wander..."		X	X	
"Loosin Yelav..."		X		
"Roosignolet due bois"	X	X		
"A la femminisca"	X		X	
"La donna ideale"	X			X
"Ballo"	X			X
"Motetu de tristura"	X	X		
"Malurous qu'o uno fenno"	X			X
"La fiolaire"	X	X		
"Azerbaijan Love Song"	X			

Through the textual themes, Berio is able to incorporate elements of vernacular musics from most cultures around the world; this is an accomplishment that is not achieved by the music alone. The blending of subject matter with his unique compositional style results in a coherent and continuous example of the hybridization of folk and art worlds, as the two cannot be separated. It is in this manner that Berio comes closest to achieving his "Utopian dream" of creating a unity between folk music and Western art music within *Folk Songs*. Although Berio masterfully combines the musics of other cultures with that of his own creation, an educated listener is able to easily

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[68] According to Mazandarani, the poem is about love. However, she does not remember the lyrics and cannot recall the song's Azeri name. Shahnaz Mazandarani, telephone interview by author, 12 March 2010.

discern which aspects are Berio's and which are not; the appropriated material and the original material are not homogenized, but exist as separate entities. Furthermore, the lyrics are the aspect of the arrangements that most directly refer to the appropriated cultures. By this, I mean that Berio subjects the melodies, rhythms, harmonies and textures of the appropriated material to a contextual shift, while he leaves the text largely unaltered.

As Table 2 illustrates, the majority of Berio's songs concern love. The decision to incorporate love songs may have been meant as an expression of Berio's affection for Berberian. It is also likely that he included multiple love songs because the theme of love is the most dominant in folk music literature. It is, of course, also possible that this is merely a coincidence. Regardless of the reasons for their inclusion, the love themes allow the audience to relate to the cycle on a personal level.

When considering Berio's use of folk themes, the manner in which the texts are sung is also an issue. Assisted by Berberian's approach to phonetics, diction and vocal attack, the combination of folk texts with Berio's music is fluid and evocative. As extended techniques are often found in his vocal works, many of which were written idiomatically for Berberian's unique voice, the manner in which the arrangements are interpreted plays an important role in bridging the gap between art music and folk music. Although Berio did not write instructions for vocal performance into the score, he knew Berberian's singing intimately, and would have understood how she would approach the project. Though others have sung the cycle, many vocalists strive to emulate Berberian's technique, which has resulted in her perpetual influence on the cycle and its text.

CONCLUSION

Investigation into this cycle has exposed nuances and subtle alterations that bond opposing sound-worlds. The preservation of simplistic melodies, basic rhythmic structures and timbres retains the identity of the borrowed music-cultures. Most frequently, Berio's unique style is heard through a reconfiguration of metric stresses that affect the listener's perception, while at times, as in "La donna ideale" or "Azerbaijan Love Song," Berio's style appears most strongly through his treatment of harmonic structures. Regardless of the approach he takes with an individual song, the result is always a fluid and continuous coalescence between cultures and musics. In this way, it appears that Berio does achieve his "Utopian dream." However, I caution against such a definite conclusion. *Folk Songs* is an important stepping-stone along the road to his dream; it is not the culminating effort of the journey. Nearly every moment of the cycle possesses some degree of dichotomy, though many instances of this duality can be distilled into those aspects that are specifically identified with Berio and those that are purely manifestations of the "Other." On occasion, sound-worlds intertwine lithely, as is the case with the instrumentation of "Black is the Colour...," and at other times they come crashing together, as they do with the harmonic phase of "La donna ideale." However, the contrasting forces do not ever fully homogenize. It is only with later works, such as *Coro*, that Berio achieves this higher level of continuity, and therefore, his "dream."

Considering Berio's intention in composing the cycle, and the function that it serves in his oeuvre, *Folk Songs* can be understood not only as an attempt to coherently combine art and vernacular idioms, but also as evidence of his expression of artistic growth. Although the arrangements included in this cycle may appear to be simple in order to achieve commercial success, especially when compared to the *Sequenzas* or *Thema*, analysis has proven this not to be the case. Although subtle, the metamorphosis undergone by each song is far from simple.

In order for a modern audience to understand the cycle, it is important to examine its reception. Mention was made in the Preface of this essay that *Folk Songs* is often viewed as kitsch, and that the literature pertaining to the work is relatively shallow. A primary reason for such criticism, or lack thereof, is due to a relatively short musical memory. At the time of the cycle's composition, the use of folk music in classical compositions had become somewhat clichéd. Furthermore, Niles was still alive and Canteloube had died only seven years earlier. Audiences had been saturated with the notion of folk music as a commercial commodity. This is less true for audiences of the early twenty-first century. We are now more easily able to interpret the cycle for what it is, removed from any stigma it may have possessed during the early 1960s. I do not mean to imply Berio was not inspired by the folk revival, as I have already stated otherwise, though I am of the opinion that Berio synthesized its influences in an unique manner. Though the appropriations of vernacular idioms in *Folk Songs* share commonalities with the appropriations of earlier composers, such as Niles and Canteloube, Berio is able to move beyond vernacular musical structures.

