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## WHEN UNEXPECTED BEAUTY BURNS LIKE SUNLIGHT ON THE SEA: SONGS OF WINTTER WATTS, COMPOSER AND SARA TEASDALE, POET

Casey A. Huggins

University of Kentucky, caseyhuggins09@gmail.com

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Casey A. Huggins, Student

Dr. Angelique Clay-Everett, Major Professor

Dr. Michael R. Baker, Director of Graduate Studies

WHEN UNEXPECTED BEAUTY BURNS LIKE SUNLIGHT ON THE SEA:  
SONGS OF WINTTER WATTS, COMPOSER AND SARA TEASDALE, POET

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DMA DOCUMENT

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A document submitted in partial fulfillment of the  
requirements for the degree of Doctor of Musical Arts in the  
College of Fine Arts  
at the University of Kentucky

By  
Casey Alison Huggins

Lexington, Kentucky

Director: Dr. Angeliqye Clay-Everett, Professor of Voice

Lexington, Kentucky

2017

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## ABSTRACT OF DOCUMENT

### WHEN UNEXPECTED BEAUTY BURNS LIKE SUNLIGHT ON THE SEA: SONGS OF WINTTER WATTS, COMPOSER AND SARA TEASDALE, POET

This document is an overview of Wintter Watts' song settings of Sara Teasdale poems. Watts set 15 Teasdale poems as a part of his repertoire of approximately 200 art songs, both published and unpublished. Included are a thorough investigation of the culture of the period of American history of which Watts and Teasdale emerged as artists, biographies of each artist, with particular emphasis placed on Watts' life and work, and theoretical and poetic analyses of each piece. Additionally, teachers of singing will find the appendix useful to explore options for student repertoire.

KEYWORDS: Wintter Watts, Sara Teasdale, Romantic, "Vignettes Overseas," Art Song

Casey Alison Huggins\_\_\_\_\_

January 18, 2017\_\_\_\_\_

WHEN UNEXPECTED BEAUTY BURNS LIKE SUNLIGHT ON THE SEA: SONGS OF  
WINTTER WATTS, COMPOSER AND SARA TEASDALE, POET

By  
Casey Huggins Smith

\_\_\_\_\_  
Dr. Angelique Clay-Everett

Director of Document

\_\_\_\_\_  
Dr. Michael Baker

Director of Graduate Studies

\_\_\_\_\_  
January 18, 2017

Date

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## CHAPTER I: WINTTER WATTS AND SARA TEASDALE, A MUSICAL MARRIAGE

### Introduction

Composer, Wintter Watts and Sara Teasdale, poet could be described as two lost souls of the early twentieth century. Both born in 1884, they came of age during a time of worldwide change and upheaval. Strauss and Howe would consider them part of the "Lost Generation," or the generation born between 1883 and 1900 that came of age during World War I.<sup>1</sup> The term was originally coined by Gertrude Stein as purported by Ernest Hemingway in his autobiography, *A Moveable Feast*, to describe the youth of the age as a group of miscreants who "drank themselves to death" and "had no respect for anything."<sup>2</sup> While it might not be said that Watts or Teasdale possessed these patent qualities, they were members of this early twentieth century generation who bridged the gap between the old Victorian ways of the past and the more modern ideas of the coming age. As a pairing, they embody fluctuations inherent of a period in history where the past was romanticized, yet the future was pregnant with possibility. Additionally, the onslaught of the First World War created new circumstances for the American artistic community. Wintter Watts' settings of Teasdale's poetry are a happy marriage of these new and old American style elements. While it might be disputed by today's standards of American culture, critics of the early twentieth century claimed that these two artists were quintessentially American when their work was examined through the lens of the day.

### Background

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<sup>1</sup> Neil Howe and William Strauss, *Generations: The History of America's Future-1584-2069*, 1991.

<sup>2</sup> Tom Wood, "Origin of the Term Lost Generation," *Lost Generation Journal*, I, no. 1, 1977: 3.

My first awareness of both Wintter Watts and Sara Teasdale came as an undergraduate student. I was given John Duke's settings of Teasdale, "From the Sea: Five Songs for Soprano" to sing on my Junior Recital and fell in love with the passionate text set to lush accompaniments. My interest in Watts and his music developed in my experience as a student accompanist, when I had the pleasure of being introduced to the charming piece, "The Little Shepherd's Song." While my exposure to both remained minimal over the next several years, it seems that both are considered out of fashion due to emerging from an era that many scholars do not consider to be a highlight in the history of American song literature. The vast majority of composers of that era are all but forgotten. The few who survived, including Charles Wakefield Cadman, John Alden Carpenter, and Charles Ives, are performed more as novelties than standard repertoire. Nevertheless, when I discovered that Watts had composed a cycle of nine songs to settings of Sara Teasdale's poetry, I became intrigued. Through a simple search on an internet database, I discovered that there were numerous settings of Teasdale's works. Watts' total output was not seemingly significant in the overall picture of these settings, however of the 33 songs listed under his name in the online art song database [www.recmusic.org](http://www.recmusic.org), 15 songs are settings of Teasdale's poetry. This sparked my interest in the marriage of these two artistic minds. What might have drawn Watts to Teasdale's poetry? Who were these artists? What was the environment of the period that would create such beautiful, soul-provoking art?

### Purpose

Wintter Watts created song settings of fifteen of Sara Teasdale's poems. These include a song cycle *Vignettes of Italy* a setting of nine poems from Teasdale's *Rivers to the Sea: Vignettes to the Sea*, including "Addio," "Naples," "Capri," "Night song at Amalfi," "Ruins of Paestum," "From a Roman hill," "Ponte Vecchio, Florence," "Villa Serbelloni, Bellagio," and "Stresa." Additional settings are of "Pierrot," "Love Me," "Wings of Night," "Joy," and a set of two Teasdale songs, "Only a Cry," and "Let it Be Forgotten." Among these songs, the common

themes include dramatic passion, rich musical language, and lush vocal settings. While these songs are quite vocally accessible and should enjoy a more prominent place in the present-day art song repertory, many of the pieces are difficult to obtain.

It is the purpose of this document to provide an overview of these pieces in the context of the oft neglected time period in American song literature that they emerged from, and to introduce them to modern audiences as repertoire that should be studied, performed, listened to, and enjoyed. Despite disappearing into relative obscurity, Watts himself had hoped as late as 1953 in a note to famed encyclopaedist, Nicolas Slonimsky, that even though he had “scant showing of these past years, I work incessantly. Perhaps the ‘quality of thought’ involved will tell in the end.”<sup>3</sup> It is my belief that Watts’ music is of enduring quality, and it is my hope that Mr. Watts did not toil in vain. My ultimate goal is to bring what remains of Wintter Watts’ music out of obscurity so that future generations may enjoy the beauty of his work for posterity.

### Methodology

This will be a multi-faceted approach to show how the connections between Sara Teasdale's poems and the music of Wintter Watts are a reflection of the era in which they were created. Chapter 2 will be a discussion of pre- and post- World War I arts culture in America. This was an era on the cusp of great change and the arts most certainly reflected these changes. While the entire world was certainly evolving during this period, it will be important to focus on the arts in American culture specifically as it relates to composers of the period. The chapter will highlight the influence of a European musical heritage, the attitudes toward classical composers

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<sup>3</sup> Postcard from Wintter Watts to Nicolas Slonimsky, detailing Watts work up until 1953. It was written in response to a request for information for a reference publication. Found in Nicolas Slonimsky papers, Library of Congress.

by audiences and publishers, the educational opportunities available at the time, and the influence of women in the musical world.

Chapter 3 will explore Wintter Watts' background including a biography covering his childhood, life, works and death, as well as a brief biography of Sara Teasdale. Of particular note, will be Watts' time spent studying at the Institute of Musical Arts, the MacDowell Colony and in Europe in the context of the customary practice of artists of the period. Additionally, documentation of known singers who championed his works will give more meaning to his significance as a recognized composer of his day. While information on Watts has been more difficult to trace, there is a plethora of information about Teasdale's life and works. The chapter will include a biographical sketch and some critical discussion of her poetry as it was viewed by the musical literati of the day.

The discussion in Chapter 4 will include a thorough analysis of each of Wintter Watts' song settings of Sara Teasdale's poetry. A discussion of the background of the poems as well as critical reception of *Vignettes of Italy* will introduce the chapter. Individual song analyses of the cycle as a whole will follow. First, each poem will be examined by means of scansion so that a poetic meter may be established. Each analysis will address various poetic devices used within the context of the poems themselves to infer meaning as well as discuss the use of form, rhyme schemes and meter, and how these contribute to the ways in which Watts chose to set the poems to music. An examination of the musical setting of the poem will highlight areas of strength in Watts' settings of Teasdale's Romantic poems. A primary emphasis will be placed on Watts' use of motives to illustrate the lyric, particularly his use of motives to highlight words and ideas, and motivic development to demonstrate shifting moods. Additional consideration is given to Watt's use of dynamic, articulation, and tempo markings as they reveal his careful attention to detail. Lastly, use of melodic line, dramatic register changes, and specific harmonic decisions show his dedication to a Romantic viewpoint of passionate abandon. Once analysis of the song cycle as a



whole has concluded, there will be a second section for the additional Teasdale song settings. This section will include further background on the poetry and general critiques from the era on Watts' compositional skills as well as analysis as outlined above. Appendices will include a table of keys, ranges and tessituras as well as a list of Wintter Watts' complete known works.

### Review of Literature

The research began with basic internet searches regarding songs available that are settings of Teasdale's poetry. A database called [www.recmusic.org](http://www.recmusic.org) was very useful in this manner. This database compiles all known works by a composer and cross-references with the names of poets and other composers who have set the same pieces, possibly under different names. The primary use of the online database was to access available and known song texts set by Watts.

A single dissertation was accessed via internet that discussed the *Vignettes of Italy*. Written by Hye-Ryung Kwon for DMA at North Texas University in 2011, "The Rainy Fragrance Musical: Wintter Watts Song Cycle, *Vignettes of Italy*, with Poetry by Sara Teasdale" provides a short introduction to the songs of *Vignettes of Italy*, and is well-organized with regards to various style elements in Watts' compositions. She provides a helpful table of the key structure of the pieces as a cycle as well of a list of all of Watts' songs. Dr. Kwon's work proved helpful as a starting point for secondary sources in particular. While Kwon's document is a concise 40 page overview of the *Vignettes of Italy*, I hope to provide further analysis and insight into these pieces as well as the others set to Teasdale texts. Additionally, my work will include more research into Watts' life as well as the world of the art song composer of the era to give more context to his work and choice of Teasdale's poetry as a significant portion of his output.

Online music databases such as JSTOR were instrumental in researching the few available journal articles written about Watts' music. Research contained within an unpublished article by Dr. Carol Oja, a prominent Harvard musicologist, has shed some light on Watts' time in Europe. Within her well researched work, references were made to information held at the library of The American Academy in Rome that infer primary sources yet to be personally examined. These include letters written by composer, Leo Sowerby and Annual Reports referencing the winners of the *Prix de Rome*, a prize of which Watts was a recipient. Another article that proved most fruitful as an overview to Watts' life and work was written by Gladys Hagee Mathew and was published in *The NATS Bulletin* in 1982. My work seeks to look beyond the Mathew's research by exploring more about his family of origin as well as comings and goings.

Beyond the use of digitized resources, encyclopedias, dictionaries and books on American Art Song published over the course of the last hundred years have proven useful in the discovery of other sources and providing basic information about both Watts and Teasdale. While later musical reference books show minimal record of Watts works, of particular help was the Grove Dictionary of American Music published in 1986.

Other sources of information available include three biographies of Sara Teasdale as well as books about American women in the arts and American poetry of the era. Several books were also available that detail aspects of the cultural atmosphere of New York in the 1920s. Books on the MacDowell Colony provided further insight into both Teasdale's and Watts' individual stories.

## CHAPTER II

### WINTTER WATTS AND AMERICAN ARTS CULTURE: 1900-1930

#### Introduction

At the turn of the twentieth century, a distinctive American style of music began to emerge. pervasive American nationalism inspired new ideas and projects aimed at promoting the arts in the United States. This chapter will introduce the climate of American culture and its effects on artistic life during Wintter Watts' most productive period, shedding light on his most prominent influences in style and literature choices.

While engaged in research on the early 20<sup>th</sup> century up to World War I and the 1920s, it is easy to see why a composer like Wintter Watts might be lost amid the rapidly changing culture in America. To put the individual stories of Watts and Teasdale into perspective, there must be an examination of the history and culture of the artistic community of that period. As mentioned previously, both Teasdale and Watts could be called members of "The Lost Generation," a generation of youth born between 1883 and 1900 who would see the turn of the 20<sup>th</sup> century and all the changes that came with the *fin de siècle*.<sup>4</sup>

The 1910s were a time of great upheaval in the cultural and artistic world that Watts and Teasdale were a part of. Both artists lived for a period in New York City, an epicenter of creative activity. Numerous artists, musicians, and writers flocked to New York City to try out their

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<sup>4</sup> Merriam-Webster defines *fin de siècle* as: of, relating to, or characteristic of the close of the 19<sup>th</sup> century and especially its literary and artistic climate of sophistication, world-weariness and fashionable despair. "Fin De Siècle." Merriam-Webster.com. Accessed June 24, 2016. <http://www.merriam-webster.com/dictionary/findesiècle>

talents in a city filled with opportunity. A fair number of them had come to reject the Victorian ideals of the past generation. They were disenchanted with the American heritage of idealism, deeming it inauthentic to the realities of American life. Many viewed the combined, yet conflicting, American traditional values of puritanism and materialism as hypocritical, regarding them as hindrances to free thinking and creativity. As with any movement of thinkers, some were more radical than others. In *The End of American Innocence: A Study of the First Years of Our Own Time 1912-1917*, Henry F. May discusses this period as a time when stability stemming from a “sense of what life means...was beginning to change. Technology had its large part in this change, as did city life. So did the work of abstract scientific thinkers and dead European poets whose names most Americans did not know.”<sup>5</sup> This era leading up to World War I is an oft forgotten period of American history. It is clear why these early years were overlooked when one considers the changes that came about due to the advent of the war followed by the raucous period known as the Roaring Twenties. In order to truly comprehend many of the changes that took place, a short overview of the cultural and political climate of the period must be undertaken.

First, it is important to understand how American values were evolving in the period before World War I. Henry F. May describes these values leading up to and including 1912 as a period when the standard American belief system was a three-pronged code, where moral truths, faith in human progress, and culture were the primary tenets. The backbone of American society was, thus far, based on “the reality, certainty, and eternity of moral values.”<sup>6</sup> The country had been built upon a foundation of Puritan values, so the first tenet was that man was to honor God and would be judged by God for his actions. Additionally, many believed that the United States was in a unique moral position in the universe, and thus, must even be responsible for the

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<sup>5</sup> Henry F. May, *The End of American Innocence: A Study of the First Years of Our Own Time 1912-1917* (Chicago: Quadrangle Books, 1959), Xiii.

<sup>6</sup> *Ibid.*, 9.

judgement of her own actions.<sup>7</sup> The second tenet, the belief of progress, was shared by both religious and non-religious peoples. The primary difference in thought seemed to be defined by whether human beings should initiate their own progress or leave it in the hands of fate. The final tenet, culture, was the weakest of the three according to May.

Culture to most Americans in 1912, did not mean what it was beginning to mean to anthropologists, the sum of a particular area's customs and institutions. It was not so much a way of describing how people behaved as an idea of how they ought to behave and did not. More specifically, culture in America meant a particular part of the heritage from the European past, including polite manners, respect for traditional learning, appreciation of the arts, and above all an informed and devoted love of standard literature. Standard usually meant British...this was part of the trouble; Americans for a long time had wanted to construct their own tradition, yet the European and English past was the only past that was available.<sup>8</sup>

#### European Heritage: Influences and Divergences

Until this point in American history, most musical composition was based on a heritage of European tradition. The finest composers were either German-born, studied in Germany, or took lessons from German teachers. Additionally, there was a distinct difference between “highbrow” and “lowbrow” that was beginning to divide the American masses. This divide was due to the democratic character of American society, despite its European heritage. While there was a cultivated appreciation for the classical arts among the elite, composers were forced in many cases to cater to the less scrutinizing public and the demand for music that served a purpose, i.e. worship, education, recreation and entertainment.

In his book, *Highbrow/Lowbrow: The Emergence of Cultural Hierarchy in America*, Lawrence W. Levine describes how, over time, American culture became “sacralized.”<sup>9</sup> During the 19<sup>th</sup> century, opera and Shakespeare had been popular with the masses, but some were unhappy with the behavior of the audiences in attendance. There was little sense of decorum

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<sup>7</sup> Ibid., 10.

<sup>8</sup> Ibid., 30.

<sup>9</sup> Lawrence W. Levine, *Highbrow/Lowbrow: The Emergence of Cultural Hierarchy in America* (Cambridge, MA: Harvard University Press, 1988).

amongst these audiences. Many of the lower class variety who were in attendance would eat, drink and be merry, as well as shout at the performers whether the performance was good or bad. Opera was seen as entertainment, not something to be worshipped. Many operas were performed in English, so that audiences could follow the plot. This drove the wealthier attendants to pay for private boxes at the Italian opera house at the exclusive price of \$6000 each.<sup>10</sup> “Opera in Italian came to signify the Old World pretensions and effete snobberies that so frequently angered playgoers and served as a catalyst for the numerous theater riots of the first half of the century.”<sup>11</sup> On the other hand, audiences at the English opera companies would demand additions to the scores:

Audiences in New Orleans often demanded that overtures to Italian operas be augmented by such familiar patriotic tunes as “Yankee Doodle” and “Hail Columbia.” When one conductor chose to ignore these entreaties, “the audience began to tear up chairs and benches.”<sup>12</sup>

Opera’s popularity amongst all classes is also clear from the abundance of sheet music printed at the time. Popular songs in English were frequently based on operatic arias. The tour of Swedish soprano Jenny Lind was such a success that it was clear to critics at the time that opera had become popular taste. Unfortunately, many of the elite became weary of the popularity of opera and sought out ways to make it more exclusive by the turn of the century.

Outside of the opera house, most musical concerts up until this point were typically a “hodge-podge” of styles specifically designed to appeal to the paying audiences. Many historians of the period believed that concert halls and opera houses should use “Old World” pieces such as those by Beethoven and Brahms, as the centerpiece in these concerts with American composers

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<sup>10</sup> According to the diary of Philip Hone, an aristocrat, and written on November 11, 1835. Quoted in Levine, 94.

<sup>11</sup> Ibid.

<sup>12</sup> Ibid., 95.

as a secondary, albeit important, feature.<sup>13</sup> Besides competing with Europeans on the concert stage, American composers were “handicapped by the lack of a traditional base in folk music.”<sup>14</sup> The roots of many great works of classical European music were in the rich history of folk traditions, particularly in Germany. While it was acknowledged that Native American and African slave traditions provided the basis for some form of American folk music, these traditions did not provide an overreaching character to the whole of the fledgling country. Additionally, these traditions benefited the popular composer more than the classical composer.

In his 1900 treatise, *Contemporary American Composers*, Rupert Hughes claims that “Italy borrowed its beginnings from Byzantium; Germany and France took theirs from Italy; we, ours, from them. It was inconceivable that America should produce an autochthonous art.”<sup>15</sup> He blames our English forebears for their lack of producing any great masters as well as the Puritans for their “suspicious eye” towards music.<sup>16</sup> He decries the lack of a critical public and complained that orchestra leaders devoted less than two percent of their programming to American works.<sup>17</sup> As for the art of song, Hughes writes: “Public singers have also been most unpatriotic in preferring endless repetition of dry foreign arias to fresh compositions from home. The little encore song, which generally appeared anonymously, was the opening wedge for the American lyricist.”<sup>18</sup> Despite these shortcomings, Hughes sees a glimmer of hope in monetary prizes for composers’ works, as well as the new concept of composers finding financial backing to organize concerts of their own work, and music becoming a more important part of college curriculum. Most importantly, Hughes believed:

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<sup>13</sup> Richard Crawford, *America’s Musical Life: A History* (New York: W.W. Norton and Co., 2001), 496.

<sup>14</sup> *Ibid.*

<sup>15</sup> Rupert Hughes, *Contemporary American Composers: Being a Study of the Music of This Country, Its Present Conditions and Its Future, With Critical Estimates and Biographies of the Principal Living Composers*, (Boston: L.C. Page and Co., 1900), 13.

<sup>16</sup> *Ibid.*, 14.

<sup>17</sup> *Ibid.*, 18.

<sup>18</sup> *Ibid.*, 19.

The true hope for a national spirit in American music surely lies [in]...a Cosmopolitanism made up of elements from all the world...Thus our music should, and undoubtedly will, be the gathering into the spirit of the voices of all the nations, and the use of all their expressions in an assimilated, a personal, a spontaneous manner...The main thing is the individuality of each artist. To be a citizen of the world, provided one is yet spontaneous and sincere and original, is the best thing. The whole is greater than any of its parts.<sup>19</sup>

In 1922, Deems Taylor, an American composer and music journalist, wrote an essay entitled “Music” for a book about current American culture, *Civilization in the United States*. He makes some interesting points about the American vs. the European composer.

I don't for a moment mean to imply...that we are all mediocrities and they are all *Uebermenschen*. As a matter of fact, we have today probably much more creative musical talent, if less brains, than Europe; but, talent for talent, the European is infinitely better trained. This is, at least in part, because he respects theory and has a desire for technical proficiency that we almost totally lack.<sup>20</sup>

He goes on to lament the lack of an overall national culture and respect for the arts that is more common in other countries.

There is a curious lack of inter-communication among the arts in this country. The painter seems to feel that literature has nothing direct to give him, the writer, that music and painting are not in his line, and the musician—decidedly the worst of the three in this respect—that his own art has no connection with anything. The American composer's most complete failure is intellectual.... He is likely to be a much less interesting person than one's iceman.<sup>21</sup>

This comes across as a rather damning general statement about the American composer, but Taylor goes on to explain the reason behind the lack of cultural appreciation as being a result of our Puritan and pioneer roots.

What national spirit we have has been determined, first, by the fact that the ancestors of every one of us, whether they came here twenty years ago or two hundred, were pioneers. Every one of them left a civilization whose cultural background had been established for centuries, to come to a land where the problem of mere existence was of prime importance... In the life of the pioneer there was little room for art of any sort, and least for music... To the Puritan, music, both for its own sake and as entertainment, was anathema...And what the American pioneer and American Puritan asked a few generations

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<sup>19</sup> Ibid., 23-24.

<sup>20</sup> Deems Taylor, “Music”, *Civilization in the United States: An Inquiry by Thirty Americans*, ed. Harold E. Stearns (New York: Harcourt Brace and Co., 1922), 202.

<sup>21</sup> Ibid.



back, the average American asks today whenever he is confronted with any work of art: Does it point a moral: If not, will it help me to kill time without boring me? <sup>22</sup>

From Taylor's observations and opinions, it can be concluded that the environment was not a particularly friendly one to the American classical composer, whether of opera, symphony or art song. The American public was deeply divided in their reasons for art to exist. For the composer to be able to provide for himself, he was often forced to cater to the whims of his audience without much regard for the true quality of the music. This was much to the chagrin of the true music lovers and critics of the period. On a more encouraging note, many women's music clubs were formed as a means of supporting education and scholarship in the furtherance of the cause of classical music.

#### A Composer's Livelihood

For centuries in Europe, there was a tradition of patronage towards artists and their endeavors, but American artists in the true "American way," frequently found themselves scratching out an existence by selling their music and taking on students. Due to this way of life, many artists could not devote their time to creating masterpieces that propelled forward into modernity. This type of American capitalism combined with the lack of technical training during this period truly worked against the composer. These are two of the primary reasons why so many American song composers from the first quarter of the twentieth century are looked down upon in regards to the quality of their offerings. Taylor discusses another factor working against the song composer.

Tunes are pleasant things...but as for taking them seriously, and calling it work—man's work—to think them up...anyone who thinks that can be dismissed as a crank. If the crank could make money, it might be different. The respect accorded to artists in our country is pretty sharply graded in accordance with their earning power...America has so long been the land of opportunity, we have so long gloried in her supremacy as the place to make a living, that we have an instinctive conviction that if a man is really doing a good job he must inevitably make money at it. Only, poetry and music have the bad luck to be arts wherein a man may be both great and successful and still be unable to look the

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<sup>22</sup> Ibid., 203-204.

landlord in the eye...The one class of composer whom the American does take seriously is the writer of musical comedy and popular songs, not only because he can make money, but because he can provide honest, understandable entertainment for man and beast. <sup>23</sup>

It is more than noteworthy to say that this has not changed much in the last 100 years.

Despite the meager outlook, there were a few composers of this period who had merit. Charles Ives was a prime example of the American composer who chose to make his living outside of the music field, selling insurance. His songs are admired today as some of the finest and most innovative of the early twentieth century, likely because he was not beholden to an audience or even a publisher.

In a speech read before the Music Teachers' National Association in December 1922, Oscar G. Sonneck gave a thorough description of the intermingling of economic and cultural climates entitled, "The American Composer and the American Music Publisher."<sup>24</sup> He made the suggestion that the only way to improve the current situation was to ensure that there was a competent, professional orchestra in every large city, and also suggested that chamber music organizations and opera companies be formed so that these towns would receive their "daily musical bread" from local musicians.<sup>25 26</sup> He went on to state:

The problem of the American composer thus resolves into an economic problem of music rather than an affirmative or negative state of mind. Solve that economic problem, and his problem, too, will have been solved. Until then his radius of action will remain stunted, and his opportunities for performance will not cease to be comparatively and discouragingly few. And worse than that, until then he will have to go a-begging for (insufficiently rehearsed) performances, with score in hand, from conductor to conductor, foreign or native, using pull and intrigue as levers. That is the rule, unless he happens to have composed a work of such outstanding merit that even now, under present adverse economic conditions, acceptance by this or that conductor becomes merely a matter of course.<sup>27</sup>

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<sup>23</sup> Ibid., 208.

<sup>24</sup> O.G. Sonneck, "The American Composer and the American Publisher," *The Musical Quarterly* 9, (1923): 122-144.

<sup>25</sup> Ibid, 126.

<sup>26</sup> Oscar Sonneck was the head of the music division at the Library of Congress from 1902 to 1917, and was the editor of *The Musical Quarterly* from 1915 until his death in 1928.

<sup>27</sup> Ibid.

Sonneck believed that more widespread education through frequent performances in many small cities would build a more artistically discerning public, thus creating a more fertile ground for the legitimate American composer to hear his works performed. He went on to detail a history of the music publishing industry in America and noted its turning point as 1891. This is the year that the United States entered into a special copyright agreement with other countries, thus curtailing the public domain printing of great works of European masters.

Certain newer American music publishers clearly perceived the ultimate consequences of our copyright agreements with foreign countries... They outdistanced their predecessors in the industry with their willingness to shorten the interval between the American public and the American composer. In this attitude they have persevered with a liberality which is almost ludicrous, if one applies the acid esthetic tests of intrinsic musical merit to their output.<sup>28</sup>

Sonneck implied that in addition to the public being to blame, the publishers had allowed a “free for all” mentality regarding American composition, so that inferior music was being published and sold next to higher quality music with no real way to discern which was better. He went on to say, “What the American composer of songs, piano pieces, anthems and similar music in the smaller form needs, is no longer encouragement by the American music publisher, but discouragement.”<sup>29</sup>

In the same year, Deems Taylor made the damning claim that the music publishing industry was partly to blame for the lack of worthy musical composition. “To our publishers music is a commodity, to be bought cheap and sold dear, and most of them will publish anything that looks profitable, regardless of its quality.”<sup>30</sup> He did however, give them credit for the highest typographical standards in the world next to Germany. Amidst such musical drivel, a true masterpiece would seemingly shine, but unfortunately, few songs of this period are retained in the current standard repertoire.

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<sup>28</sup> Ibid., 129.

<sup>29</sup> Ibid., 129-130.

<sup>30</sup> Taylor, 210.

Moreover, Sonneck blamed the publishing issue on the current state of music education. In his speech, he ranted about the disheartening litany of compositions that made their way across the desks of publishers and wondered if any of them owned a waste-paper basket. “At any rate no conception of the blessings of hospitality of these useful receptacles, hence, too little appreciation of the amount of study required to produce the essential difference between dilettantism and solid musicianship...”<sup>31</sup> He then unabashedly accused the nation’s academia of blackmail by claiming: “What must one think of music teachers who control music departments in colleges and more or less brazenly give the publisher to understand that the college will withdraw its business from him unless the favor of the account is reciprocated by the favor of publishing that gentleman’s music?”<sup>32</sup> He seemed quite perturbed at the lack of skill of these composers coming out of conservatories and questioned the validity of the training found in American institutions. He found this to be the only logical conclusion given the “systematic effort by our musical journals, by individuals and organizations, foremost among them the National Federation of Women’s Musical Clubs, to remove unnecessary obstacles out of the path of the deserving American composer and to secure a proper recognition for his art in the country of his birth or adoption.”<sup>33</sup>

#### Educational Opportunities for Composers

Five years after Hughes’ treatise was written, the Institute of Musical Arts (now known as The Juilliard School) was founded in 1905 by Frank Damrosch and James Loeb. Damrosch was a German immigrant, and godson of Franz Liszt. According to Andrea Olmstead’s authoritative work, *Juilliard: A History*, “Damrosch regarded teaching with missionary zeal: His goal was to bring music like a religion, into people’s lives.”<sup>34</sup> Loeb, a wealthy Harvard-educated banker,

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<sup>31</sup> Sonneck, 130.

<sup>32</sup> Ibid.

<sup>33</sup> Ibid., 133.

<sup>34</sup> Andrea Olmstead, *Juilliard: A History* (Urbana, IL: University of Illinois Press, 1999), 10.

provided the financial backing. Their goal was to create a school that provided more than the typical lessons. “The best interests of the students shall be considered first in all things. Then we shall ultimately produce true musicians...who place sincerity above sensationalism, who place the work of art before the personality of the performer, in other words, musicians who are true devotees of the art of music.”<sup>35</sup> The Institute began as a three term course of work and expanded to four in 1912. Tuition was \$150 a year for instrumentalists and \$200 a year for singers. The Theory and Composition Course was an extra fee of \$100 per year. Students would typically attend class two days a week with additional concerts.<sup>36</sup> Although other conservatories were already in existence, the Institute of Musical Arts strived for higher standards. Until this point, most musicians had been educated in conservatories consisting mainly of technical lessons with little background in music education, but the new Institute made sure that the best education was achieved by hiring only musicians of the highest caliber to serve on the faculty as professors. Admittance, however, was open to anyone.

In addition to the founding of the Institute in 1905, another stalwart musical bedrock was officially incorporated. While it was initially founded in 1894 as the American Academy in Rome, official recognition by the United States government established a way to create financial opportunities for young American artists to study in Europe and encourage the fledgling arts culture that was beginning to take shape in America. In a report sent to the House of Representatives, it states: “Thus far the American school has been without recognition from our Government, which has been a handicap in a country where the Government takes the lead in art, science, and educational matters....It has been difficult to make the Italians understand why the Government of the United States does not encourage so commendable a movement.”<sup>37</sup> According

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<sup>35</sup> From a speech Damrosch gave at the opening of the school, which included future president Woodrow Wilson among the speakers for the day. Quoted in Olmstead, 27.

<sup>36</sup> Ibid.

<sup>37</sup> U.S. House, Committee on the Library, *Incorporation of the American Academy in Rome (to accompany H.R. 19052)* (Report no. 4862), Washington: Government Printing Office, (1905), 1.

to Falconer-Salkeld, the prominent bankers of the day “opened their coffers” to the Academy, because “the academy had all the status and cache they required: support of both the federal government and the cultural establishment, as well as a prestigious location in an Italian Renaissance villa.”<sup>38</sup>

From its conception, the Academy was only open to architects, painters and sculptors. In her unpublished article, “‘Picked Young Men,’ Facilitating Women, and Emerging Composers: Establishing an American *Prix de Rome*,” Harvard professor and musicologist, Carol Oja describes how the Academy entered a new era on its 25<sup>th</sup> anniversary in 1921, amid post -World War I American culture: “The notion of the ‘Europeanized-American’ gave way to that of a transnationally recognized artist who frequently-even proudly-asserted an ‘American’ identity through composition.”<sup>39</sup> This idea seems to be consistent with Hughes’ hope for the future of American composition to be one of a “cosmopolitan” nature. Like Damrosch, the Academy was also careful to retain the “classical” values in its training.

While some artists were granted the fortunate circumstance to study their craft abroad, the opportunity to work in an artists’ retreat was formulated state-side when Edward and Marian MacDowell founded the MacDowell Colony in Peterborough, New Hampshire in 1907. Edward MacDowell had been an important advocate for musicians by encouraging the addition of musical training to the curriculum of the American Academy in Rome. He was a staunch proponent of Greek philosophical ideas such as the inclusion of not only mathematics, dance, poetry, musical composition and languages, but also athletics, in order to create a well-rounded musical education.<sup>40</sup> In fact, MacDowell wrote an essay in which he states: “I am firmly convinced that

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<sup>38</sup> Bridget Falconer-Salkeld, *The MacDowell Colony: A Musical History of America’s Premier Artists’ Community* (Lanham, MA: The Scarecrow Press, 2005), 50.

<sup>39</sup> Carol Oja, “‘Picked Young Men,’ Facilitating Women, and Emerging Composers: Establishing an American *Prix de Rome*,” Unpublished first draft. Accessed Sept. 20, 2013 at: <http://www.music.fas.harvard.edu/faculty/OjaAcademy.pdf>, Permission to use granted by author, Sept. 2, 2013, 2.

<sup>40</sup> Falconer-Salkeld, 22.

one art can learn more from another in a year than in a decade of delving into hidden causes and abstruse technic that belong in the domain of science.”<sup>41</sup> It was this radical thought that took its ideal form in the Colony. According to Falconer-Salkeld, the Colony was modeled after The American Academy in Rome, as well as the original French L’Académie de France á Rome.<sup>42</sup> All of the artistic disciplines were to be included: promotion of music, literature, drama, architecture, painting and sculpture, and any other fine arts, as well as study, research and production of all of these. Furthermore, the MacDowell’s home and property in Peterborough, New Hampshire was given as “a place for work and companionship of students in all the arts, and to maintain the same as their home meanwhile, and to apply any funds of the corporation for their benefit during their respective lives.”<sup>43</sup> After Mr. MacDowell’s death in 1908, Marian MacDowell persisted in upholding these ideals despite financial strain, and continued to add to existing facilities on a yearly basis.<sup>44</sup> They first opened their doors to an all-male class in 1911. Financial backing was provided by many small donations, both from its own alumni and the women of the MacDowell Clubs. In this way, Mrs. MacDowell was able to retain control over the running of the colony.

#### Women: Their Influence On and Support of Classical Music

Mrs. MacDowell’s success with the MacDowell Colony was owed much to the financial support of women. In fact, there is no denying that women were the major contributors to the arts funding of the period. Deems Taylor claimed in 1922 that women constituted ninety percent of

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<sup>41</sup> Edward MacDowell, “Music at Columbia,” *Columbia University Bulletin* (December 1896), quoted in Falconer-Salkeld, 23.

<sup>42</sup> Falconer-Salkeld, 28-29.

<sup>43</sup> These stipulations were laid out in the original certificate of incorporation put forth by the Edward MacDowell Memorial Association on March 20, 1907, in dedication to the life work of Edward MacDowell. Quoted in Falconer-Salkeld, 33-34.

<sup>44</sup> When approached about providing financial assistance, J. Pierpont Morgan “offered a pension for life but not a cent for ‘a damn fool scheme for indigent Bohemians that would never work.’” Quoted in Falconer-Salkeld, 39.

the support of the musical arts in the United States. He declared this state of affairs to be the “complete feminization of music,” not as a disparagement, but as a reflection of an unhealthy American culture.<sup>45</sup> He made this claim by pointing out the average American’s disdain for ideas that could not teach him anything, thereby “as a nation, he does what he generally does in other matters of art, delegates its serious cultivation to women.”<sup>46</sup> According to Taylor:

It is women who attend song and instrumental recitals; it is women who force reluctant husbands and fathers to subscribe for opera seats and symphony concerts; the National Federation of Musical Clubs, which works throughout the country to foster the appreciation of music, is composed entirely of women; at least two-thirds of the choral organizations in the United States contain women’s voices only.<sup>47</sup>

Taylor continued to imply that the strong influence of women had created a chauvinistic environment where composers were censored in their offerings. “Women have undertaken to be the moral guardians of the race...but their guardianship is a bit too zealous at times....One of the conditions of the opera contest conducted by the National Federation in 1914 was that the libretto must contain nothing immoral or suggestive.”<sup>48</sup> One could speculate that the tenor of the age, when women had achieved the right to vote, as well as fighting against the “evils” of alcohol in the Temperance Movement, might help to explain his feelings towards women at the time.

Richard Crawford gives a little further information about the music organizations (mainly run by women) that were active during the period in a chapter detailing the career of female composer, Mrs. H.H.A. Beach (Amy). He describes an excitement for classical music, based more on amateur performance and growing audiences of appreciative listeners.

Organizations were formed to tap this energy, from choral societies to teachers’ associations, to organists’ guilds. Beethoven clubs, MacDowell clubs, even Beach clubs sponsored meetings, musicales, and concerts, celebrating the art in general and sometimes a respected composer or performer in particular. Beach herself was active in the Music Teachers’ National Association (MTNA), which promoted the cause of

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<sup>45</sup> Taylor, 205.

<sup>46</sup> Ibid.

<sup>47</sup> Ibid.

<sup>48</sup> Ibid.



American composers by sponsoring performances, and the National Federation of Music Clubs, which awarded prizes for new compositions.<sup>49</sup>

In the case of funds that went toward the MacDowell Colony, “women, individually and collectively, provided much financial support, and...audiences for Marian MacDowell’s annual fundraising lecture-recitals all over the United States were women.”<sup>50</sup> The MacDowell Colony possessed nineteen studios on its grounds, and according to Adrienne Fried Block in her authoritative work on Amy Beach, “most were funded by women, by music students of women, or by women’s clubs with whom Marian McDowell’s fund-raising lecture-concert tours were very successful.”<sup>51</sup> Even so, Falconer-Salkeld points out that women were not typically in a position to give large amounts of money like the prominent bankers of the day. She quotes a letter from a Mrs. John W. Alexander to composer, Douglas Moore: “Your suggestion of substantial financial fellowships is a fine one...[however] I feel I cannot do any more begging until I feel at ease about the general management at the Peterborough end.”<sup>52</sup>

### Conclusion

It is important to create a capsule history of the early twentieth century and the way the arts were viewed at the time so that we may better understand the context of Wintter Watts’ career. The key elements that influenced his ability to live and work as a composer of Romantic art song in the modern American culture were many and varied. European influence was most apparent in his work, as shown in the next chapter. He studied under European teachers in the

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<sup>49</sup> Crawford, 370.

<sup>50</sup> Falconer-Salkeld, 49.

<sup>51</sup> Adrienne Fried Block, *Amy Beach: Passionate Victorian* (Oxford: Oxford University Press, 1998), 362n15. Quoted in Falconer-Salkeld, 49.

<sup>52</sup> Mrs. John W. Alexander, New York, to Douglas Moore, letter, 12 April 1928, Douglas Stuart Moore Collection, Rare Book and Manuscript Library, Columbia University. Mrs. Alexander was the widow of the portrait painter, an original board member. Douglas Stuart Moore (1893-1969)—professor of music, Columbia University (1926-1962), and colony fellow. Quoted in Falconer-Salkeld, 50.

United States and spent many years studying and working abroad, presumably soaking in the culture. Additionally, it was a struggle for the American song composer to make a living and Watts was likely no exception. Having to find ways to create income may have occasionally inhibited his creative juices. Educational opportunities were numerous for young artists at the time and Watts was gifted enough to take advantage of these opportunities as he attended the future Juilliard school, was twice a resident at the MacDowell Colony, and received numerous scholarship opportunities for study abroad. It is also interesting to note that while women were the primary patrons of the arts, Watts' Teasdale songs have a definite appeal to women, and many of his biggest supporters in the singing world were women.

## CHAPTER III:

### WINTTER WATTS AND SARA TEASDALE: A BIOGRAPHICAL SKETCH

The climate of American arts culture and education from 1900 to 1930 as outlined in Chapter Two serves as an introduction to what is known about Wintter Watts' foundations as an American composer. The following pages more specifically outline how these elements, particularly the Institute of Musical Arts, the American Academy in Rome, and the MacDowell Colony, were central to Mr. Watts' education and development as an important early 20<sup>th</sup> century American composer. Additionally, this chapter will introduce the poetry of Sara Teasdale and a brief overview of her life.

#### Life and Works of Wintter Watts

Wintter Haynes Watts was born on March 14, 1884 in Cincinnati, Ohio. Watts was the progeny of a highly artistic family. Watts' father, Joseph, was a poet and painter, born in Paducah, Kentucky. In 1882, Joseph married Helene Wintter, whose German grandparents had emigrated from Munich to the United States.<sup>53</sup> Watts' relatives on his mother's side were known in artistic circles as painters and architects. His great-grandfather, Johann Martin Wintter, was known as "a musician of note on the Continent," passing his musical skills down to his namesake, Wintter, whose first piano lessons were with his own mother.<sup>54</sup> Wintter had two younger brothers, Joseph, born in 1886, and Thomas, born in 1888. When Wintter was ten years old, his father died of tuberculosis, leaving his mother with three young boys to support.<sup>55</sup> The 1900

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<sup>53</sup> Gladys H. Mathew, "Wintter Watts: American Song Composer," *The NATS Bulletin* 38: (Jan/Feb 1982), 21.

<sup>54</sup> "Winter Watts." Reprinted from *New York Herald. The Baton* 3, no. 6: (1924), 3.

<sup>55</sup> "Joseph H. Watts." Spring Grove Cemetery Records, <http://www.springgrove.org/stats/59224.tif.pdf>. (Accessed Oct. 6, 2013).

census lists her occupation as a private teacher, and lists Wintter, at the young age of sixteen, being employed as an artist.<sup>56</sup>

Despite the early loss of their patriarch, the family appeared financially stable, as Watts received a renaissance education in the arts. Between the ages of nine and fourteen, he held a position as boy soprano soloist in one of the largest churches in Cincinnati. At the age of twelve, he began taking art lessons, studying both drawing and painting. After his voice changed, he took organ lessons and mastered it well enough to obtain a position. He proceeded to spend several years playing organ and singing in church choirs. During the same period Watts was studying the organ, he also began a four-year apprenticeship in architecture at the age of fourteen. By age eighteen, he was studying voice as a baritone while continuing piano and organ studies. While his voice was considered to have operatic potential, by age twenty, Watts had chosen to pursue a career in composition.<sup>57</sup>

In 1904, Watts began his compositional studies at the Conservatory of Music in Cincinnati under the tutelage of Piero Adolfo Tirindelli, a violin teacher as well as conductor of the Conservatory orchestra.<sup>58</sup> Around 1910, Watts left for New York City to study on scholarship at the newly founded Institute of Musical Art, later renamed The Juilliard School. While at the Institute, Watts studied under Dr. Percy Goetschius, known for his theory of harmonic progression, and also affectionately known to his students as “Papa” Goetschius.<sup>59</sup> In her *NATS Bulletin* article about Watts’ art song output, Gladys Hagee Mathew explains that Watts’ greatest period of art song composition began while he was pursuing his studies: thirty-six of his songs

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<sup>56</sup> 1900 US Census, Hamilton, Ohio, population schedule, Cincinnati, Ward 2, McMillan Street, House no. 776, dwelling no. 98, family no. 116, Helene L. Watts, Digital Images. Ancestry.Com. Accessed Oct 8, 2013, [www.ancestry.com](http://www.ancestry.com)

<sup>57</sup> “Wintter Watts,” (1924).