The sincerity behind this composition should not be overlooked. In his attempt to achieve equilibrium between sound-worlds, Berio circumvented much of his personal style, demonstrating his desire to take the necessary steps to fulfill his goal. Upon examination, *Folk Songs* appears to have been subjected to unfair criticism and is, in fact, deserving of the respect afforded the rest of Berio's catalogue.

Though this essay increases the understanding of the cycle's significance, it is not yet a definitive study. The history of the work's composition as well as the understanding of its philosophical underpinnings can be expanded. Research can still be conducted into the music-cultures that Berio appropriates; although a strong foundation has been laid, a more penetrating exploration of the vernacular traditions may uncover more of the nuanced alterations made by the composer. It may also prove advantageous to explore the remaining six songs of the cycle in as much depth as the five considered here. While such a study may prove redundant, examination of each song is likely to contribute new and interesting insight into Berio's procedures. Finally, Berberian's role in the cycle can be explored more thoroughly. Apart from any role she might have played in encouraging Berio to take on such a challenge, it is her singing that is emulated in nearly every recording of the cycle.[69] As a result, she has had an important impact on the work's reception and character.

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[69] This is the case in both audio and video recordings. As of 4 April 2010, eighty-four videos of both amateur and professional musicians performing *Folk Songs* are available on Youtube.com. Videos of Berberian singing and Berio conducting can be seen at http://www.youtube.com/watch?v=GY8bVL3YfVk and http://www.youtube.com/watch?v=rv_42KYUpKk&feature=related, 10 April 2010.

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<u>Education</u>
M.M. Music History and Literature	expected May 2010
University of Louisville, Louisville, Ky	
B.A. General Music	2007
Berea College, Berea, Ky	

<u>Other Relevant Training</u>
Irish Music Ensemble	2010
Sean Mulhall, Director, University of Louisville	
Balinese Gamelan Ensemble	2009
Dr. Han Kuo-Huang, Director, University of Louisville	
Mandolin Study	2007
Jesse Wells, Archivist, Kentucky Center for Traditional Music, Morehead, Ky	
African-Latin Percussion Ensemble	2005-2007
Tripp Bratton, Director, Berea College	
Piano Study	2005-2007
John Courter, Berea College	
Voice Study	2005-2007
Dr. Ann Rhodes, Berea College	
Kentucky Institute for International Studies	2006
Summer Semester Abroad, Salzburg Austria	
Voice Study	2005
Monica Gale Herd, Berea College	

Academic Awards

E. M. Aldrich Scholarship   2009-2010
  School of Music, University of Louisville

Grant for Summer Research   2009
  School of Music, University of Louisville

Dean's List   2003-2007
  Berea College

Academic Appointments

Graduate Student Council   2008-2010
  School of Music Representative, University of Louisville

Dean's Advisory Board   2008-2009
  School of Music, University of Louisville

World Music Club President   2009-2010
  University of Louisville

Teaching Experience

Teaching Assistant for Studies in Ethnomusicology   2010
  School of Music, University of Louisville

Tutor for Theory II   2010
  School of Music, University of Louisville

Tutor for Analysis II   2010
  School of Music, University of Louisville

Teaching Assistant for Introduction to World Music   2009-2010
  School of Music, University of Louisville

Teaching Assistant for Introduction to Music Literature   2007
  Department of Music, Berea College

Professional Work Experience

Archivist of Traditional Music   2007
  Kentucky Center for Traditional Music

Archivist of Traditional Music   2006-2007
  Special Collections, Berea College

Research Experience
Ballads and Fiddle Tunes of Eastern Kentucky   2009
     University of Louisville

Papers Presented
"Transforming the Past: Luciano Berio's Appropriation of Folk Materials   2010
And Idioms in *Folk Songs* (1964)." Emory University
     American Musicological Society South-Central Regional Conference

"'The Boss Sea Captain' and Other Ballads: Field Research in Eastern   2010
Kentucky." St. Louis
     Popular Culture Association/American Culture Association
     National Conference

"Ethos in the Music of Ancient Greece." Berea College   2007
     Senior Capstone Colloquium

Professional Membership
Popular Culture Association/American Culture Association   2010-present
     Student Member

Society for Ethnomusicology   2009-present
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American Musicological Society   2008-present
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Work Experience
J.B. Speed Art Museum, Louisville, Ky   2008-present
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