<sup>58</sup> Mathew, 21.

<sup>59</sup> Andrea Olmstead, *Juilliard: A History*, Urbana, IL: University of Illinois Press, (1999), 37.

were published by G. Schirmer between 1908 and 1924.<sup>60</sup> Many of his other art songs, including his song cycle, *Vignettes of Italy*, were published by Oliver Ditson and Charles H. Ditson. During his period of study at the Institute, Watts spent some time writing and conducting incidental music for a play called *The Double Life* as well as touring with an opera company with whom he conducted both *Martha* and *The Bohemian Girl*.<sup>61</sup>

After graduating from the Institute of Musical Art in 1914, Watts briefly took a position as composition professor at the College of the Pacific in San Jose, California. This position lasted only during the 1915-1916 school year. While there, Watts premiered his symphonic poem, *A Bridal Overture*.<sup>62</sup> By 1919, Watts began to garner accolades. In his article written in 1925 for *The Musical Quarterly*, William Treat Upton refers to 1919 as Watts' "banner year."<sup>63</sup> Watts was chosen as a fellow in composition at the MacDowell Colony in Peterborough, New Hampshire in the summers of both 1919 and 1920.<sup>64</sup> While there, he discovered that Mr. Frank Damrosch, founder of the Institute of Musical Arts, had awarded him the \$1000 Morris Loeb prize for his tone pageant for full orchestra, *Young Blood*.<sup>65</sup> Additionally, twelve of the art songs discussed in this document were published in 1919. The majority of his most well-known and appreciated work is comprised of these pieces. In December of 1919, John MacCormack, a famed Irish tenor, gave a concert at the Hippodrome to "gargantuan audiences," in which some of Watts' music was featured.<sup>66</sup> This is just one concert among many which began to appearing in the media with Watts' name on the program.

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<sup>60</sup> Mathew, 21.

<sup>61</sup> Ibid.

<sup>62</sup> Ibid.

<sup>63</sup> William Treat Upton, "Some Recent Representative American Song-Composers," *The Musical Quarterly* 11 (1925): 389.

<sup>64</sup> Mathew, 21.

<sup>65</sup> Bridget Falconer-Salkeld, *The MacDowell Colony: A Musical History of America's Premier Artists' Community*, Lanham, MA: The Scarecrow Press, (2005), 98.

<sup>66</sup> "Verdi's Requiem Stirs Audience at Metropolitan: Giulio Setti Directs Chorus with Great Ability; John MacCormack, at the Hippodrome, Captures Hearers," *New York Tribune*, (December 15, 1919), 11. See Figure 3.1.

**FIGURE 3.1. ARTICLE DESCRIBING JOHN MCCORMACK IN CONCERT AT THE  
HIPPODROME IN NEW YORK CITY**

At the Hippodrome John McCormack gave another of his concerts to another of his Gargantaun audiences. Mr. McCormack deserves his audiences, for he has done as much, and perhaps more, than any other living singer in bringing the art of song to a public, a large portion of which, until the Irish tenor arrived, had been utterly oblivious to things which now they hear with pleasure. His programme last night included a recitative and air from Handel's "Solomon," music in which Mr. McCormack is peculiarly at home, a group of Irish folk songs and new songs by Chausson, Frank Bridge, Wintter Watts and H. J. Burleigh. He was assisted by Winston Wilkinson, violinist, who played the Wienowski D minor concerto, and a number of shorter pieces.

In addition to his stay at the Colony in 1920, Watts composed and conducted instrumental music for a production of *Alice in Wonderland*.<sup>67</sup> Watts was awarded the Pulitzer Prize for 1922 for a two-movement symphonic work called *Etchings* as well as a dramatic ballad for voice and orchestra, entitled *The Vinegar Man*. Unfortunately, neither of these works appear to have survived. The Pulitzer granted a scholarship of \$1500 so that the recipient might pursue European studies.<sup>68</sup>

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<sup>67</sup> Mathew, 21.

<sup>68</sup> "Pulitzer Prize for 1922 Awarded," *New York Times*, (May 14, 1923), 14. See Figure 3.2.

FIGURE 3.2. ANNOUNCEMENT OF PULITZER PRIZE WINNERS IN 1922

**Travelling Scholarships.**

Three travelling scholarships, having the value of \$1,500 each, to graduates of the School of Journalism, who shall have passed their examinations with the highest honor and are otherwise most deserving, to enable each of them to spend a year in Europe, to study the social, political and moral conditions of the people, and the character and principles of the European press. On the nomination of the teaching staff of the School of Journalism, the following were appointed:

1. Geneva Bertha Seybold, Topeka, Kan.; 2. Lee Mills Merriman, Chicago, Ill.; 3. Roswell Seasons Britton, Soochow, China.

Alternates: 1. Paul Friederichsen, Clinton, Iowa; 2. Charles Rutgers Smith, Cambridge, Mass.; 3. Josephina Lula Chase, Bakersfield, Cal.

An annual scholarship, having the value of \$1,500, to the student of music in America who may be deemed the most talented and deserving, in order that he may continue his studies with the advantage of European instruction, on the nomination of a jury composed of members of the teaching staff of the Department of Music in Columbia University and of the teaching staff of the Institute of Musical Art. Jury: Professor Daniel Gregory Mason, Professor Walter Henry Hill, Frank Damrosch.

The jury recommends for the award of the music scholarship, Mr. Winter Watts of Brooklyn, New York, for a suite for orchestra entitled "Etchings," and for a dramatic ballad for voice and orchestra entitled "The Vinegar Man."

An annual scholarship, having the value of \$1,500, to an art student in America, who shall be certified as the most promising and deserving by the National Academy of Design, with which the Society of American Artists has been merged.

The Society of American Artists and the National Academy of Design recommend for this scholarship, Mr. Henry Hensche of Chicago, Ill., a student of the National Academy of Design Schools.

According to his U.S. passport, Watts was 5' 10" with gray eyes, a straight nose, light brown hair and a fair complexion. The passport also shows that Watts set sail on the S.S. Orduna on May 19, 1923, with other anticipated travels in the British Isles, France, Germany, Austria, Switzerland and Italy.<sup>69</sup> As reported by newspapers of the day, Watts was on the ship with a famously jilted English lieutenant whose heart had recently been broken by the sister of poet Eleanor Wylie.<sup>70</sup>

<sup>69</sup> U.S. Passport Applications, January 2, 1906-March 31, 1925, 1923, Roll 2257- Certificate: 286123, May 12, 1923, digital images, (Accessed Oct 8, 2013), www.ancestry.com. See Fig. 3.3.

<sup>70</sup> The story was printed in the *Oakland Tribune*, May 20, 1923, and told of Lt. Frederick Wiseman-Clark of the British Navy, who had set sail on May 19<sup>th</sup> after being left by Washington socialite Nancy Hoyt on the eve of the day they were planned to wed.

FIGURE 3.3.1. WINTER WATTS' U.S. PASSPORT APPLICATION

The original and each copy of an application for a passport must have attached to it a copy of the applicant's photograph. A loose signed photograph of an applicant over 16 years of age, the applicant's signature, and the applicant's name in this space, should have a light background, will be set over three inches in size.

286183

UNITED STATES OF AMERICA. DEPARTMENT OF STATE  
PASSPORT  
MAY 20 1923  
WASHINGTON

STATE OF N.Y.  
COUNTY OF N.Y.  
WINTER WATTS  
NATIVE AND LOYAL CITIZEN

I solemnly swear that I was born at Cincinnati, Ohio in the State of Ohio on or about the 14th day of March, 1884, that my father, Joseph Watts, was born in Carroll, Kentucky and is now deceased, and that he emigrated to the United States from the part of Ohio in or about 1810, that he resided in the United States, from 1810 to 1810, years, uninterrupted, in naturalized as a citizen of the United States before the 1st of January, 1900, as shown by the accompanying Certificate of Naturalization; that I have resided outside of the United States at the following periods: Italy, France & England from 1911 to 1916 and that I am departed in the United States, my permanent residence being at 622 E. 12th Street, Buffalo, N.Y. where I follow the occupation of Business; My last passport was obtained from Walter Reed and was issued to me on 1916 and was expired I am about to go abroad temporarily, and I intend to return to the United States within one year with the purpose of residing and pursuing the duties of citizenship therein and I desire a passport for use in visiting the countries of England, Germany, Russia, Belgium, France, Switzerland, Italy, Austria, Denmark, and the Netherlands for the following purpose: Business

I intend to leave the United States from the port of New York on or about the 17th day of May, 1923, sailing on board the Bellevue

OATH OF ALLEGIANCE.  
Further, I do solemnly swear that I will support and defend the Constitution of the United States against all enemies, foreign and domestic; that I will bear true faith and allegiance to the same; and that I take this obligation freely, without any mental reservation or purpose of evasion, help me God.

Sworn to before me this 11th day of May, 1923.

7596  
MAY 11 1923

*[Signature]*

\* A person born in the United States should submit a birth or baptismal certificate with his application, or if the birth was not recorded, evidence from the standing records, parents, or other persons having sufficient knowledge to be able to testify as to the place and date of the applicant's birth.  
† If the applicant's father has been in this country, there should be sworn through the State in brackets.



FIGURE 3.3.2. CONTINUATION OF WINTER WATTS' U.S. PASSPORT APPLICATION

The image shows two pages of a passport application form. The left page, titled "DESCRIPTION OF APPLICANT" and "IDENTIFICATION", contains handwritten details: Age: 29 years, Sex: male, Height: 5 feet 10 inches, Eyes: green, Hair: light brown, Complexion: fair, and Distinguishing marks: freckles. The "IDENTIFICATION" section includes a statement from "Donald M. Pagan" dated May 9, 1923, certifying that the applicant is a native citizen of the United States. The right page, titled "AFFIDAVIT OF BIRTH TO BE SUBMITTED WITH APPLICATION FOR AMERICAN PASSPORT", contains a sworn statement from "Thomas M. Watts" dated May 10, 1923, affirming his birth in "Brooklyn, N.Y." on "March 14, 1884" to his parents, "Walter Hargues Watts" and "Christina". A small black and white portrait of a man in a suit is pasted at the bottom center of the left page. There are several stamps, including "NEW YORK POUCH" and "MAY 9 1923", and various signatures and initials throughout the form.

Later in 1923 while studying in Paris, Watts learned of being picked for the American *Prix de Rome*, awarded by the American Academy in Rome.<sup>71</sup> This was a 3-year fellowship that would allow him to travel and study in Europe while composing and concertizing. Each fellow would receive \$1000 per year for maintenance and lodging and \$1000 for travel. Other fellows already in Europe included composers Leo Sowerby and Randall Thompson. According to research performed by Dr. Carol Oja, Watts' fellowship was revoked after 2 years. In a letter written by Leo Sowerby dated June 13, 1925, Sowerby states that Watts has "a career of doing

<sup>71</sup> Mathew, 21.

nothing.”<sup>72</sup> Sadly, Watts’ mother, with whom he had lived in New York City prior to traveling, had passed in September of 1924 due to complications of Senile Psychosis.<sup>73</sup> One can only speculate that this loss may have affected Watts in such a way that his work came to a grinding halt as he coped with the grief of being away from his mother when she passed. Even though his scholarship was revoked, Watts remained in Europe settling in Mentone, an Italian village on the French Riviera in 1927, before finally returning to New York in 1931.<sup>74</sup> As stated in a snippet in the *Musical Quarterly*, Watts had devoted those final years in Europe exclusively to composing, bringing back a large number of unpublished works in various forms.<sup>75</sup> According to Gladys Hagee Mathew, two of these included were operas, *Hippolytus*, which he set while in Greece, and the *Pied Piper*. While neither was ever published, Watts worked from 1925 through 1935 on the *Pied Piper* and never completing it.<sup>76</sup>

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<sup>72</sup> Carol Oja, ““Establishing an American *Prix de Rome*: ‘Picked Men,’ Enabling Women, and Emerging Composers,” Unpublished first draft. Accessed Sept. 20, 2013 at: <http://www.music.fas.harvard.edu/faculty/OjaAcademy.pdf>, Permission to use granted by author, Sept. 27, 2013.

<sup>73</sup> Helene L. Watts, Spring Grove Cemetery Record, Accessed Oct. 8, 2013, <http://www.springgrove.org/stats/99459.tif.pdf>

<sup>74</sup> See Fig. 3.4 for Passenger List and Ship information. This is the ship that Watts traveled aboard on his return trip to the U.S. in 1931

<sup>75</sup> “Winter Watts Returns to New York after Long Residence Abroad,” *Musical America* 51 (Dec 10, 1931), 5.

<sup>76</sup> Mathew, 21.

FIGURE 3.4.: PASSENGER LIST ON S.S. SCHODACK

Form 500  
U. S. DEPARTMENT OF LABOR  
IMMIGRATION SERVICE

Record on this blank United States citizens and citizens of Insular possessions of the United States arriving at a port of continental United States from a foreign port or a port of the Insular possessions of the United States, and such citizens arriving at a port of said insular possessions from a foreign port, a port of continental United States, or a port of another insular possession.

Number **194**

**LIST OF UNITED STATES CITIZENS**  
(FOR THE IMMIGRATION AUTHORITIES)

S.S. **SCHODACK** Sailing from **LE HAVRE FRANCE** OCT 31 1931, Arriving at Port of **NEW YORK** NOV 17 1931

No. List	NAME IN FULL		AGE	Sex	Color	IF NATIVE OF UNITED STATES INSULAR POSSESSION OR IF ALIEN, OF UNITED STATES, GIVE DATE AND PLACE OF BIRTH (CITY OR TOWN AND STATE).	IF NATURALIZED, GIVE NAME AND LOCATION OF COURT WHERE ISSUED NATURALIZATION PAPERS AND DATE OF PAPERS.	ADDRESS IN UNITED STATES.
	Family Name	Given Name						
1	HUBBELL	LYMAN P.	57	M	M	NOV 14 1874 BUFFALO N.Y.	Pass. 521615	43 PILLMORE AVE BUFFALO N.Y.
2	WATTS	WINTER	47	M	S	MARCH 14 1884 CINCINNATI, OHIO	334 - New France 11/20	99 M.G. SCHIRMER CO 3 E. 42 <sup>ND</sup> STREET NEW YORK N.Y.
3	CLAYTON	FURMAN	43	M	M	OCT 2 1888 BROOKLYN, N.Y.	Pass. 443637	152 W 72 <sup>ND</sup> STREET NEW YORK N.Y.
4						G. C. Tinsford John W. Long		
5								
6								
7								
8								
9								
10								
11								
12								
13								
14								
15								
16								
17								
18								

W.S. Holmes  
write

Following his return from Europe, Watts became a rather elusive figure, with few references in media during his later years. It is apparent however, that Watts continued to enjoy his music being performed by many famous singers including John MacCormack, Kirsten Flagstad, Jan Peerce, Roberta Peters, Bidu Sayou, and Eva Gauthier. On March 13, 1954, a concert of his music was organized at the New York Public Library on the occasion of his 70<sup>th</sup> birthday. There was an introduction by Miss Gauthier, who by all accounts, was one of his most ardent supporters. The recital program that follows includes what could be called Watts' greatest hits: twenty songs in four sets sung by a baritone, tenor, contralto and soprano, with Wintter Watts accompanying the final singer, the soprano.<sup>77</sup>

<sup>77</sup> See Fig. 3.5.

**FIGURE 3.5. REPRINT OF RECITAL PROGRAM GIVEN IN HONOR OF WATTS'**

**70<sup>TH</sup> BIRTHDAY<sup>78</sup>**

**The New York Public Library**  
Fifth Avenue and 42<sup>nd</sup> St

A Program of Songs by  
**Wintter Watts**

In Honor of His Seventieth Birthday  
Introduction by Mme. Eva Gauthier

<p>I</p> <p>Ocean Tramp (Lawrence Hope) Capri, from "Vignettes of Italy" (Sara Teasdale) Wood Song (Eugene Lee Hamilton)</p> <p>Dark Hills Miniver Cheevy (Edward Arlington Robinson)</p> <p>Gordon Myers, baritone Edward Hart at the piano</p>	<p>III</p> <p>Blue are her eyes (Mary McMillan) Ponte Vecchio Ruins of Paestrum From a Roman Hill, from "Vignettes of Italy" (Sara Teasdale) Like music on the waters (Lord Byron) With the Tide (Edward J. O'Brien)</p> <p>Charles Bressler, tenor Jared Bogardus at the piano</p>
<p>II</p> <p>Wild tears (Louise Imogen Guiney) Transformation (Jessie Rittenhouse) Entreat me not to leave thee (Book of Ruth) Joy (Sara Teasdale)</p> <p>Jean Handzlik, contralto Arpad Sandor at the piano Sigmund Spaeth, commentator</p>	<p>IV</p> <p>The Poet Sings (Richard Le Gallienne) Little shepherd's song (Wm. Alexander Percy) Wings of Night At dusk- At dawn (Sara Teasdale) Stresa, from "Vignettes of Italy" (Sara Teasdale)</p> <p>Rose Dirman, soprano Wintter Watts at the piano</p>

Room 213 Saturday, March 13, 1954 – 5:00 PM

Given by the NAACC in cooperation with the N.Y.P.L.

In November 1953, Watts sent a reply postcard to Nicolas Slonimsky, a noted Music Encyclopaedist, in response to an inquiry of his works. Watts listed many works post 1931 including "Circles," a cycle for mezzo soprano and orchestra, two chorales for SATB choir and orchestra, and many songs for the voice with both piano and chamber orchestra. Watts wrote:

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<sup>78</sup> Reprinted in Mathew, 23.

“Here’s a scant showing of these past years, though I work incessantly. Perhaps the ‘quality of thought’ involved will tell in the end.”<sup>79</sup> Additionally, Watts shared that he had been employed since 1930, teaching privately and coaching his own songs.

Another letter written in 1955 to Mrs. MacDowell, who was quite beloved by Watts from his time at the MacDowell colony, portrayed a somewhat melancholy mood. He made excuses for delaying his correspondence with her, claiming that he “had a few miseries, colds and intermittent murky moods that never secured to allow a sufficient brighter gap in which to say something pleasant or of some interest to another.”<sup>80</sup> Watts goes on to say:

I am better now, though failing eyes and hardening arteries will hinder any friskiness becoming to my otherwise young enough seventy-one years. Music still holds me though, and binds the days together. Nothing much absolutely new or startling, but a satisfying cleaning up and nursing to new blossom, former material with roots still sound. At my best, it’s the music controlling me, not I, the music. <sup>81</sup>

Watts closes the correspondence with his desire for the return of the old days at the Colony and promises to send a poem. The poem, which he did send in November of that year for her birthday is “In Silhouette,” a verse that drips with longing for the simpler days of his youth. “Were roses then so very redder red, were skies a bluer blue? Or filmed in memory’s gold haloed head.” <sup>82</sup>

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<sup>79</sup> Wintter Watts to Nicolas Slonimsky November 22, 1953, postcard attached, Nicolas Slonimsky Collection, Correspondence 1920-1994, Box 168, Music Division, Library of Congress.

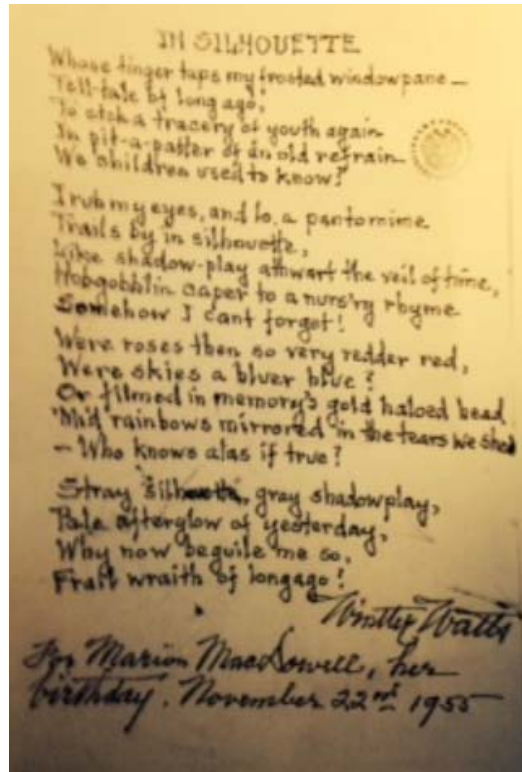
<sup>80</sup> Wintter Watts to Marian MacDowell, Christmas 1954, MacDowell Colony (Peterborough, NH) records, 1869-1970, Box 3, Manuscript Division, Library of Congress.

<sup>81</sup> *Ibid.*

<sup>82</sup> Wintter Watts to Marian MacDowell, “In Silhouette” for her birthday, November 22, 1855, MacDowell Colony (Peterborough, NH) records, 1869-1970, Box 4, Manuscript Division, Library of Congress. See Fig. 3.6.

**FIGURE 3.6. HANDWRITTEN POEM SENT FROM WATTS TO MARIAN**

**MCDOWELL ON HER BIRTHDAY<sup>83</sup>**



Watts died at home in Brooklyn in November of 1962. Sadly, he died with no surviving relatives, having outlived his two younger brothers who had never married. His possessions were acquired by the state of New York and sold at public auction. As a result, all of his music, memorabilia, manuscript and valued critiques disappeared.<sup>84</sup> It appears that only around eighty of his pieces were ever published, but more than 200 were composed, leaving more than half of his life's work vanished.

<sup>83</sup> Wintter Watts to Marian MacDowell, "In Silhouette" for her birthday, November 22, 1855, MacDowell Colony (Peterborough, NH) records, 1869-1970, Box 4, Manuscript Division, Library of Congress.

<sup>84</sup> Mathew, 23. Also, see Fig. 3.7.

FIGURE 3.7. WATTS' OBITUARY FROM NOVEMBER 2<sup>ND</sup>, 1962.<sup>85</sup>

## WINTTER WATTS, COMPOSER, DEAD

Writer of Art Songs Was 78  
—Did 'Vignettes of Italy'

Wintter Watts, composer of art songs, died yesterday in his home at 235 Adams Street in Brooklyn. He was 78 years old.

Mr. Watts was perhaps best known for his cycle of nine songs entitled "Vignettes of Italy," and such songs as "Blue Are Her Eyes" and "Little Shepherd Song." His work has been popular in colleges for many years, and has also been sung by well-known concert singers.

He was born in Cincinnati, where his early studies were in painting, architecture, voice and organ. He subsequently took advanced courses at the Institute of Musical Art in this city. He continued his studies in Florence, and in 1919 received the Morris Loeb Prize for the symphony "Young Blood."

The prize for this work, also called an orchestral "tonepageant," was \$1,000. The Prix de Rome of the American Academy of Rome was awarded to him in 1923. The previous year his "Two Etchings" for orchestra, had been conducted by Henry Kimball Hadley, then associate conductor of the New York Philharmonic, at a concert here.

Mr. Watts returned to Europe and continued his studies until 1931, when he returned to this country. Among his other works were "Bridal Overture," "Pied Piper," an opera, and the songs "Wings of Night," "Joy," "Transformation," "With the Tide," "Oceah Tramp," "Like Music on the Waters," "Wild Tears," "Entreat Me Not to Leave Thee," and "Wood Song."

There are no immediate survivors.

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<sup>85</sup> "Wintter Watts, Composer, Dead," *The New York Times*, November 2, 1962, 31. Accessed online on June 13, 2014 through Proquest Historical Newspapers.

## Life and Work of Sara Teasdale

Sara Teasdale once said “A lyric poet is always contemporary. He works in the changeless feelings of men, and not in their changing thoughts that shift relentlessly from decade to decade.”<sup>86</sup> While Teasdale was describing one of her own inspirations, Christina Rossetti, she was unwittingly giving us the key to why her poetry has such lasting appeal.

Born in St. Louis in 1884, Teasdale was the much younger sibling of four and was undoubtedly spoiled by her family. Even so, she was known to have a sweet disposition and always showed loving devotion to her parents. Because she was a shy and somewhat anxious girl, her parents were very protective of her. She led a fairly sheltered life along the lines of Emily Dickinson, being educated at home until the age of nine. Later while attending Hosmer Hall, a preparatory school for girls, Teasdale was encouraged by her teachers to develop her love for writing poetry. Despite her shyness, she made many friends and upon graduation in 1902, formed an artistic circle known as The Potters with a group of seven friends who all published their writings and creations in a newsletter called “The Potter’s Wheel.”

Teasdale’s first volume of poetry *Sonnets to Duse and Other Poems*, published in 1907, was a product of the years in this group. Encouraged by English author Arthur Symon’s enthusiastic review of her work, she began to feel that poetry might yet be her life’s work.<sup>87</sup>

In this little American book there is poetry, a voice singing to itself and to a great woman, a woman’s homage to Eleonora Duse.<sup>88</sup> The sonnets to Madame Duse are hardly the best part of the book, for they speak and the lyrics sing; but they speak with a reverence which is filled with both tenderness and just admiration.<sup>89</sup>

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<sup>86</sup> Sara Teasdale, Manuscript for an unpublished biography of Christina Rossetti. Quoted in Margaret Haley Carpenter, *Sara Teasdale: A Biography* (Norfolk, VA: Pentelic Press, 1960), 313.

<sup>87</sup> Arthur Symons (February 28, 1865-January 22, 1945) was a British author, critic, and magazine editor who Teasdale knew was an admirer of Eleonora Duse.

<sup>88</sup> Eleonora Duse (October 3, 1858- April 21, 1924) was a highly regarded Italian actress.

<sup>89</sup> Arthur Symons, “Sonnets to Duse and Other Poems”, *The Saturday Review*, October 5, 1907. Quoted in Carpenter, 100.



The only thing that seemed to stand in her way was a tendency towards illness that would manifest itself through her nervous system. She was easily exhausted by any excitement or overstimulation. Because of this frail constitution, Teasdale lived by a strict regimen that included only so many hours for rest, writing, and very particular pre-arranged times for visiting with friends. Despite many obstacles, Teasdale began publishing many works by submitting to magazines, resulting in her becoming more widely known.

In January, 1911, Teasdale traveled to New York City for the first time where she had been nominated to The Poetry Society of America.<sup>90</sup> It was there she met Jessie Rittenhouse, another poet who became a great mentor and friend.<sup>91</sup> In the summer of 1912, Teasdale and Rittenhouse traveled to Europe, where she spent her days sightseeing and writing many of the poems that would be published in *Rivers to the Sea*, (the source of Watts' *Vignettes of Italy*). Teasdale began to spend increasingly more time in New York as her poetry gained more recognition and her circle of friends widened.

In 1914, Sara Teasdale met and married Ernst Filsinger, a St. Louis businessman who was also a great admirer of her writings. It was clear to friends and family alike that the couple were very much in love. Even so, it soon became apparent that Teasdale would struggle with the need to give and receive affection balanced with the need for solitude for her thoughts and writings. The marriage eventually began to disintegrate despite their affection for each other. While Filsinger was passionate about her poetry, he did not really comprehend that writing poetry was life itself to Teasdale. Notwithstanding their love for each other, they began to drift apart and experienced increased misunderstandings in their relationship. In the late summer of 1929, she wrote him a letter while he was traveling abroad on business, telling him that she had decided to obtain a divorce. She promptly traveled to Reno and had a decree with no contest by

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<sup>90</sup> The Poetry Society of America was founded in 1910 as a group where poets could meet and discuss their work.

<sup>91</sup> Jessie Rittenhouse (1869-1948) was a poet and literary critic, as well as member and Secretary of the Poetry Society of America.

September 5<sup>th</sup>. By all testimony, Teasdale had no reason to doubt his love for her, and he was heartbroken when he received her letter.<sup>92</sup>

The following years were lonely for Teasdale. Grief stricken after learning of friend and fellow poet Vachel Lindsey's suicide in December 1931, Teasdale sought comfort in her work.<sup>93</sup> During her final year, she began working on a biography of Christina Rossetti, her favorite childhood poet. While performing research in England, she fell ill with a cold which developed into pneumonia. She refused to see a doctor there, and returned home. The doctors in America warned Teasdale that she was critically ill and needed to rest. She became terrified and sought opinions from numerous doctors, none of which could give her any different advice. Her physical state eventually led to a deep depression and on January 29, 1933, Teasdale took an overdose of sedatives and her nurse found her in a tub full of still warm water.

In the 1930's, music critic William T. Upton said of Teasdale, "It is quite certain that if your younger American song writers were to [nominate] who should be crowned Poet Laureate in the kingdom of song, there would be no doubt as to the outcome; their votes have already been cast in their songs."<sup>94</sup> By as early as 1949, at least 131 published song settings by 75 different composers existed of Teasdale's work and many more would follow.<sup>95</sup> Many composers may be attracted to the genuine sincerity of her lyric, untouched by any need for affectations. Pure, raw emotion is the fodder from which Teasdale draws, and those emotions are relatable across many social and cultural boundaries. Her verse is direct and simple, objective and not sentimental, yet beautiful nonetheless. Teasdale herself claimed that a good poem should be a "clear window-

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<sup>92</sup> In a letter to his sister, Irma, Filsinger poured out his heartbreak and tender affection towards Sara. Quoted in William Drake, *Sara Teasdale: Woman and Poet* (San Francisco: Harper and Row, 1979), 258-259.

<sup>93</sup> Vachel Lindsey (November 10, 1879- December 5, 1931), also a lyric poet, had unsuccessfully competed for Teasdale's heart before her marriage to Ernst Filsinger. They remained close until his death.

<sup>94</sup> Upton, 389.

<sup>95</sup> Cecilia Lee Fine, "Teasdale's Poetry in Song," *The Music Journal* (Jan./Feb. 1949), 27.

pane through which you see the poem's heart."<sup>96</sup> She uses familiar themes that draw from personal experience- love, death, beauty, joy, and sorrow. Her love of nature is lyrically expressed through imagery and personification of objects found in nature. Teasdale's own poetry best expresses her enduring presence in the world of song:

A little while when I am gone  
My life will live in music after me  
As spun foam lifted and borne on  
After the wave is lost in the full sea.<sup>97</sup>  
(From *Flame and Shadow*, "The Dark Cup")

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<sup>96</sup> Quoted in Margaret Wilkinson, *New Voices: An Introduction to Contemporary Poetry* (New York: MacMillan and Co., 1919), 200.

<sup>97</sup> Sara Teasdale, *The Collected Poems of Sara Teasdale* (New York: The Macmillan Co., 1940), 178.

## CHAPTER IV

### WINTTER WATTS' SETTINGS OF TEASDALE POEMS

#### Background on *Vignettes of Italy*

In 1949, baritone and violinist, Mack Harrell wrote in The Music Journal, “Audiences today are not familiar with the song cycle...A single mood to its climax sounds unutterably dull to the average audience. Actually, the very singleness of a cycle’s purpose is its basic appeal.”<sup>98</sup> Drawing from Sara Teasdale’s “Vignettes Overseas” published in her collection *Rivers to the Sea* in 1915, Wintter Watts published the song cycle, *Vignettes of Italy* in 1919 through Oliver Ditson Company. Watts set nine out of the eleven original poems in the group, choosing to omit the first, “Off Gibraltar,” and the last, “Hamburg.” He also changed the titles of three of the pieces: “Off Algiers” became “Addio,” “Rome” became “From a Roman Hill,” and “Florence” became “Ponte Vecchio, Florence.” By leaving off the first and last poems and changing the names, Watts determinately narrowed the focus of the work to a colorful musical style that transports the listener to very specific Italian travel destinations so popular among the elite and educated of the day. Despite Harrell’s proclamation about the song cycle, due to its “singleness of...purpose,” *Vignettes of Italy* is undoubtedly one of Watts’ most enduring and enchanting works.

Herbert Peyser’s glowing yet critical review of the cycle, published in 1920 in *Musical America*, declared “High level of musical value maintained in [Watts’] *Vignettes of Italy* –Songs finally winning deserved recognition .”<sup>99</sup> Another 1920 review in *The Pittsburg Post* stated that the cycle was “American modernism in its finest form, no mirror-like reflection of the Debussy

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<sup>98</sup> Mack Harrell, “The Lost Art of Singing Song Cycles,” *The Music Journal* 7, no. 1: (1949), 29, 58.

<sup>99</sup> Herbert F. Peyser, “Wintter Watts’s New Cycle a ‘Contribution of Permanent Value to American Song Literature,’” *Musical America*: (March 13, 1920), 39.

cult, and no vain strivings after Straussisms.”<sup>100</sup> In 1925, William Treat Upton wrote that *Vignettes of Italy* was “one of Watts’ most ambitious productions and thoroughly typical of his art. It is quite American in the elemental simplicity of its harmonic background (there is no impressionistic vagueness here), and the effects are gained by the most objective means.”<sup>101</sup> From a more recent perspective, Victoria Villamil called it “a flawed but gorgeous cycle fraught with emotion and reflection, as well as opportunities for romantic pianists and singers to display their gifts in the luminous, expansive writing.”<sup>102</sup> From these tidbits, one would conclude that *Vignettes of Italy* is a valuable contribution to the vast collection of American art song, yet it is rarely performed and there are no known professional recordings of the cycle. The gracious vocal lines and lush accompaniments are more than appealing, and it is difficult to resist the poignant lyric poetry of Sara Teasdale. It is hoped that this piece of art music will gain in relevance as a work that should be remembered and shared with modern audiences who love to travel as much as the Americans of the last century.

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<sup>100</sup> Christine Miller Clemson, *The Pittsburg Post*, (October 26, 1920), Quoted in Gladys Hagee Mathew, “Wintter Watts: American Song Composer,” *The NATS Bulletin* 38: (Jan/Feb 1982), 21.

<sup>101</sup> William Treat Upton, *Art Song in America: A Study in the Development of American Music*, Boston: Oliver Ditson and Co., 1930. Chapter originally published as an article in *The Musical Quarterly* in 1925.

<sup>102</sup> Victoria Etnier Villamil, “Wintter Watts,” *A Singer’s Guide to the American Art Song: 1870-1980*, (Metuchen, NJ: The Scarecrow Press, Inc., 1993), 374.

**TABLE 4.1.: Rhyme Scheme, Metric Analysis and Musical Form of “Addio”**

<b>1. “Addio”</b>	
<i>a</i> Oh, give me neither love nor tears, ˘ / ˘ / ˘ / ˘ / <i>b</i> Nor dreams that sear the night with fire. ˘ / ˘ / ˘ / ˘ / <i>c</i> Go lightly on your pilgrimage ˘ / ˘ / ˘ / ˘ / <i>b</i> Unburden’d by desire. ˘ / ˘ / ˘ /	<b>A</b>
<i>a</i> Forget me for a month, a year, ˘ / ˘ / ˘ / ˘ / <i>b</i> But oh, beloved think of me ˘ / ˘ / ˘ / ˘ / <i>c</i> When unexpected beauty burns ˘ / ˘ / ˘ / ˘ / <i>b</i> Like sudden sunlight on the sea. ˘ / ˘ / ˘ / ˘ /	<b>B</b>

“Addio” or “Off Algiers,” as Teasdale entitled the lyric, is a farewell song to the beloved who is traveling to distant parts on a sea voyage. The poem, consisting of two quatrains in rather straightforward iambic tetrameter, lends itself to the Watts’ setting in 2/4 meter. While the first quatrain pleads the traveler to part without drama or any expectations in the relationship, the second quatrain betrays the passion that burns beneath the heart left behind. Watts nicely creates two opposing themes that underline this contrast of feeling. The song begins with a cheery theme set in Eb major. The A theme underscored with staccato markings establishes a mood of pomp

and circumstance with a strong march tempo composed of diatonic chords in the right hand through the first eight measures of piano introduction.<sup>103</sup>

#### MUSICAL EXAMPLE 4.1.: “Addio,” mm. 1-9

The listener is transported to a port where the people are busily boarding the ship and preparing for a grand departure. Additionally, a secondary motive is introduced in the left hand in measure 6 with a syncopated repetition of B $\flat$ . While seemingly insignificant at this point in the piece, the motive already signifies the noise of the ships' horns as they leave port. After a grand flourish in measure 9, the voice enters in a repetition of the cheerful melody that parallels the harmonic chords as they repeat the theme underneath.<sup>104</sup>

<sup>103</sup> See Musical Example 4.1. The A theme is outlined in red.

<sup>104</sup> See Musical Example 4.2. When compared with Ex. 4.1, the melody can be outlined in the introductory chords.

MUSICAL EXAMPLE 4.2.: “Addio,” mm. 11-20

Musical score for 'Addio' mm. 11-20. The score is in G minor (three flats) and 4/4 time. It consists of two staves. The top staff is the vocal line, starting with a mezzo-forte (*mf*) dynamic. The lyrics are: "Oh, give me nei - ther love nor tears, Nor dreams that sear the night with fire." The bottom staff is the piano accompaniment. The music features a diatonic vocal line and a piano accompaniment with descending chromatic harmonies in the bass.

While the persona becomes less certain of his feelings, he is determined to display a brave face as he sends his love on her journey. The second half of the first stanza finds subtle dissonance in the accompaniment belying the upbeat intention set forth by the opening theme. The voice continues the diatonic theme while the piano begins descending chromatic harmonies in the bass.<sup>105</sup> The tentative nature of the feelings at this point are underscored by tenuto markings that seem to ask to linger a bit. It is interesting to note that the fourth line of the poem is the only line that consists of three feet rather than four, signifying the unburdening of the spirit as she leaves on her adventure.<sup>106</sup> While this is a positive turn of events, the shift in harmony does signify some doubt on the part of her lover.

MUSICAL EXAMPLE 4.3.: “Addio,” mm. 21-25

Musical score for 'Addio' mm. 21-25. The score is in G minor and 4/4 time. It consists of three staves: vocal, piano, and bass. The vocal line starts with a mezzo-forte (*mf*) dynamic and the lyrics: "Go light-ly on your pil - grim - age". The piano accompaniment starts with a piano (*p*) dynamic and a *poco riten.* marking. The bass line starts with a piano (*p*) dynamic. The score includes tempo markings: *poco riten.*, *a tempo*, and *mf*. There are also dynamic markings: *p*, *pp*, *p*, and *mf*. The score ends with a *simile* marking. A red box highlights the piano accompaniment in measures 21-25, and a black box highlights the bass line in measures 21-25.

<sup>105</sup> See Musical Example 4.3.

<sup>106</sup> See above poetic analysis.



When the second stanza begins, there a sudden contrast in the mood and the composition style. Both voice and accompaniment begin with rests rather than entering on the first beat of the measure, and the strict rhythmic patterns prevalent in the A section of the piece are suddenly replaced with declamatory and arpeggiated chords in the piano under a free-form melody in the vocal part.<sup>107</sup> The voice proceeds to soar as the persona, in a passionate outburst, begging to be thought of in the last two lines of the poem: “when unexpected beauty burns like sudden sunlight on the sea.” The left hand rises into the treble register and begins a shimmering sixteenth-note pattern that denotes the urgency of his message as the emotions bubble up under the surface.<sup>108</sup> At the same time, the original A theme returns in a higher register at the exact moment the voice hits a high Ab on the word “beauty,” creating an exquisite conflict of emotional ideas.<sup>109</sup>

**MUSICAL EXAMPLE 4.4.: “Addio,” mm. 36-44**

The image displays a musical score for the piece "Addio" (mm. 36-44). It consists of two systems of music. The first system includes a vocal line and a piano accompaniment. The vocal line begins with the lyrics "oh, be - lov - ed, think of me" and "When unexpected beauty burns like sudden sunlight on the sea." The piano accompaniment features a shimmering sixteenth-note pattern in the left hand. A black box highlights a section of the piano accompaniment in the first system, with the annotation "a tempo p shimmering delicately cresc." The second system includes a vocal line and a piano accompaniment. The vocal line begins with the lyrics "beau - ty burns Like sud - den". A red box highlights a section of the piano accompaniment in the second system, and a black box highlights a section of the piano accompaniment in the second system. The score includes various musical notations such as dynamics (mf, f, p, pp), articulation (dolce), and tempo markings (meno mosso, a tempo, poco rit.).

<sup>107</sup> See Musical Example 4.4.

<sup>108</sup> See black box in Musical Example 4.4.

<sup>109</sup> See red box in Musical Example 4.4.

The insistent steam whistle theme mentioned in Figure 1 returns, albeit up two octaves and doubled signifying that the ship is leaving port, and the voice is briefly silent.<sup>110</sup> It is also the last appearance of the A theme in the song, as the arpeggiated and chromatic “beauty” theme pervades through the end.

**MUSICAL EXAMPLE 4.5.: “Addio,” mm. 45-54**

The image shows a musical score for the song "Addio" (mm. 45-54). The score is in G minor (three flats) and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line includes the lyrics "sun-light on the sea, più rit." and "Oh, be -". The piano accompaniment includes markings such as "mp", "ben marcato", "p", "fardamente", "poco rit.", and "dim.". Two red boxes highlight specific passages in the piano accompaniment: one in the right hand (treble clef) and one in the left hand (bass clef). A black box highlights a passage in the vocal line. The score is annotated with various musical symbols and dynamics.

<sup>110</sup> See Musical Example 4.5.

TABLE 4.2.: Rhyme Scheme, Metric Analysis and Musical Form of “Naples”

2. “Naples”	
<p><i>a</i> Nisida and Procida are laughing in the light,            / ~ ~ ~ / ~ ~ ~ / ~ ~ / ~ ~ /</p> <p><i>a</i> Capri is a dewy flower lifting into sight.            / ~ ~ ~ / ~ ~ / ~ ~ / ~ ~ /</p>	<div style="border: 1px solid black; padding: 10px; width: 60px; margin: auto;">A</div>
<p><i>b</i> Posilipo kneels and looks in the burnish'd sea,            ~ / ~ ~ / ~ ~ / ~ ~ / ~ ~ /</p> <p><i>b</i> Naples crowds her million roofs close as close can be,            / ~ ~ / ~ ~ / ~ ~ / ~ ~ / ~ ~ /</p>	<div style="border: 1px solid black; padding: 10px; width: 60px; margin: auto;">B</div>
<p><i>c</i> Round about the mountain crest a flag of smoke is hung,            / ~ ~ / ~ ~ / ~ ~ / ~ ~ / ~ ~ / ~ ~ /</p> <p><i>c</i> Oh, when God made Italy He was gay and young.            / ~ ~ / ~ ~ / ~ ~ / ~ ~ / ~ ~ /</p>	<div style="border: 1px solid black; padding: 10px; width: 60px; margin: auto;">A'</div>

“Naples” is a delightful poem that paints a vivid picture of the coastal city of Naples. Teasdale uses couplets to describe the Campanian archipelago, a group of islands off the coast of Naples. The noted “mountain crest” is Mt. Vesuvius, an active volcano. Watts creates an exuberant atmosphere in this setting in G Major, also in 2/4 time with a *con brio* marking. In his rhythmic and harmonic choices, Watts evokes the sound of Neapolitan street musicians strumming their mandolins. There is the faintest hint of the *tarantella*, a famous Italian folk dance, in the chromatic nature of the vocal line. The song is divided into 3 sections resulting in an ABA’ form, closely following the couplet format of Teasdale’s poem. The opening motive in the piano sets the scene, as one can envision the rocking motion of the waves as the persona sees

the islands rising off the coast.<sup>111</sup> Watts creates a delightful image of the two islands laughing together with the quickly ascending triadic motives in m. 12 and 14.<sup>112</sup>

#### MUSICAL EXAMPLE 4.6.: “Naples,” mm. 1-15

The musical score for "Naples" (mm. 1-15) is presented in three systems. The first system shows the vocal line (VOICE) and piano accompaniment (PIANO) for measures 1-15. The piano part features a black box highlighting measures 1-15. The second system shows the vocal line with lyrics "Ni - si - da .and Pro - ci - da are" and the piano accompaniment for measures 16-18. The third system shows the vocal line with lyrics "laugh - ing in the light," and the piano accompaniment for measures 19-21. A red box highlights the piano accompaniment in measures 12 and 14. The score includes dynamic markings such as "Con brio", "pp una corda", "dim.", "mf", "p", and "f".

The isle of Capri floating in the ocean is illustrated by the image of it “lifting into sight,” and Watts places special emphasis on this phrase by elongating the vocal line and reaching up to a G above the staff before descending back down an octave.<sup>113</sup>

<sup>111</sup> See black box in Musical Example 4.6.

<sup>112</sup> See red box in Musical Example 4.6.

<sup>113</sup> See Musical Example 4.7.

#### MUSICAL EXAMPLE 4.7.: “Naples,” mm. 18-21



The B section sets a more dissonant and chromatic undertone by establishing a new theme in E minor, while Teasdale’s lyric depicts the crowded buildings that sit directly on the cliff overlooking the shoreline known as Posilipo.<sup>114</sup> The emphasis on the first syllable of “Posilipo” as well as the foreboding harmonic structure, sets a tone of reverence for the hill that dominates the town.<sup>115</sup> Even so, the buoyant mood and key of the A section quickly returns with the last couplet.

#### MUSICAL EXAMPLE 4.8.: “Naples,” mm.

Musical score for Musical Example 4.8, showing a vocal line and piano accompaniment. The lyrics are "Po - si - li - po kneels and looks in the bur-nish'd sea,". The piano part features a two-octave ascending triadic scale. The dynamics are marked as *pp una corda*, *tardo*, *a tempo*, *mp*, *dim.*, *f dim.*, and *mp*.

Watts dazzles the listener with a two octave, ascending triadic scale symbolizing the playful nature of God as He creates the nation of Italy, repeating the text twice in the setting.<sup>116</sup>

<sup>114</sup> According to Jeff Mathews on the website, *Naples: Life, Death, and Miracles- A Personal Encyclopedia*, the Greeks originally named this area Pausylipon, or “the place where unhappiness ends.” <http://www.naplesldm.com/rosebery.html>, accessed September 2, 2016.

<sup>115</sup> See Musical Example 4.8.

<sup>116</sup> See black box in Musical Example 4.9.

Additionally, with great aplomb, Watts employs the Neapolitan chord in 2<sup>nd</sup> inversion to emphasize the true greatness of Italy in the climax of the song.<sup>117</sup>

**MUSICAL EXAMPLE 4.9.: “Naples,” mm.**

The image shows a musical score for the song "Naples". It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are: "gay and young, — Oh, when God made It - a - ly". The piano accompaniment is in bass clef with the same key signature and time signature. The score includes dynamic markings such as *mp*, *f*, *p*, *sf*, *mf*, *cresc.*, and *f cresc.*. A red box highlights a specific passage in the piano accompaniment, which is a Neapolitan chord in 2<sup>nd</sup> inversion. The piano part also features a *rall.* marking above the highlighted section.

<sup>117</sup> See red box in Musical Example 4.9.

**TABLE 4.3.: Rhyme Scheme and Metric Analysis of “Capri”**

3. “Capri”	
<p><i>a</i> When beauty grows too great to bear            /    /    /    /    /    /</p> <p><i>b</i> How can I ease me of its ache,            /    /    /    /</p> <p><i>c</i> For beauty more than bitterness            /    /    /    /    /    /</p> <p><i>b</i> Makes the heart break.            /    /    /</p>	A
<p><i>a</i> Now while I watch the dreaming sea            /    /    /    /    /    /</p> <p><i>b</i> With isles like flow’rs against her breast,            /    /    /    /    /    /</p> <p><i>c</i> Only one voice in all the world            /    /    /    /    /</p> <p><i>b</i> Could give me rest.            /    /    /</p> <p>(Only one voice could give me rest)</p>	B

“Capri” is the first text in the cycle in which the mood shifts dramatically to a more pensive state. Teasdale’s persona seems to be not only admiring the beauty of the island known for its grottos, but also remembering something much more beautiful as she dreams of the one she left behind. While the melody initially appears to utilize a G harmonic minor scale with a Neapolitan chord in the mix for the opening interlude, this stately hymn-like setting quickly shifts to G major as the vocal line makes its entrance.<sup>118</sup> In addition, Watts slows the pace from the two previous settings in 2/4 with a 2/2 meter that is marked “Well-sustained.” The opening theme consists of a deliberate triplet motive of octave jumps and is a bit reminiscent of the rocking

<sup>118</sup> See Musical Example 4.10.

motion of the first two pieces. Even so, a calmer texture implies that the ocean is more tranquil in this new physical location.<sup>119</sup>

**MUSICAL EXAMPLE 4.10.: “Capri,” mm. 1-10**

The image displays a musical score for the first ten measures of the piece "Capri". It consists of two systems of staves. The first system includes a VOICE staff and a PIANO staff. The VOICE staff begins with the instruction "Well sustained" and contains the lyrics "When". The PIANO staff includes markings for *mp*, *dolce*, *una corda*, *pp*, *mp*, and *dim.*. A red rectangular box highlights a section of the piano accompaniment in the first system, and a black rectangular box highlights the bass line in the same system. The second system includes a VOICE staff with the lyrics "beau - ty grows too great to bear — How" and a PIANO staff with markings for *p* and *dim.*. A red rectangular box highlights a section of the piano accompaniment in the second system, and a black rectangular box highlights the bass line in the same system.

Beneath this pattern, descending 6ths in the bass line create a heaviness of tone and highlight the weighty temperament of the text.<sup>120</sup> This texture of triplets set against half note descending 6ths continues in small sections throughout the piece, alternating with strong chordal accompaniment. The bass line drops into the lowest register of the piano in octaves for the left hand.<sup>121</sup>

<sup>119</sup> See the red square in Musical Example 4.10.

<sup>120</sup> See black square in Musical Example 4.10.

<sup>121</sup> See black box in Musical Example 4.11.



MUSICAL EXAMPLE 4.11.: “Capri,” mm. 16-18

The text demonstrates the use of alliteration with a grace that complements the meaning behind the words. The first line pairs “beauty” with “bear” and “grows” with “great,” while the third line pairs “beauty” again with “bitterness.” The words create an irresistible lyric when set to music. Watts’ text painting is particularly noteworthy in a few places that bring out the Romantic elements in the music and poetry. While the general range and tessitura lie mainly in the middle register of the voice, the melody reaches to its highest note three separate times: on the second repetition of the word “beauty” in the line associating with “bitterness”, as well as the word “only,” which Watts chooses to repeat as well.<sup>122</sup>

MUSICAL EXAMPLE 4.12.: “Capri,” mm. 14-15, 33-34, 43-44

These choices illustrate the passion of the narrator towards both beauty and her only beloved, and the effect these emotions have on her heart. The melodic motive found only twice—highlighting “bitterness” and “all the world”—underlines the painful side of beauty and love with a turn in the

<sup>122</sup> See Musical Example 4.12.

melody as perhaps one might feel a turn in the stomach.<sup>123</sup> One might note the very subtle difference in rhythmic notation, with sixteenth notes vs. triplets in the two different iterations of the same melodic motive.

**MUSICAL EXAMPLE 4.13.: “Capri,” mm. 16-18, 33-36**



The third noteworthy example of text painting that Watts uses is found in two places. The only use of complete rests in the accompaniment occur after the word “break” and following the word “rest,” where both lines are repeated.<sup>124</sup> The silence is significant when the rest of the song is “well-sustained” with a consistent wall of chordal sound.

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<sup>123</sup> See Musical Example 4.13.

<sup>124</sup> See Musical Example 4.14.

MUSICAL EXAMPLE 4.14.: "Capri," mm. 19-23, 37-41

Makes the heart break, Makes the heart break.

*dolce in time* *mp* *pp* *espressivo*

Could give me rest, Could give me rest,

*pp dolce* *p* *pp* *pp* *pp*

The musical score consists of four systems. The first system shows the vocal line with lyrics and dynamic markings *mf* and *p*. The second system shows the piano accompaniment with markings *dolce in time*, *mp*, and *pp*, and the vocal line with *espressivo*. The third system shows the vocal line with lyrics and markings *pp*, *mp*, *p*, and *pp*. The fourth system shows the piano accompaniment with markings *pp dolce*, *p*, *pp*, *pp*, and *pp*.

**TABLE 4.4.: Rhyme Scheme and Metric Analysis of “Night Song at Amalfi”**

4. “Night Song at Amalfi”	
<p><i>a</i> I ask’d the heav’n of stars            ~ / ~ / ~ /</p> <p><i>b</i> What I should give my love,            ~ / ~ / ~ /</p> <p><i>c</i> It answer’d me with silence,            ~ / ~ / ~ / ~</p> <p><i>b</i> Silence above.            / ~ ~ /</p>	A
<p><i>a</i> I ask’d the darken’d sea            ~ / ~ / ~ /</p> <p><i>b</i> Down where the fishes go,            / ~ ~ / ~ /</p> <p><i>c</i> It answer’d me with silence,            ~ / ~ / ~ / ~</p> <p><i>b</i> Silence below.            / ~ ~ /</p>	B
<p><i>a</i> Oh, I could give him weeping,            ~ / ~ / ~ / ~</p> <p><i>b</i> Or I could give him song,            ~ / ~ / ~ /</p> <p><i>c</i> But how can I give him silence            ~ / ~ ~ / ~ / ~</p> <p><i>b</i> My whole life long?            ~ / / /</p>	C

“Night Song at Amalfi” is a charming, playful setting of Teasdale’s thoroughly Romantic lyric. Watts begins with a significant introductory section as with the three previous pieces, but now in Bb Major in 3/4 time. As the poem is divided into three quatrains, Watts gives this piece three distinct moods moving from playful in the beginning to a dramatic finish. Our poem follows a natural progression as the narrator personifies “the heav’n of stars,” and “the darken’d sea” by asking questions that cannot be answered, resulting in complete silence. In the end, she questions only herself and finds no answers. The setting honors this progression in its changing colors, textures and markings.

The first verse tosses the question to the sky in a light-hearted manner with a delicate 16th note triplet turn. This playful turn is a motive that Watts develops over the course of the piece in clever ways to signify the change in location and mood. The first example highlights the word “heav’n” followed by its “answer.”<sup>125</sup> Before proceeding to the second verse, there is a change to 2/4.

**MUSICAL EXAMPLE 4.15.: “Night Song at Amalfi” mm. 5-6, 10-11**

In the transition to the second verse, the Watts augments the motive into a strict 16th note pattern that expands and repeats in a playful fugue throughout the section. At the same time, the key progresses from Bb Major through D Major and F Major before landing on an A minor

<sup>125</sup> See Musical Example 4.15.

chord paired with the word “silent,” as the narrator asks her question of the sea but still receives no answer.<sup>126</sup> She does conclude this with a repeat of “silence below” that returns to A Major followed by an end to the fugue pattern, signaling that perhaps she is not quite ready to accept that answer.<sup>127</sup>

**MUSICAL EXAMPLE 4.16.: “Night Song at Amalfi,” mm. 13-27**

The musical score for "Night Song at Amalfi" (mm. 13-27) is presented in four systems. Each system contains a vocal line and a piano accompaniment. The piano part features a fugue pattern. Red boxes highlight augmentations of the original motive (black boxes). A broken box in the first system highlights an A minor chord. Dynamics include *mp*, *sf*, *pp*, and *cresc.* Tempo markings include *tardo*, *Allegretto*, and *meno mosso*.

<sup>126</sup> See Musical Example 4.16. The black boxes denote the original motive, while the red boxes show the augmentation of the motive. The broken box underscores the A minor chord on “silence.”

<sup>127</sup> See Musical Example 4.17. The red and black boxes continue as in previous examples, while the broken box shows the return to A Major.

**MUSICAL EXAMPLE 4.17.: “Night Song at Amalfi,” mm. 28-32**

The final verse is marked *Più lento*, and becomes a full Romantic conclusion that utilizes the original motive in even more new ways. “Oh I could give him weeping” is passionately illustrated through syncopated rhythm, exaggerated by dramatically slower tempo, while the motive is changed into a grace note accented dotted rhythm.<sup>128</sup> As the song concludes, the original motive returns pleadingly for one last iteration, before finishing in a *mordent* embellishment as the voice cries its final phrase in Bb minor.<sup>129</sup>

**MUSICAL EXAMPLE 4.18.: “Night Song at Amalfi,” mm. 33-36**

<sup>128</sup> See Musical Example 4.18.

<sup>129</sup> See Musical Example 4.19. Black boxes denote playful motive. Broken box denotes ending key change.

MUSICAL EXAMPLE 4.19.: "Night Song at Amalfi," mm. 38-49

song, But how can I give  
si - lence My whole life long?

*fp* *caloroso* *cresc.* *poco a poco allargando* *f*  
*poco a poco allargando*  
*molto cresc.* *dim.* *p*



**TABLE 4.4: Rhyme Scheme and Metric Analysis of “Ruins of Paestum”**

5. “Ruins of Paestum”	
<p><i>a</i> On lowlands where the temples lie</p> <p style="text-align: center;">˘ / ˘ / ˘ / ˘ /</p> <p><i>b</i> The marshgrass mingles with the flow’rs,</p> <p style="text-align: center;">˘ / ˘ / ˘ / ˘ /</p> <p><i>c</i> Only the little songs of birds</p> <p style="text-align: center;">/ ˘ ˘ / ˘ / ˘ /</p> <p><i>b</i> Link the unbroken hours.</p> <p style="text-align: center;">/ ˘ ˘ / ˘ /</p>	<div style="border: 1px solid black; padding: 10px; width: 100px; height: 100px; margin: 0 auto;"> <p style="font-size: 2em; font-weight: bold; text-align: center;">A</p> </div>
<p><i>a</i> So in the end, above my heart</p> <p style="text-align: center;">/ ˘ ˘ / ˘ / ˘ /</p> <p><i>b</i> Once like a city, wild and gay,</p> <p style="text-align: center;">/ ˘ ˘ / ˘ / ˘ /</p> <p><i>c</i> The slow white stars will pass by night,</p> <p style="text-align: center;">˘ / ˘ / ˘ / ˘ /</p> <p><i>b</i> The swift brown birds by day.</p> <p style="text-align: center;">˘ / ˘ / ˘ /</p>	<div style="border: 1px solid black; padding: 10px; width: 100px; height: 100px; margin: 0 auto;"> <p style="font-size: 2em; font-weight: bold; text-align: center;">A’</p> </div>

“Ruins of Paestum” is the simplest musical setting of the cycle, but in the complex key of E $\flat$  minor. Teasdale’s text beautifully describes not only the passage of time and the unrelenting circle of life as the ruins remain a forgotten city, but also how a broken heart may be forgotten with the passage of time. The strong use of alliteration in her depictions of nature creates a sensual text against Watts’ 4/4 homophonic texture of close harmonies. The setting is strophic in nature with an introductory phrase that repeats between verses and at the end of the piece.<sup>130</sup>

<sup>130</sup> See Musical Example 4.20. Black box denotes repetitive phrase seen three times in piece, highlighting the continuity of time.

**MUSICAL EXAMPLE 4.20.: “Ruins at Paestum,” mm. 1-4**

The image shows a musical score for the first four measures of "Ruins at Paestum". The score is in G minor, 6/8 time, and marked "Andante sostenuto". The voice part has lyrics "On low-lands where the temples lie". The piano accompaniment features a repetitive rhythmic pattern of half notes and quarter notes. A black box highlights the first two measures of the piano accompaniment. Dynamics include *mp*, *mf*, *dim.*, and *espress.*

As mentioned previously, the setting is simple, but there are subtle complexities that grant the piece its distinguishing features. While the accompaniment consists mainly of a repetitive rhythmic pattern of half notes and quarter notes, two lines of the poem inspire Watts to change the rhythm, as a way to break the monotony of the everyday landscape. One can imagine the breeze blowing as “the marshgrass mingles with the flow’rs,” as Watts changes the rhythmic pattern briefly and transitions into an upward shift in harmonies, before returning to the original key at the end of the first verse.<sup>131</sup> This deliberate rise and fall could be a reflection of the rhythmic breathing of the Earth as she goes forth in her daily routine. The same shift occurs with a slight variation in the second verse when she thinks of her heart “once like a city, wild and gay,” also the only *f* marking in the piece. The haunting melody is unforgettable, even if the ruins of the heart are forgotten.

<sup>131</sup> See Musical Example 4.21. Black boxes show where rhythmic pattern varies, highlighting text.

MUSICAL EXAMPLE 4.21.: "Ruins at Paestum," mm. 5-7, 13-18.

*con fucate*

*p poco rit* *a tempo*  
*pp dolce*

The marsh grass min-gles with the flow'rs, On-ly the lit-tle

*p poco rit* *a tempo*  
*pp* *poco cresc.*

*pp* *mp* *dim.*

*mf poco mosso*

So in the end, a - bove my heart Once like a cit - y, wild and

*poco mosso*

*mf cresc.* *f* *f*

*meno mosso*

ray, The slow white stars will pass by night,

*poco rit* *meno mosso* *p*

*dim.* *pp* *dim.*

**TABLE 4.6.: Rhyme Scheme and Metric Analysis of “From a Roman Hill”**

6. “From A Roman Hill”	
<p><i>a</i> O for the rising moon  /   ˘   ˘   /   ˘   /</p> <p><i>b</i> Over the roofs of Rome,  /   ˘   ˘   /   ˘   /</p> <p><i>c</i> And swallows in the dusk  ˘   /   ˘   /   ˘   /</p> <p><i>b</i> Circling a darkened dome!  /   ˘   ˘   /   ˘   /</p>	<hr style="width: 100%;"/> <p style="font-size: 2em; font-weight: bold;">A</p> <hr style="width: 100%;"/>
<p><i>a</i> O for the measured dawns  /   ˘   ˘   /   ˘   /</p> <p><i>b</i> That pass with folded wings—  ˘   /   ˘   /   ˘   /</p> <p><i>c</i> How can I let them go  /   ˘   ˘   /   ˘   /</p> <p><i>b</i> With unremembered things?  ˘   /   ˘   /   ˘   /</p> <p>(With unremembered things)</p>	<hr style="width: 100%;"/> <p style="font-size: 2em; font-weight: bold;">A’</p> <hr style="width: 100%;"/>

Originally entitled “Rome,” Teasdale’s poem paints a Romantic portrait through the use of nature imagery. Two quatrains, mainly in iambic trimeter, are filled with the tender imagery of a peaceful night scene, suggesting powerful emotions of both light and darkness. While the moon represents light and hope for the future, the circling of the swallows around the darkened Vatican dome conveys an atmosphere of mystery and wonder at what may be hidden underneath the cloak of time past.

The second stanza becomes an urgent admonition to essentially “gather ye rosebuds while ye may.”<sup>132</sup> The dawns are numbered, and memories must be created anew. Charles Rosen elucidated the importance of memory in German Romanticism in his book, *The Romantic Generation*: “the most signal triumphs of the Romantic portrayal of memory are not those which recall past happiness, but remembrances of those moments when future happiness still seemed possible, when hopes were not yet frustrated...Romantic memories are often those of absence, of that which never was.”<sup>133</sup> Teasdale’s Romanticism is quite clear according to Rosen’s theory. Imagery also serves as a means to develop a *stimmung* or mood of disquietude. *Stimmung* is a German Romantic technique frequently found in texts that use extensive nature imagery. Between the thoughts of the past and the anticipation of new experiences, anxiety underlines every word that Teasdale pours forth from her pen.

Thus far in the cycle, “The Hills of Rome” is the most complex rhythmically due to a 7/4 meter. An arpeggiated accompaniment throughout is based mainly on a Gb pentatonic scale with an added 7th combined with passing chords in major and minor.<sup>134</sup> The colors created by using the damper pedal throughout are rich and complex, creating an exotic intensity that truly transports the listener.

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<sup>132</sup> A popular phrase, originating in the poem: “To the Virgins, to Make Much of Time,” by Robert Herrick (1591-1674)

<sup>133</sup> Charles Rosen, *The Romantic Generation*, Cambridge: Harvard University Press, 1995, pp. 174-175.

<sup>134</sup> See Musical Example 4.22. Black box shows Gb pentatonic scale with added 7<sup>th</sup>.

MUSICAL EXAMPLE 4.22.: “From a Roman Hill,” mm. 1-4

The musical score consists of two systems. The first system shows the vocal line and the piano accompaniment for the first four measures. The vocal line is in a soprano clef with a key signature of three flats and a 4/4 time signature. It begins with a whole rest, followed by the lyrics "O for the ris - - ing moon". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a complex rhythmic pattern in the bass line, which is highlighted with a black box and labeled "con Pedale". The tempo is marked "Con moto". The second system continues the vocal line and piano accompaniment for the next four measures. The vocal line continues with the lyrics "O for the ris - - ing moon". The piano accompaniment continues with the same rhythmic pattern in the bass line.

Watts sets the text in a way that stretches the words, thereby creating a tension that seems to underscore the idea that the narrator wished to hold onto the passage of “measured dawns” so that she may squeeze every memory from her days. Watts does this in numerous ways with different lines of text. The most frequently used rhythmic motive, a quarter/half/quarter note pattern on a single syllable, falls in beat 4 through 6 and occurs five separate times.<sup>135</sup>

<sup>135</sup> See Musical Example 4.23.

**MUSICAL EXAMPLE 4.23.: “From a Roman Hill,” mm.3-4, mm. 5-6,  
mm. 11-12, mm.15-16, mm. 17-18**

There are three additional examples of this stretching of a syllable that occur that cross the imaginary bar line between beats 3 and 4 in the 7 beat measure. In the first two instances, the text is drawn out through use of syncopation, while the third employs a hemiola, a favorite device of many Romantic composers.<sup>136</sup>

**MUSICAL EXAMPLE 4.24.: “From a Roman Hill,” mm. 7-8, mm. 9-10, mm. 13-14**

After the narrator dares to ask “How can I let them go,” the arpeggiated accompaniment pauses almost in reverence to the “unremember’d things,” as the vocal line repeats the phrase again in one final impatient toss of the words in a triplet rhythmic figure, before the rolling

<sup>136</sup> See Musical Example 4.24.

accompaniment returns to complete the song on a G $\flat$  major chord that denotes a sense of peacefulness.<sup>137</sup>

**MUSICAL EXAMPLE 4.25.: “From a Roman Hill,” mm. 15-22**

The musical score for "From a Roman Hill" (mm. 15-22) is presented in a multi-system format. The top system shows the vocal line and piano accompaniment for the first two staves. The vocal line begins with the lyrics "How can I let them go With" and includes performance directions such as *poco allargando*, *f*, and *dim.*. The piano accompaniment features a complex arpeggiated texture. The second system continues the vocal line with the lyrics "un - re - mem - ber'd things, With un - re - mem - ber'd" and includes performance directions like *p rall.*, *pp*, and *pp*. A red box highlights a triplet figure in the vocal line, and a black box highlights a pause in arpeggiation in the piano accompaniment. The third system shows the vocal line with the lyrics "things?" and the piano accompaniment with performance directions like *triquilo*, *mp*, *dolce*, *pp*, and *dim.*. The fourth system shows the piano accompaniment with performance directions like *piu p*, *allargando*, and *ppp*. A broken box at the bottom right indicates the final key signature change to G-flat major.

<sup>137</sup> See Musical Example 4.25. Black box denotes the pause in arpeggiation. Red box denotes the triplet figure. Broken box denotes final key, G $\flat$  major.



**TABLE 4.7.: Rhyme Scheme, Metric Analysis and Musical Form of  
“Ponte Vecchio, Florence”**

7. “Ponte Vecchio, Florence”	
<p><i>a</i> The bells ring over the Arno,            ˘ / ˘ / ˘ ˘ / ˘  <i>b</i> Midnight, the long, long chime;            / ˘ ˘ / ˘ /  <i>c</i> Here in the quiv’ring darkness            / ˘ ˘ / ˘ / ˘  <i>b</i> I am afraid of time.            / ˘ ˘ / ˘ /</p>	A
<p><i>a</i> O gray bells cease your tolling,            ˘ / / / ˘ / ˘  <i>b</i> Time takes too much from me,            / ˘ ˘ / ˘ /  <i>c</i> And yet to rock and river            ˘ / ˘ / ˘ / ˘  <i>b</i> He gives eternity.            / ˘ ˘ / ˘ ˘</p>	B

Teasdale originally entitled this lyric “Florence,” but Watts chose to rename it for the famous bridge that crosses the Arno- the Ponte Vecchio. According to Stein and Spillman, the Romantic poet would frequently write poetry that “centers around moments of change within the day, for example, where the night at dusk or the release from night at dawn prompted the poet’s sensitivity in heightened form.”<sup>138</sup> The passage of time and the resulting anxiety it creates for the persona is a pervasive theme throughout the cycle. Images of the night bring forth these restless

<sup>138</sup> Deborah Stein and Robert Spillman, *Poetry into Song: Performance and Analysis of Lieder*, New York: Oxford University Press, (1996), 8.

thoughts. In “Night Song at Amalfi” she questions the stars. In “Ruins of Paestum,” the stars pass her by in the night. In “The Hills of Rome” she watches the moon rise, and now in “Ponte Vecchio, Florence,” she speaks of the long chime at midnight that causes her to contemplate the fear of time passing by.

The 3/4 metered musical setting in D major takes full advantage of the image of the ringing bells in the opening line of the poem, by focusing on overlapping “bell” motives that center around very few notes: F♯, A, B, and D. The triplet (9/8) motive aligned against the strict quarter note of the bass line motive evokes the sound of multiple bells ringing simultaneously.<sup>139</sup> As the vocal line enters, it mimics the bell motive established in the piano introduction.

**MUSICAL EXAMPLE 4.26.: “Ponte Vecchio, Florence,” mm. 1-3**

This accompaniment pattern continues its repetition through the first 18 measures of the song, (the A section) with two noteworthy exceptions in pitch. As is typical of Watts, he pointedly emphasizes key words in the text with tonal color. He employs an F♮ in place of the usual F♯ to highlight the despondent nature of the narrator when the chime rings “long” at midnight, and when she confesses to being “afraid” of the passage of time.<sup>140</sup>

<sup>139</sup> See Musical Example 4.26. Black box denotes opening motive, followed by red box for voice.

<sup>140</sup> See Musical Example 4.27. Broken boxes denote change in pitch.

MUSICAL EXAMPLE 4.27.: “Ponte Vecchio, Florence,” mm 7-9, and mm. 14-16

As the second quatrain begins, Watts begins the B section, with ever so slight changes in texture as well as pitch. In the entire A section, the voice never wavers from mimicking the pitches found in the bell pattern: A, B, D, and F#, always beginning on A4. On “O gray bells” the opening pitch lowers to the F#4 and is followed by the first appearance a G#4.<sup>141</sup> Additionally, the motive in the piano switches from right hand to left hand, while changing the initial pitch to A#3.<sup>142</sup> Finally, there is also a textural change, inserting a sixteenth note pattern on the first beat of each measure in this section, signifying the heavy bells becoming more unwieldy as they ring the midnight chime.<sup>143</sup> This slight diminution of the rhythmic pattern also helps to highlight the frantic emotions that the narrator is experiencing as she contemplates the thought of life ending. This texture continues as the pounding of the bells when the motives

<sup>141</sup> See Musical Example 4.28. See red box.

<sup>142</sup> See Musical Example 4.28. See black box.

<sup>143</sup> See Musical Example 4.28. See broken box.

**MUSICAL EXAMPLE 4.28.: “Ponte Vecchio, Florence,” m. 17-19.**

switch hands again in m. 23, but this time accentuated by dotted quarter note chords stretched out to the interval of a 10th.<sup>144</sup> While the initial motive is still present at the top of the chord pattern (A5, B5, D6), the harmonies do utilize accidentals (F♯, C♯, G♯, and E♭) to create minor chords as well as dissonance, establishing a mood of melancholy anxiousness as the persona protests that the rocks and rivers have no fear of time.<sup>145</sup>

**MUSICAL EXAMPLE 4.29.: “Ponte Vecchio, Florence,” mm. 23-28**

<sup>144</sup> See Musical Example 4.29.

<sup>145</sup> See Musical Example 4.29. See red box for initial motive. Circles denote accidentals.

The motive remains consistent from this point forward, although the texture does return to the opening pattern in the final brief return of the A section at m. 31. The conclusion marked *calmo* with a decrescendo to a final *pp*, seems one of resignation as it returns to the original theme.

**TABLE 4.8.: Rhyme Scheme, Metric Analysis and Musical Form of  
“Villa Serbelloni, Bellaggio”**

8. “Villa Serbelloni, Bellaggio”	
<p><i>a</i> The fountain shivers lightly in the rain,            ˘ / ˘ / ˘ / ˘ / ˘ /  <i>b</i> The laurels drip, the fading roses fall.            ˘ / ˘ / ˘ / ˘ / ˘ /  <i>a</i> The marble satyr plays a mournful strain            ˘ / ˘ / ˘ / ˘ / ˘ /  <i>b</i> That leaves the rainy fragrance musical.            ˘ / ˘ / ˘ / ˘ / ˘ ˘</p>	A
<p><i>a</i> O dripping laurel, Phoebus’ sacred tree,            ˘ / ˘ / ˘ / ˘ / ˘ /  <i>b</i> Would that sweet Daphne’s lot might come to me,            ˘ / ˘ / ˘ / ˘ / ˘ / ˘ /  <i>c</i> Then I would still my soul and for an hour            ˘ / ˘ / ˘ / ˘ / ˘ /  <i>c</i> Change to a laurel in the glancing show’r.            ˘ / ˘ / ˘ / ˘ / ˘ /</p>	B
<p><i>c</i> Change to a laurel in the glancing show’r.            ˘ / ˘ / ˘ / ˘ / ˘ /</p>	A’

Teasdale’s narrator makes her next stop at the exquisite Grand Hotel “Villa Serbelloni,” a 19th century mansion that sits out on a peninsula overlooking Lake Como in Northern Italy. The hotel is known for its peaceful atmosphere and its elaborate Italianate gardens. It is in one of these gardens that our narrator sits and enjoys the tranquility of a light rain shower among the marble statues while she contemplates the story of the laurel tree.<sup>146</sup>

<sup>146</sup> In Greek mythology, Phoebus (or Apollo) was struck by Cupid’s arrow, thus falling in love with Daphne, a *naiad*. In her desire to escape his pursuit, she plead with her father, the river god Ladon, for help. He turned her into a laurel tree, which Apollo then proceeded to worship.

Watts' 4/4 setting in G major is one of lithe elegance. The texture is simple with *rippling* chords in eighth-note patterns in the treble clef, overlaying a simple melodic line in the bass clef that is in unison with the vocal melody. The lightness of the chord pattern mimics the pattern of the falling rain while the melody seems to emanate from the flute of the marble satyr as he “plays a mournful strain.”<sup>147</sup>

**MUSICAL EXAMPLE 4.30.: “Villa Serbelloni, Bellagio,” mm. 1-3**

The image shows a musical score for three measures. The top staff is the vocal line in G major, 4/4 time, with the lyrics: "The foun - tainshiv-ers light-ly in the rain, The lau-rels". The piano accompaniment is in the bottom two staves. The right hand features a pattern of eighth-note chords, with a red box highlighting the first three measures. The left hand plays a simple melodic line in unison with the vocal melody. Performance markings include "Con moto", "p", "mf p rippling", "pp cantabile", and "ten." (tenuto). A broken box highlights a triplet of eighth notes in the right hand, and a black box highlights a triplet of eighth notes in the left hand. The instruction "con Pedale" is written at the bottom left.

Of all the pieces in the cycle, this one is the most melody driven. As with many of the other songs, a triplet motive is used throughout as a vehicle of charm. Here it accentuates both the “shivering” of the fountains and the melodic line of the pipe.<sup>148</sup> As the second line of the quatrain begins, notice the staccati markings. These are a clever device that foreshadows the second verse as they denote the dripping of the rain from the branches of the laurel tree.<sup>149</sup> This is the only use of staccato technique before the entrance of the second verse.

As our narrator expresses her wish to escape the bonds of love and become a tree as Daphne did, the music develops into an alternating triplet motive with the staccati dripping motive in eighth-note patterns consisting of open chord tonalities. This creates an exotic sound, different from the lush harmonies we have grown used to at this point in the cycle. Underneath,

<sup>147</sup> See Musical Example 4.30. Red box denotes “rain” theme. Note “rippling” marking.

<sup>148</sup> See Musical Example 4.30. Broken box denotes “shivering fountain” motive.

<sup>149</sup> See Musical Example 4.30. Black box denotes “laurel tree” theme.

glimpses of the original melody line continue in the bass line between the phrases of a new vocal melody.<sup>150</sup>

**MUSICAL EXAMPLE 4.31.: “Villa Serbelloni, Bellagio,” mm. 10-12**

Musical score for Musical Example 4.31, showing vocal and piano parts for measures 10-12. The vocal line includes lyrics: "O drip - ping lau - rel, Phœ - bus' sa - - cred". The piano accompaniment features a bass line with a black box highlighting a specific melodic fragment.

After a vocal climax using *f* tenuto repetition of F#5 and G#5 on the phrase “Would that sweet Daphne’s lot,” in which our narrator pleads for respite, the music returns to the serenity of the opening phrases. The rain resumes its light rippling pattern and the melody is simple again as the persona stills her soul in daydreaming.<sup>151</sup>

**MUSICAL EXAMPLE 4.32.: “Villa Serbelloni, Bellagio,” mm. 13-18**

Musical score for Musical Example 4.32, showing vocal and piano parts for measures 13-18. The vocal line includes lyrics: "tree, Would that sweet Daph - ne's lot might come to me, Then would I still my soul and for an hour. Change to a". The piano accompaniment includes various dynamics and markings such as *p*, *f*, *cresc.*, *dim.*, and *colla voce*.

<sup>150</sup> See Musical Example 4.31. Black box denotes original melodic material.

<sup>151</sup> See Musical Example 4.32.



**TABLE 4.9.: Rhyme Scheme, Metric Analysis and Musical Form of “Stresa”**

9. “Stresa”	
<p><i>a</i> The moon grows out of the hills            ˘ /     ˘ /   ˘ ˘ /</p> <p><i>b</i> A yellow flow’r.            ˘ /   ˘ /</p> <p><i>c</i> The lake is a dreamy bride            ˘ /   ˘ ˘ /   ˘ /</p> <p><i>b</i> Who waits her hour.            ˘ /   ˘ /</p>	<div style="border: 1px solid black; padding: 10px; width: 100px; height: 100px; margin: 0 auto;"> <p style="font-size: 2em; font-weight: bold; text-align: center;">A</p> </div>
<p><i>a</i> Beauty has fill’d my heart,            / ˘ ˘ /   ˘ /</p> <p><i>b</i> It can hold no more,            ˘ ˘ /   ˘ /</p> <p><i>c</i> It is full as the lake is full            ˘ ˘ /   ˘ ˘ /   ˘ /</p> <p><i>b</i> From shore to shore.            ˘ /   ˘ /</p>	<div style="border: 1px solid black; padding: 10px; width: 100px; height: 100px; margin: 0 auto;"> <p style="font-size: 2em; font-weight: bold; text-align: center;">B</p> </div>
<p>(Oh, beloved think of me  When unexpected beauty burns  Like sunlight on the sea.  Beloved, think of me!)</p>	<div style="border: 1px solid black; padding: 10px; width: 100px; height: 100px; margin: 0 auto;"> <p style="font-size: 2em; font-weight: bold; text-align: center;">A’</p> </div> <div style="border: 1px solid black; padding: 10px; width: 100px; height: 100px; margin: 0 auto;"> <p style="font-size: 2em; font-weight: bold; text-align: center;">C</p> </div>

The final piece in the cycle, “Stresa” is the culmination of a long journey along the Italian coastline, finally ending on the coast of Lake Maggiore in a picturesque mountain setting. Watts has woven his carefully crafted themes that have been heard throughout into this operatic song, the true masterpiece of this song cycle. Familiar themes, strong melodic material, shifting meters and soaring vocal lines create a complex landscape as the final setting for Teasdale’s Romantic poetry.

The poem employs metaphor to create a vision of loveliness and light, as the “dreamy bride” in her daily ritual reflects the “yellow flower” of the moon’s splendor at the end of day glowing in her waters. As the text expresses a sense of completeness- of the day, of the journey, of the heart, of the relationship- the music depicts this wholeness by rounding the cycle off with the theme and text of the first song in the cycle, “Addio.” By doing so, Watts makes it clear that the beauty of the moon reminds the persona of the love that she left behind when her journey began, thus keeping her promise to “think of me when beauty burns like sudden sunlight on the sea,” albeit to the more mellow hue of the moonrise on the lake’s waters.

In analysis of Watt’s final song setting, it is necessary to make comparison with earlier thematic material. “Stresa” is marked 4/8 and with an Eb key signature, and while “Addio” was in Eb major, it notably begins in the parallel minor. Because “Addio” was in 2/4, this piece also significantly takes the material and slows it down to an *Andante tranquillo* tempo in 4/8 meter. The ten measure introduction takes the Bb “ship’s horn” theme from “Addio” and develops it into entirely new melodic material that sets a haunting mood right before the moon prepares to rise over the mountaintops. <sup>152</sup>

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<sup>152</sup> See black boxes in Musical Example 4.33 to compare themes from “Addio” and “Stresa.”

MUSICAL EXAMPLE 4.33.: Original theme from “Addio,” mm. 5-9”  
and new theme in “Stresa” mm. 1-4

While “Addio” presented a buoyant march tempo, “Stresa” feels more like a miniature *cantabile* and *cabaletta* with a *coda*. The vocal line enters softly, but quickly soars up to A $\flat$ 5 as “the moon grows out of the hills.”<sup>153</sup> At the same time, our original “departure” theme that signified pomp and circumstance, now marked as *pp espressivo*, returns to E $\flat$  major as if only a distant memory underscoring the new more expansive thematic material.<sup>154</sup>

MUSICAL EXAMPLE 4.34.: Theme from “Addio,” mm. 1-4, same theme in  
“Stresa,” mm. 10-14

<sup>153</sup> See red box in Musical Example 4.34.

<sup>154</sup> See black boxes to compare in Musical Example 4.34.

The music shifts into the *cabaletta*-like section at measure 29 with a change to 2/4 meter marked *Più mosso, subito con passione*, followed by another quick shift to 6/8 meter.<sup>155</sup> This B section is highly chromatic with sweeping arpeggios alternating with staccati chord progressions.

**MUSICAL EXAMPLE 4.35.: “Stresa.” mm. 29-31.**

Watts utilizes a syncopated, driving rhythmic pattern to illustrate a mood of agitation as the persona is overwhelmed with the bittersweet ache of beauty. As the rhythm evokes her emotions, the vocal line climbs ever higher chromatically pushing to the climactic arrival at the Bb6 and a *portamenti* down to Bb5.<sup>156</sup>

**MUSICAL EXAMPLE 4.36.: “Stresa,” mm. 43-53**

<sup>155</sup> See Musical Example 4.35.

<sup>156</sup> See broken box for climax of song in Musical Example 4.36.

Not only does this moment imitate the opening theme of “Stresa,” but it also returns to the original theme of “Addio” at the same time, creating a full circle moment in the cycle on the word “full.”<sup>157</sup> The vocal line continues to carry a fragment of the “Stresa” theme, while the “Addio” theme leads back to the introductory music of “Stresa.” At m. 58, Watts repeats the same material from mm. 11-16 minus the vocal line, to recall the glow of the moon rising as he returns to the B section of the opening song.<sup>158</sup>

**MUSICAL EXAMPLE 4.37.: “Stresa,” mm. 10-16, mm. 58-64**

The finale of the cycle is essentially an extended version of the end of “Addio.” There is an exact repeat of mm. 56-62 of “Addio” in mm. 65-71 of “Stresa.” The point of change is to a higher note on the word “sunlight,” changing from a G6 to Bb6, with the accompaniment remaining the same as an arpeggiated Eb Major chord. Both endings use repeated arpeggiations of diminished 7th and Major 9th chords that move in chromatic succession.

<sup>157</sup> See black box for original theme from “Addio” in Musical Example 4.36.

<sup>158</sup> See black box for opening theme and red box for return of “Addio” theme in Musical Example 4.37.

There are 3 key elements that distinguish the ending of the cycle and highlight the pain that the persona experiences as she finally allows thoughts of the one she left behind to fill her mind. First, the song ends as she begs her “beloved, think of me!” Watts adds this line on at the end of “Stresa” where it was not in “Addio.” Her plea is set with a familiar 16th note turn motive that occurs once in “Addio,” occurring on the word “burn.” In “Stresa” the same motive, up a half step, underscores “beloved,” thus magnifying her pain.<sup>159</sup> Second, a chromatic, rising octave theme from mm. 68 through 73 in “Addio” is found in syncopated, diminutive form in “Stresa,” signaling an urgent restlessness that was not present in the first song.<sup>160</sup>

**MUSICAL EXAMPLE 4.38.: “Addio,” mm. 43-44, “Stresa,” mm. 45-46**



And lastly, it is notable that, while both pieces end on a strong Eb major cadence, “Addio” ends with the left hand stretching down to the lowest Eb in a block chord on the keyboard, while “Stresa” ends with the opposite, the right hand reaching through arpeggiated 8th notes to the highest Eb on the keyboard. While the harmonies are the same, the sentiment could not be more different. The poem is set in such a way that one suspects that the persona may have some regrets in leaving her beloved behind and may be contemplating returning to him.

<sup>159</sup> See comparison in Musical Example 4.38.

<sup>160</sup> See black box comparison in Musical Example 4.39.

MUSICAL EXAMPLE 4.39.: “Addio,” mm. 66-73, “Stresa,” mm. 79-85

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics "the sea." and is marked with *rit p*. The piano accompaniment starts with *dolce* and *pp*, then moves to *calmo* and *p*. A black rectangular box highlights a section of the piano accompaniment in the right hand, spanning measures 66-73. The piano part concludes with *espress.* and *crac.*

The second system of the musical score features a vocal line and piano accompaniment. The vocal line includes the lyrics "ed. think of" and is marked with *rit p* and *dim*. The piano accompaniment is marked with *stringendo* and *molto cresc.*. A black rectangular box highlights a section of the piano accompaniment in the right hand, spanning measures 79-85. The piano part concludes with *rit*, *dim.*, and *mp*.

The third system of the musical score includes a vocal line and piano accompaniment. The vocal line has the lyrics "me!" and is marked with *pp*. The piano accompaniment is marked with *calmo* and *p*. A red rectangular box highlights a section of the piano accompaniment in the right hand, spanning measures 86-92. The piano part concludes with *dim. e rit.* and *ppp*.

### Critical Reviews of Additional Song Settings

Besides *Vignettes of Italy*, Watts set six other Teasdale poems. As mentioned previously, there are more poems by Sara Teasdale in his repertoire than any other composer that he chose to set. “Love Me” and “Pierrot” were both published in 1919 along with *Vignettes of Italy* and six additional songs. W.T. Upton describes them as “effective bits of lyricism, each with its own distinctive appeal.”<sup>161</sup> “Wings of Night” was published in 1921 and called “one of the most poetic of all Watts’ songs.”<sup>162</sup> It is also notable that this is the only one of Watts’ songs that has been recorded.<sup>163</sup> Published in 1922, “Joy” is described by both Upton and Villamil with words like exuberant and rapturous. “Only a Cry” and “Let it be Forgotten” both published in 1923 have mixed reviews. Victoria Villamil “finds [Watts’ later songs] totally defeated by the cloying opulence of their harmonies.”<sup>164</sup> Upton is a little more gracious, finding Watts’ later songs (past 1921) to be more intimate and subjective than his earlier ones, claiming “Only a Cry” to be “skillfully written and easy-flowing counterpoint,” while “Let it be Forgotten” is beautiful but not quite as original.<sup>165</sup>

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<sup>161</sup> Upton, 389.

<sup>162</sup> Ibid, 390.

<sup>163</sup> Eva Gauthier recorded “Wings of Night” for Town Hall Records.

<sup>164</sup> Villamil, 373.

<sup>165</sup> Upton, 391-392.



**TABLE 4.10.: Rhyme Scheme, Metric Analysis and Musical Form of “Pierrot”**

“Pierrot”		
<p><i>a</i> Pierrot stands in the garden</p> <p style="text-align: center;">˘ / / ˘ ˘ / ˘</p> <p><i>b</i> Beneath a waning moon,</p> <p style="text-align: center;">˘ / ˘ / ˘ /</p> <p><i>c</i> And on his lute he fashions</p> <p style="text-align: center;">˘ / ˘ / ˘ / ˘</p> <p><i>b</i> A little silv’ry tune.</p> <p style="text-align: center;">˘ / ˘ / ˘ /</p>		A
<p><i>a</i> Pierrot plays in the garden,</p> <p style="text-align: center;">˘ / / ˘ ˘ / ˘</p> <p><i>b</i> He thinks he plays for me,</p> <p style="text-align: center;">˘ / ˘ / ˘ /</p> <p><i>c</i> But I am quite forgotten</p> <p style="text-align: center;">˘ / ˘ / ˘ / ˘</p> <p><i>b</i> Under the cherry tree.</p> <p style="text-align: center;">/ ˘ ˘ / ˘ /</p>		A’
<p><i>a</i> Pierrot plays in the garden,</p> <p style="text-align: center;">˘ / / ˘ ˘ / ˘</p> <p><i>b</i> And all the roses know</p> <p style="text-align: center;">˘ / ˘ / ˘ /</p> <p><i>c</i> That Pierrot loves his music—</p> <p style="text-align: center;">˘ ˘ / / ˘ / ˘</p> <p><i>b</i> But I, (I) love Pierrot.</p> <p style="text-align: center;">˘ / / ˘ /</p> <p>(I love Pierrot.)</p>		A”

“Pierrot” along with “Love Me” were two of Teasdale’s earliest published poems that Watts chose to set to music. Part of her 1911 collection *Helen of Troy and Other Poems*, “Pierrot” was a part of the larger section entitled “Love Songs.” It is a charming lyric that has been turned into song no less than nineteen times since it was written.<sup>166</sup> Teasdale takes the tale of the stock character of Pierrot and puts her own twist on it; whereas Pierrot, a clown, is usually left heartbroken, Teasdale’s persona sees Pierrot as an artist and loves him despite his utter devotion to his music.<sup>167</sup>

Watts’ playful D $\flat$  Major setting of “Pierrot” in 2/4 meter uses dotted rhythms to present a carefree picture of love that may not be as easy as it appears at first glance. Dissonant note clusters set the stage for the conflicting emotions the poem belies to its’ audience.<sup>168</sup> The lute in the poem enters in strumming open 5th broken chord patterns.<sup>169</sup>

**MUSICAL EXAMPLE 4.40.: “Pierrot,” mm. 1-4**

The musical score for "Pierrot" (mm. 1-4) is presented in two staves: VOICE and PIANO. The key signature is D $\flat$  Major (two flats) and the time signature is 2/4. The voice part is marked "Bright" and contains a single measure of rest. The piano part begins with a piano (*p*) dynamic and features a double-dotted quarter-note/sixteenth-note pattern in the right hand. A black box highlights a specific piano accompaniment pattern in the right hand, which is a strumming open 5th broken chord pattern. The score includes dynamic markings of *p*, *mp*, and *mf*, and a *poco rit* marking. The piano part ends with a double-dotted quarter-note/sixteenth-note pattern.

A double-dotted quarter-note/sixteenth-note pattern highlights the name “Pierrot” as he plays his music in the garden whilst the persona observes. It reappears at the beginning of each

<sup>166</sup> Fine, 27.

<sup>167</sup> Pierrot is a stock character that originated in France as part of the Italian troupe of players known as the *Comedie-Italienne*.

<sup>168</sup> See Musical Example 4.40. Broken Box shows dissonant clusters- G $\flat$ , A $\flat$ , B $\flat$ , C.

<sup>169</sup> See Musical Example 4.40. Black box shows “lute” motive.

verse, even as the mood shifts underneath with different melodic and harmonic material.<sup>170</sup>

Besides the laissez-faire feel of the rhythm, dissonant notes stand out of an otherwise conventional harmonic pattern.<sup>171</sup> Two ideas emanate from the sound created: the carnival character of Pierrot the clown as he puts on his show, and the heartbreak of the girl who wishes that he loved her as much as he loves the music he plays for her.

#### MUSICAL EXAMPLE 4.41.: “Pierrot,” mm. 5-10

The image shows a musical score for three staves. The top staff is the vocal line, starting with a rest followed by the lyrics "Pier - rot stands in the gar - - den Be -". The middle staff is the piano accompaniment, featuring a melodic line with a circled note and a descending line. The bottom staff is the bass line, showing a descending pattern. Dynamics include *mf*, *mp*, *dim.*, *p*, *sf*, and *a tempo*. There are also asterisks and circled notes indicating dissonance.

While the first verse is mostly focused on the ease and elegance of Pierrot’s ‘silv’ry tune,” the second verse begins in much the same way. However, the mood briefly shifts when the persona states, “But I am quite forgotten.” The previous verse accompaniment focuses on ascending movement in the bass line, usually mimicking the open chord strumming of the lute. Even so, as the music comes to this line, there is a new stepwise descending pattern that emerges and the phrase ends on a B $\flat$  minor chord, signaling that things are not always as they may seem.<sup>172</sup>

<sup>170</sup> See Musical Example 4.41.

<sup>171</sup> See Musical Example 4.41. Circled notes indicate dissonance that sounds “off.”

<sup>172</sup> See Musical Example 4.42. Black box shows descending line. Broken box indicates B $\flat$  minor chord.

MUSICAL EXAMPLE 4.42.: “Pierrot,” mm. 32-37

In the third verse, Watts brings the vocal line down an octave for a darker vocal color, while also marking this section *slower* to set up the final climax.<sup>173</sup> He then directs the performers to *gradually resume and increase* as he builds to the first solid cadence on the dominant as the

MUSICAL EXAMPLE 4.43.: “Pierrot,” mm. 47-51

persona declares that “Pierrot loves his music.”<sup>174</sup> The music then gradually slows and diminishes as the persona claims that she loves Pierrot. Her thought is underscored by a cadence in which the dominant chord turns into a half diminished seventh chord built on the enharmonic spelling of G<sub>b</sub>, seeming more like a question than a declaration.<sup>175</sup> The music then concludes *timidly* as the

<sup>173</sup> See Musical Example 4.43.

<sup>174</sup> See Musical Example 4.44. Broken box indicates dominant cadence.

<sup>175</sup> See Musical Example 4.44. Black box indicates questioning half diminished 7<sup>th</sup> chord.

persona admits that she loves Pierrot in a *pp* voice. Perhaps she does not want him to know, or maybe she prefers not to disturb him in his musical reverie.

MUSICAL EXAMPLE 4.44.: "Pierrot," mm. 52-67

The musical score consists of three systems of vocal and piano parts. The first system shows the vocal line with lyrics "ros - es know That Pier - rot loves his" and piano accompaniment with a *mf* dynamic. The second system includes lyrics "mu - sic But I, I love Pier - rot," and piano accompaniment with dynamics *f*, *mf dim*, *rit*, *p*, and *ppp hushed dim*. A black box highlights the piano accompaniment in the second system. The third system features lyrics "I love Pier - rot." and piano accompaniment with dynamics *ppp* and *as soft as possible*, along with performance instructions *timidly*, *hold back*, and *a tempo*. The piano part includes rhythmic markings like *♩* and *♭* throughout.

**TABLE 4.11.: Rhyme Scheme, Metric Analysis and Musical Form of “Love Me”**

“Love Me”		
<p><i>a</i> Brown thrush singing all day long</p> <p style="text-align: center;">/ / / ~ / ~ /</p> <p><i>b</i> In the leaves above me,</p> <p style="text-align: center;">/ ~ / ~ / ~</p>	<p><i>a</i> Take my love this April song,</p> <p style="text-align: center;">/ ~ / ~ / ~ /</p> <p><i>b</i> “Love me, love me, love me!”</p> <p style="text-align: center;">/ ~ / ~ / ~</p>	<div style="border: 1px solid black; padding: 10px; width: 100px; height: 100px; margin: 0 auto;"> <p style="font-size: 2em; font-weight: bold; text-align: center;">A</p> </div>
<p><i>a</i> When he harkens what you say,</p> <p style="text-align: center;">/ ~ / ~ / ~ /</p> <p><i>b</i> Bid him lest he miss me,</p> <p style="text-align: center;">/ ~ / ~ / ~</p>	<p><i>a</i> Leave his work or leave his play,</p> <p style="text-align: center;">/ ~ / ~ / ~ /</p> <p><i>b</i> And kiss me, kiss me, kiss me!</p> <p style="text-align: center;">~ / ~ / ~ / ~</p>	<div style="border: 1px solid black; padding: 10px; width: 100px; height: 100px; margin: 0 auto;"> <p style="font-size: 2em; font-weight: bold; text-align: center;">B</p> </div>

Also part of Teasdale’s *Love Songs*, “Love Me” is a primarily trochaic Teasdale lyric that begs to be set to music. Set in A Major, Watts gives the direction *Flowing, bright and tender*, as well as instructing the pianist to use *both pedals*. The choice of 2/4 meter fits the poetic meter nicely in a sing-song way that befits the “brown thrush” character that pervades throughout the song. In an effective imitation of birdsong, Watts uses three rhythmic motives. The first one,

two sixteenth-notes followed by an eighth-note, is quite repetitive and begins and ends the piece.

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#### MUSICAL EXAMPLE 4.45.: “Love Me,” mm. 1-4

Musical score for "Love Me," mm. 1-4. The score is in 2/4 time and G major. The voice part is marked "Flowing, bright and tender" and "mp". The lyrics are "Brown thrush sing - - ing". The piano accompaniment is marked "mp sm" and "both pedals". A black box highlights the piano accompaniment in measures 1 and 2.

The second is a repetitive, syncopated rhythm in two measures that prepares the third iteration of birdsong, a trill-like pattern of the following two measures.<sup>177</sup> The resulting birdsong creates a positive, happy atmosphere for the persona to plead with the thrush to take a message to her love.

#### MUSICAL EXAMPLE 4.46.: “Love Me,” mm. 5-8

Musical score for "Love Me," mm. 5-8. The score is in 2/4 time and G major. The voice part is marked "p". The lyrics are "all day long In the leaves a -". The piano accompaniment is marked "pp". A black box highlights the piano accompaniment in measures 5 and 6, and a red box highlights the piano accompaniment in measures 7 and 8.

<sup>176</sup> See black box in Musical Example 4.45. Black box indicates “bird song” motive.

<sup>177</sup> See Musical Example 4.46. Black box indicates second “bird song” motive, while red box indicates “bird trill.”

These three patterns repeat through the first verse, but end in a questioning subdominant seventh chord that requests the love that the persona seeks, as it also transitions to the second verse.<sup>178</sup>

**MUSICAL EXAMPLE 4.47: “Love Me,” mm. 17-20**

With the second verse, marked *more sprightly*, Watts takes a slightly different approach. As there is less repetition and more use of accidentals, the sense of passionate urgency becomes more apparent. The bird motive is used to highlight what the bird “says,” but starting on a C# rather than E as before.<sup>179</sup>

**MUSICAL EXAMPLE 4.48: “Love Me,” mm. 21-24**

<sup>178</sup> See Musical Example 4.47. Broken Box indicates subdominant 7<sup>th</sup> chord.

<sup>179</sup> See Musical Example 4.48. Black box indicates bird “speaking” urgently.



The song ends with lush ninth chords on the subdominant and dominant, followed by a cadence on the tonic with an added sixth as the passionate call for kisses finally reaches its intended recipient.<sup>180</sup>

**MUSICAL EXAMPLE 4.49.: “Love Me,” mm. 32-35**

The musical score for "Love Me" (mm. 32-35) is presented in two systems. The first system shows the vocal line in treble clef with lyrics "kiss me, kiss me, kiss me!" and dynamic markings *mf*, *f*, *ten.*, and *p linger*. The second system shows the piano accompaniment in grand staff (treble and bass clefs). The piano part includes dynamic markings *mf*, *abrupt*, *f*, *ten.*, *pp linger tenderly*, and *p short*. The bass line features rhythmic patterns marked with asterisks and the syllable "ta".

<sup>180</sup> See Musical Example 4.49.

**TABLE 4.12.: Rhyme Scheme, Metric Analysis and Musical Form of “Wings of Night”**

“Wings of Night”	
<p><i>a</i> Dreamily over the roofs,            / ~ ~ / ~ ~ /</p> <p><i>b</i> The cold spring rain is falling;            ~ / ~ / ~ / ~</p> <p><i>c</i> Out in the lonely tree            / ~ ~ / ~ /</p> <p><i>b</i> A bird is calling, calling.            ~ / ~ / ~ / ~</p>	<hr/> <p><b>A</b></p> <hr/>
<p><i>a</i> Slowly over the earth,            / ~ / ~ ~ /</p> <p><i>b</i> The wings of night are falling;            ~ / ~ / ~ / ~</p> <p><i>c</i> My heart, like the bird in the tree,            ~ / ~ ~ / ~ ~ /</p> <p><i>b</i> Is calling, calling, calling.            ~ / ~ / ~ / ~</p> <p>(My heart, like the bird in the tree,            Is calling, calling.)</p>	<hr/> <p><b>A’</b></p> <hr/> <p><b>B</b></p> <hr/> <p><b>A’’</b></p> <hr/>

“Wings of Night” is the third text published in 1911, but this one from the group called “Sonnets and Lyrics,” and was originally entitled “Twilight.” Watts’ song setting was published in 1921. Similar to “Love Me” with its’ bird calls, “Wings of Night” differs by focusing on the “cold spring rain” that musically falls throughout the piece with short bits of “bird call” interspersed. The 6/8 meter marked *Con moto tranquillo*, creates a peaceful atmosphere where

one can envision the setting, perhaps sitting next to a window watching the rain as it falls. Set in B Major, the song begins with the image of rain falling in the form of an undulating ostinato pattern and that repeats three and a half times before briefly changing its' course.<sup>181</sup> The triadic harmonies found in the pattern contribute to the tranquility that Watts seeks to create.

**MUSICAL EXAMPLE 4.50.: “Wings of Night,” mm. 1-2**

As the persona notices the bird in the tree, both the notes and the rhythmic pattern change to reflect the bird’s activity. First the notes change, while the rhythmic pattern persists. Instead of triadic harmony, the notes ascend quickly in the pattern using octaves. This is followed by dissonance and descending octaves on C# with a faster 16th note pattern that represents the bird “calling” from the branches of the tree.<sup>182</sup>

**MUSICAL EXAMPLE 4.51.: “Wings of Night,” mm. 7-9**

<sup>181</sup> See Musical Example 4.50.

<sup>182</sup> See Musical Example 4.51 See black box for “bird call” pattern.

The “rain” ostinato returns at m. 10 and continues for three repetitions until “my heart, like the bird in the tree.” At m. 16, marked *con calore*, the vocal line takes a fragment of the bass and vocal line of m. 9 and brings focus to the simile drawn by the persona between her lonely heart and the bird.<sup>183</sup>

**MUSICAL EXAMPLE 4.52.: “Wings of Night,” mm. 16-17**

The second iteration of this phrase at m. 21 uses the notes from the right hand piano line at m.9, again directly comparing the bird with the human heart.<sup>184</sup>

**MUSICAL EXAMPLE 4.53.: “Wings of Night,” mm. 20-22**

<sup>183</sup> See broken box and black arrow for fragment in Musical Example 4.51. Compare broken box in Musical Example 4.52.

<sup>184</sup> See Musical Example 4.51. Refer to red box and arrow for fragment and compare with red box in vocal line in Musical Example 4.53.

The song closes with the “heart calling,” but only the sound of the rain in answer as the ostinato pattern returns to complete the song.<sup>185</sup>

**MUSICAL EXAMPLE 4.54.: “Wings of Night,” mm.25-27**

The musical score consists of three staves. The top staff is the vocal line, starting with a *mf* dynamic and a slur over the first two measures. The lyrics "call -" and "- ing." are written below the notes. The middle staff is the right-hand piano accompaniment, starting with a *sf mp* dynamic and a slur over the first two measures. The lyrics "con calore" and "riten." are written below the notes. The bottom staff is the left-hand piano accompaniment, starting with a *sf mp* dynamic and a slur over the first two measures. The lyrics "cresc. molto" and "f dim." are written below the notes. The score concludes with a *pp* dynamic and a slur over the final two measures. The tempo marking "più mosso dolce" is written above the final two measures of the piano accompaniment.

<sup>185</sup> See Musical Example 4.54. for the return of the “rain” ostinato.

**TABLE 4.13.: Rhyme Scheme, Metric Analysis and Musical Form of “Joy”**

“Joy”		
<p><i>a</i> I am wild, I will sing to the trees,            ~ ~ / ~ ~ / ~ ~ /</p> <p><i>b</i> I will sing to the stars in the sky,            ~ ~ / ~ ~ / ~ ~ /</p> <p><i>c</i> I love, I am loved, he is mine, (he is mine)            ~ / ~ ~ / ~ ~ /</p> <p><i>b</i> (Now at last) Now at last I can die!            / ~ / ~ ~ /</p>	A	
<p><i>a</i> I am sandaled with wind and with flame,            ~ ~ / ~ ~ / ~ ~ /</p> <p><i>b</i> I have heart-fire and singing to give,            ~ ~ / ~ ~ / ~ ~ /</p> <p><i>c</i> I can tread on the grass or the stars,            ~ ~ / ~ ~ / ~ ~ /</p> <p><i>b</i> (Now at last) Now at last I can live!            / ~ / ~ ~ /</p>	B	
<p>(I am wild, I am sandaled with flame,            I have heart-fire and singing to give,            I love, I am loved, he is mine, he is mine,            Now at last, ah, now I can live!)</p>	A’	

“Joy” can easily be named as the most dramatic of all Watts’ settings of Teasdale. Dedicated to Irish tenor John McCormack, it is obviously designed to be a recital showpiece. *Flowing rapturously*, the tempo marking in 6/8 is designed to sweep the listener up into the emotional ecstasy of the persona. Because “Joy” appears to be designed as a stand-alone recital piece, and because it is one of Teasdale’s more ebullient texts, Watts shows less introspection in his work. While earlier pieces that have been discussed have focused on motive that seem symbolic of particular ideas, “Joy” focuses on an overall feeling by using vocal dramatics, extensive accents, blocked chords and a swift waltz tempo as the harmonies shift and dazzle. With a seven-measure introduction, the high key in B $\flat$  Major begins with ascending triplet 16th note arpeggios on the tonic.<sup>186</sup>

**MUSICAL EXAMPLE 4.55.: “Joy,” mm. 1-2**

The musical score for "Joy" mm. 1-2 is presented in a two-staff format. The top staff is for the voice, and the bottom staff is for the piano. The key signature is one flat (B-flat major), and the time signature is 6/8. The tempo marking "Flowing rapturously" is placed above the voice staff. The piano part begins with a triplet of 16th notes in the right hand and a triplet of 16th notes in the left hand. The piano part includes dynamic markings like "mp" and "f". There are also some markings like "ca." and "\*" below the piano part.

Watts transitions to the parallel minor 7th chord at m. 5 and passes through a bIII arpeggio before employing an unusual V7 to I cadence-like introduction to the vocal part.<sup>187</sup> The persona declares “I am wild” with as much bombast as possible. By utilizing unusual *staccatissimo* markings, Watts paints a sense of urgency- that the heart may burst with its newfound love.<sup>188</sup>

<sup>186</sup> See Musical Example 4.55.

<sup>187</sup> See Musical Example 4.56. for labeled cadence at mm. 8-9.

<sup>188</sup> See Musical Example 4.56. *Staccatissimo* markings are circled.

MUSICAL EXAMPLE 4.56.: “Joy,” mm. 6-12

The musical score for "Joy" (mm. 6-12) is presented in two systems. The first system (labeled V7) shows the vocal line and piano accompaniment for measures 6-12. The vocal line begins with "I am" and continues with "wild, I will sing to the trees, I will". The piano accompaniment features a prominent bass line and a treble line with chords. Dynamic markings include *f*, *cresc.*, *mf*, and *sf*. The second system (labeled I) continues the vocal line and piano accompaniment. Two circled areas in the piano part highlight specific chordal textures in measures 6-7 and 10-11. The score is marked with "V7" and "I".

The ABA' form provides some surprising twists that add to the dramatic flair. While the last verse (mm. 50-64) is an exact repeat of the opening verse (mm. 8-23), the titillation increases by using substituted chords in both verses. The first verse extends to a high  $A_b$  in the vocal line as the text reiterates “now at last,” Watts throws in a  $D_b$  Major block chord in 1st inversion to surprise the listener’s ears.<sup>189</sup>

<sup>189</sup> See broken box in Musical Example 4.57 for  $D_b$  Major block chord



MUSICAL EXAMPLE 4.57.: “Joy,” mm. 24-27

The music then passes through D $\flat$  Major and D $\flat$  minor to D minor as the second verse (B section) begins.<sup>190</sup> The entire B section is much less stable in its key structure than the A section. In many ways, both lyrics and music reflect the fluctuating passions of romantic love. And though the A section is virtually the same in its repeat as previously stated, the surprise is indicated by the chord progression in Table 4.13.

TABLE 4.14.: Harmonic Progression B section of “Joy,” mm. 34-50

m.33	m.38	m.42	m.46	m.47	m.48	m.50
Dm	→ F	→ Fm	→ Ab	(Eb7- C7- Bb)		
				IV7 - V7/VI- (VI) I6		

<sup>190</sup> See Table 4.14. for harmonic progression as well as cadences that lead back to return of A section.

MUSICAL EXAMPLE 4.58.: “Joy,” mm. 48-51

The musical score for "Joy" (mm. 48-51) is presented in two systems. The top system shows the vocal line in a treble clef with a key signature of two flats (B-flat major) and a 9/8 time signature. The lyrics are "live! I am wild, I am san-daled with". The bottom system shows the piano accompaniment in a grand staff (treble and bass clefs). The piano part includes dynamic markings such as *mp*, *f*, and *sf*, and tempo markings like *fast*. The score is marked with rehearsal symbols (double lines with dots) and asterisks below the piano part.

When compared to m. 9, the chord at m. 50 is the same, but missing the strong tonic octave in the basic to ground it.<sup>191</sup> The persona is virtually floating in the clouds by this point, highlighted by the lack of strong tonic cadence. While it deceptively feels like V7-I cadence, the harmonic change back to B $\flat$  Major cleverly brings the song back to its A theme.

The repeat of the first verse, while a close repetition, seeks to outshine the first version as the vocal line soars to a sustained chromatic progression upward to high B $\flat$ .<sup>192</sup> Like the second verse though, it passes through an unexpected harmonic progression and a brief change to 9/8 meter that allows the singer to showcase his or her upper register.<sup>193</sup> This song, while not complicated, is dazzling to both singer and audience.

<sup>191</sup> See Musical Examples 4.56. and 4.58. for comparison.

<sup>192</sup> See Musical Examples 4.59. for vocal line.

<sup>193</sup> See Table 4.15. for harmonic progression and Musical Example 4.59. for meter change.

TABLE 4.15.: Harmonic Progression in finale line of “Joy,” mm. 65-72

m.65	m.66	m.67	m.69
Fb	Db	Dm	Ebm7- Bb)
			IV7 - I

MUSICAL EXAMPLE 4.59.: “Joy,” mm. 63-68

The musical score for "Joy" mm. 63-68 consists of two systems of vocal and piano accompaniment. The key signature is B-flat major (two flats). The first system (mm. 63-64) features a vocal line with the lyrics "last, ah, (ah,)" and a piano accompaniment with dynamics *fmp*, *cresc. molto*, and *ff*. The second system (mm. 65-68) features a vocal line with the lyrics "now at last,) now I can" and a piano accompaniment with dynamics *f* and *ff*. Performance markings include *cresc.*, *retard*, and *mf*. The piano part includes figured bass notation at the bottom of the staves.

**TABLE 4.15.: Rhyme Scheme, Metric Analysis and Musical Form of “Only a Cry”**

“Only a Cry”		
<p><i>a</i> Oh, there are eyes that he can see,</p> <p style="text-align: center;">˘ / ˘ / ˘ / ˘ /</p> <p><i>b</i> And hands to make his hands rejoice,</p> <p style="text-align: center;">˘ / ˘ / ˘ / ˘ /</p> <p><i>a</i> But to my lover I must be</p> <p style="text-align: center;">˘ / ˘ / ˘ / ˘ /</p> <p><i>b</i> Only a voice.</p> <p style="text-align: center;">/ ˘ ˘ /</p>		<div style="border: 1px solid black; padding: 10px; width: 100px; margin: auto;"> <p style="font-size: 2em; font-weight: bold;">A</p> </div>
<p><i>a</i> Oh, there are breasts to bear his head,</p> <p style="text-align: center;">˘ / ˘ / ˘ / ˘ /</p> <p><i>b</i> And lips whereon his lips can lie,</p> <p style="text-align: center;">˘ / ˘ / ˘ / ˘ /</p> <p><i>a</i> But I must be till I am dead</p> <p style="text-align: center;">˘ / ˘ / ˘ / ˘ /</p> <p><i>b</i> Only a cry.</p> <p style="text-align: center;">/ ˘ ˘ /</p> <p>(A cry.)</p>		<div style="border: 1px solid black; padding: 10px; width: 100px; margin: auto;"> <p style="font-size: 2em; font-weight: bold;">A'</p> </div>

The last two songs, “Only a Cry” and “Let it be Forgotten,” were published by G. Schirmer in 1923 as a set. Teasdale wrote “Only a Cry” as a part of *Rivers to the Sea*, which was published in 1915. Watts writing in these last two pieces, judged harshly by Villamil, but praised by Upton, takes on a more intimate and lugubrious tone.

Unlike many of the earlier songs, “Only a Cry” utilizes fewer motives and more long melodic phrases. The opening phrase of melody begins in the piano for two measures and then the voice joins in canon before diverging at m. 6.<sup>194</sup> A fragment of this opening melody returns in m. 8, but drops after the first note in m. 9.

**MUSICAL EXAMPLE 4.60.: “Only a Cry,” mm. 1-8**

A brief use of triplet figures in the opening piano accompaniment anticipate Watts’ progression of the second verse.<sup>195</sup>

<sup>194</sup> Broken and black boxes in Musical Example 4.60 show where repeated melodic line overlaps between piano and vocal line.

<sup>195</sup> See red box in Musical Example 4.60 for triplet figures.

In the second verse, the simple vocal melody is retained, however Watts uses syncopated triplet figures over rapid harmonic progressions in block chords in the bass. <sup>196</sup> This heightens the sense of despair over the persona's desire for more than what her lover is able to give her. If a closer look is taken, the original melody is found to be embedded in the chord progression. <sup>197</sup>

**MUSICAL EXAMPLE 4.61.: "Only a Cry," mm. 18-24**

The musical score for "Only a Cry" (mm. 18-24) is presented in two systems. The first system contains the vocal line and piano accompaniment for the first two lines of lyrics: "Oh, there are breasts to bear his her" and "head, And lips where - on his lips may". The piano part features a triplet figure in the bass line. Annotations include "mp" for the vocal line, "p" for the piano part, "flowing gently" for the piano line, "ppp" for the piano part, and "gradually increase" for the piano line. Arrows point to specific notes in the piano part, indicating original melodic material.

<sup>196</sup> See Musical Example 4.61.

<sup>197</sup> See Musical Example 4.61. Arrows indicate original melodic material.

The ending is repetitive and not particularly remarkable, however it is interesting, that while the song is in the key of F Major, we do not see an F Major chord until the very end, as the persona notes that her lover will only ever hear her cry- she is resolved.<sup>198</sup>

**MUSICAL EXAMPLE 4.62.: “Only a Cry,” mm. 38-42**

The musical score for 'Only a Cry' (mm. 38-42) is presented in three staves. The top staff is the vocal line, starting with a *pp* dynamic and the lyrics 'a cry.' The middle staff is the piano accompaniment, beginning with a *p* dynamic and the instruction 'in time'. The bottom staff is the bass line, starting with a *pp* dynamic and featuring a 'retard' instruction. The score concludes with a *ppp* dynamic marking. The key signature is one flat (F Major), and the time signature is 4/4. The piece ends with a double bar line and repeat dots.

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<sup>198</sup> See Musical Example 4.62.

**TABLE 4.16.: Rhyme Scheme, Metric Analysis and Musical Form of “Let it be Forgotten”**

“Let it Be Forgotten”	
<p><i>a</i> Let it be forgotten, as a flow’r is forgotten,            / ˘ / ˘ / ˘ / ˘ / ˘ ˘ / ˘  <i>b</i> Forgotten as a fire that once was singing gold,            ˘ / ˘ / ˘ / ˘ / ˘ / ˘ / ˘ /  <i>c</i> Let it be forgotten for ever and ever,            / ˘ / ˘ / ˘ ˘ / ˘ ˘ / ˘  <i>b</i> Time is a kind friend, he will make us old.            / ˘ ˘ / / / ˘ / ˘ /</p>	A
<p><i>a</i> If anyone asks, say it was forgotten            ˘ / ˘ ˘ / / ˘ / ˘ / ˘  <i>b</i> Long and long ago,            / ˘ / ˘ /  <i>c</i> As a flow’r, as a fire, as a hushed footfall            / ˘ / / ˘ / / ˘ / / ˘  <i>b</i> In a long forgotten snow.            ˘ ˘ / ˘ / ˘ /            (Forgotten.)</p>	B
	A’

The text of “Let it be Forgotten” was published as a part of Teasdale’s book *Flame and Shadow*, and espouses a perspective that seems to come from the growing wisdom that comes with time and advancing years. The style of Watts’ music is very late German Romantic, in the vein of Brahms, Strauss, and Wagner with its lush shifting harmonies and rhythmic drive. He



sets the text as if it were in couplet form rather than two quatrains, with new melodic material at each *a* and *c* lines of the poem.<sup>199</sup>

The setting here is again one of long melody that is repeated in spots and fragmented in others. The four bar piano introduction contains the first theme that is repeated once in full at m. 12 and then a second time up a whole step at m. 19.<sup>200</sup>

**MUSICAL EXAMPLE 4.63.: “Let it Be Forgotten,” mm. 1-4**

The image shows a musical score for the first four measures of the piece. It consists of two staves: Voice and Piano. The tempo is marked 'Andante sostenuto'. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The piano part begins with a four-measure introduction marked 'con pedale' and 'pp'. The vocal line starts at measure 5 with the instruction 'espressivo' and 'mp'. A red box highlights the first four notes of the vocal melody in measure 5. The piano accompaniment features lush homophonic textures with various dynamics including 'pp', 'mf', and 'p'. There are also markings for 'con pedale' and 'mf' in the piano part.

The vocal line begins a new theme at m. 5 that the piano follows with lush homophonic underscoring. The melody that follows is mostly through composed, with some repetition, but in fragmented form, usually focusing on rhythmic elements. The opening vocal melody is in fact, not seen again until the end of the piece.<sup>201</sup>

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<sup>199</sup> See Table 4.16.

<sup>200</sup> See Musical Example 4.63.

<sup>201</sup> See Musical Example 4.64. for comparison of vocal themes.

MUSICAL EXAMPLE 4.64.: “Let it Be Forgotten,” mm. 4-7, 34-38

The image displays two systems of musical notation for the piece "Let it Be Forgotten." The first system (mm. 4-7) features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with the lyrics "Let it be for - got - ten, as a flow'r — is for -". The piano accompaniment includes dynamic markings *mf* and *p*. The second system (mm. 34-38) continues the vocal line with lyrics "fire, — As — a hushed foot-fall In a long —". This system includes dynamic markings *calmo*, *pp*, *cresc. molto*, *p*, *f*, *tardo*, and *calmo*. The piano accompaniment also features *p*, *f*, *pp*, and *cresc. molto* markings. The score is written in a key signature of three flats and a 3/4 time signature.

The primary difference in these two appearances are the lengthening of the note by way of changing meters from 3/4 to 4/4 as a way of highlighting that the long ago slight has indeed been “long forgotten.”

A secondary vocal theme appears with the third line of text, mimicking the opening rhythm and pitch of the first theme, but quickly moving into new territory. This theme is seen again, repeated up a half step in the very next line of text.<sup>202</sup>

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<sup>202</sup> See Musical Example 4.65. for comparison of theme starting on different pitches.

MUSICAL EXAMPLE 4.65.: “Let it Be Forgotten,” mm. 16-17, mm. 23-24

Musical score for Musical Example 4.65, measures 16-17 and 23-24. The score is in G major and 4/4 time. It features a vocal line and piano accompaniment. The lyrics are: "Let it be for - got - ten for -" and "Time is a kind friend,". Dynamics include *mp*, *sf*, and *mf*.

At m. 28., the rhythmic momentum is briefly passed to the vocal line with a recitative-like passage, and an *agitato* marking, despite the peaceful homophonic texture in the piano.<sup>203</sup> It seems the only disturbance is what “others” might think of the long ago misstep between the two characters. A more peaceful narrative returns to the voice, as she compares the forgetting of the deed to that of a flower or a fire that fades away.

MUSICAL EXAMPLE 4.66.: “Let it Be Forgotten,” mm. 27-29

Musical score for Musical Example 4.66, measures 27-29. The score is in G major and 4/4 time. It features a vocal line and piano accompaniment. The lyrics are: "If an - y - one asks, say it was for - got - ten". Dynamics include *rit.*, *p*, *pp*, *p*, *cresc. poco*, *a poco*, and *agitato*.

<sup>203</sup> See Musical Example 4.66 for *agitato* section.

The ending of the song is vocally anti-climactic with a repeat of the word “forgotten” after a high declamation of the final line of text that leads back to the opening piano theme transposed down an octave.<sup>204</sup> It is also interesting to note that the last half of the penultimate measure is an enharmonic spelling of the opening theme: B $\flat$ , A $\flat$ , G $\flat$ , D $\flat$  becomes A $\sharp$ , G $\sharp$ , F $\sharp$ , C $\sharp$ .<sup>205</sup>

**MUSICAL EXAMPLE 4.67.: “Let it Be Forgotten,” mm. 39-46**

The musical score for "Let it Be Forgotten" (mm. 39-46) is presented in three systems. The top system shows the vocal line with lyrics "for - got - ten snow." and "For - got - ten.". The middle system shows the piano accompaniment with dynamic markings *f*, *p*, *sfz*, *mp*, and *pp*, and performance instructions *espressivo* and *molto rit.*. A black box highlights a piano accompaniment passage in measure 40, and a red box highlights a piano accompaniment passage in measure 45.

<sup>204</sup> See Musical Example 4.67. Black box shows original theme down an octave.

<sup>205</sup> Compare the red box in Musical Example 4.63. with the red box in Musical Example 4.67.

## CHAPTER V: CONCLUDING THOUGHTS

Watts' body of work is much larger than the current vocal scene is aware of, and deserves to be remembered and enjoyed. His Teasdale settings are particularly noteworthy, as the text is timeless in its Romantic sentiment. During the period in which he worked, Winter Watts achieved a great deal of recognition and had access to the best musical education and opportunity afforded for the time. While he may not have been known as an innovator like some of his contemporaries who sought to break ground in a more modern style, Watts does take much of the great compositional techniques of the European masters and condense them into a style of his own.

It is my belief that Watts and Teasdale are a perfect match of two late blooming Romantics in a modern world. Watts draws his listener into the world of Teasdale's thoughts with his rich colors and textures, painting a musical picture in each scene we encounter. Tales of love and loss are told with passionate phrasing and beautiful melodies.

It is a hope that this document will provide the beginning of more scholarly work into what may have happened to his work that has been lost. He was born into a period of immense change, and it was a massive accomplishment for a composer to be recognized as worthy when publishers were more interested in producing music for financial gain than artistic integrity.

PART II: RECITAL PROGRAM NOTES

Love in the time of Liederabend:

An evening of German Art Song

Presented by Casey Huggins, soprano

Stephen Penn, pianist

This recital was conceived and planned to follow in the tradition of the *liederabend*. *Liederabend* literally means “evening of songs” in the German language. Traditionally, a *liederabend* consists of only German *lieder*. The German *lieder* tradition is a strong one that grew out the Romantic movement of the 19<sup>th</sup> century. During that period, there was a desire for song that was set to a high-quality text and with a piano part that was considered equal partner to the vocal line. The Viennese musician Peter Stadler once commented that singing *lieder* was “the elusive art of suggesting the dramatic content of a text by other than operatic means.”<sup>206</sup> Generally, the *lied* was thought of as a song for the amateur to play and sing at home. Even Clara Schumann, composer of a few of the fine *lieder* on this program, considered the songs less than, and felt that a program of song was not worth the same price as a program of operatic arias and symphonic pieces.<sup>207</sup> The idea of a *liederabend* took a while to catch on in the 19<sup>th</sup> century. Concert-goers were accustomed to programs of orchestral works interspersed with operatic arias. *Lieder* were rarely included as an offering due to the idea that these songs were meant to be played at home. The first *liederabend* was given in 1862 by Julius Stockhausen. Stockhausen called his effort a “democratic concert, a “people’s concert.”<sup>208</sup> Many critics feared that a concert of *lieder* would be boring. Stockhausen proved the critics wrong by selling out a 2000 seat hall.

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<sup>206</sup> “Lied, lieder,” *Oxford Dictionary of Music Online*.

<sup>207</sup> Edward F. Kravitt, “The Lied in 19<sup>th</sup> century concert life,” *Journal of the American Musicological Society* Vol. 18, No. 2 (Summer, 1965), 211.

<sup>208</sup> *Ibid*, 210.

<sup>209</sup> Despite the great public demand, it was not until around 1876 that the *liederabend* began to gain in popularity.

The tradition of the *liederabend* was at its strongest in the late 19<sup>th</sup> century and early 20<sup>th</sup> century. Many ideas developed along the way as to how a *liederabend* should be presented. Until about 1900, song sets were broken up with instrumental solos and were performed as more of a nod to the traditions of the past. Between 1900 and 1920, however, enthusiasm for the *lied* reached its height. It was really during this period that the *liederabend* became a true recital of only song.<sup>210</sup> While there were public concerts of *lieder* during this period, the musical *soirée* was very popular especially in Vienna. Composers such as Alma Mahler (included on this program) and wealthy music lovers would open their homes for weekly evenings of music. There would typically be between 40 to 60 guests and dinner would be provided before the guests would retire to the music salon for the concert.<sup>211</sup> Proponents of the *liederabend* in the 19<sup>th</sup> century believed that the text should speak for itself with no gesticulation. The text would generally be read before it was sung. Applause was discouraged and lights were dimmed or colored to set the mood of the music; some even went so far as to introduce fragrances to elicit emotions appropriate to each piece.<sup>212</sup> In summary, the presentation of a *liederabend* was generally an intimate and somewhat sentimental affair that appealed greatly to the people of the Romantic period.

In addition to the desire to present an evening of lieder, I wanted to display composers who were related to each other in some way. The composers I have chosen represent three different male/female pairs who loved each other, albeit in very different ways. Women composers before the 20<sup>th</sup> century were highly unusual and I find the three women I have

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<sup>209</sup> *Ibid*, 211.

<sup>210</sup> *Ibid*, 214.

<sup>211</sup> *Ibid*, 214.

<sup>212</sup> *Ibid*, 217.



included on my recital fascinating. Each of them was related to a famous male composer and lived in the shadows of his talent. However, the music they composed in many cases was at least equal to or better than their counterpart's own compositions. I have chosen to showcase three different types of love relationships. The first pair, Felix and Fanny Mendelssohn were brother and sister. The second pair, Clara Schumann and Johannes Brahms, were very close friends. The final pair, Alma and Gustav Mahler were husband and wife. Each of these relationships is highly representative of the time period and are intriguing in themselves, even without examining the music.

### **Felix Mendelssohn-Bartholdy (1809-1847)**

### **Fanny Mendelssohn Hensel (1805-1847)**

#### **Selections from Op. 8 and 9 (Fanny Mendelssohn's pieces are noted by a \*)**

The Mendelssohns were from a close-knit Jewish family of musicians. Most everyone in the family was gifted musically, but Felix and Fanny were the brilliant composers and pianists among the group. Despite the assertion of people such as Eduard Devrient that Fanny was the more gifted of the two, Miss Mendelssohn was forced to live in the shadow of her brother due to the social mores of the day.<sup>213</sup> This however did not seem to bother Fanny in her younger years; she was very proud of her brother according to her mother, Lea Mendelssohn.<sup>214</sup> Fanny even took it upon herself to be her brother's biographer and kept a record all of his compositions. She did not seem to regard her own compositions with much worth and focused on performing composing lieder as a means of displaying her talent. Felix Mendelssohn was able to tour the world presenting his compositions while Fanny was stuck in Berlin playing for small gatherings of people at her family's Sunday afternoon musical concerts aptly named *Sonntagsmusik*.<sup>215</sup>

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<sup>213</sup> François Tillard, *Fanny Mendelssohn*, (Portland, OR: Amadeus Press, 1992), 117.

<sup>214</sup> *Ibid*, 115.

<sup>215</sup> *Ibid*, 117.

Through letters, the relationship between this brother and sister was recorded for posterity and it is easy to see that Fanny seemed to live a sort of vicarious life through her brother. As Felix traveled, Fanny would want to know every detail. She served as both his cheerleader and his admonisher. She was familiar with all of his works and encouraged him to share them as often as possible. Although the two of them studied with the same teacher, as Felix started to travel more often, Fanny was no longer entitled to the lessons.<sup>216</sup> At this point, Felix began to publish his works and among the first to be published were two sets of lieder, Opus 8 and 9. Among these pieces were a few set by Fanny. The selections I have made are from these opuses. While Felix did not believe in women pursuing a professional career as composers, Felix was happy to share his sister's music and publish it under his own name. It seems that she had plenty of lieder to choose from since she was stuck at home and lieder were deemed appropriate for presentation in a more domestic setting.<sup>217</sup> It seems that Fanny was somewhat bitter and frustrated by her situation though and eventually chose to publish against her brother's will as is demonstrated by a letter to Felix from July 9, 1846:

For forty years I've been afraid of my brother, as I was at fourteen of father, or rather afraid is not the right word, but rather desirous during my entire life to please you and everyone whom I love, and if I know in advance that it will not be the case, I therefore feel rather uncomfortable. In a word, I am beginning to publish...I hope I won't disgrace you through my publishing, as I'm no *femme libre*....Hopefully you will in no way be bothered by it, as I have proceeded, as you see, completely independently, in order to spare you any unpleasant moment.<sup>218</sup>

Fanny obviously cared very much for her brother and wanted his approval, yet she wanted to be recognized as an individual artist in her own right.

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<sup>216</sup> *Ibid*, 129.

<sup>217</sup> *Ibid*, 130.

<sup>218</sup> Marcia J. Citron "The Lieder of Fanny Mendelssohn Hensel," *The Musical Quarterly*, Vol. 69, No. 4 (Autumn, 1983), 573.

*Italien\* Op. 8, no. 3*

[Franz Seraphicus Grillparzer (1791-1872)]

*Italy*

Schöner und schöner schmückt sich der Plan,  
Schmeichelnde Lüfte wehen mich an!

Fairer and fairer the plain becomes,  
As caressing breezes blow on me!

Fort aus der Prosa Lasten und Müh'  
Zieh' ich zum Lande der Poesie.

Away from the burden and trouble of prose  
I go forth into the land of poetry.

Gold'ner die Sonne, blauer die Luft,  
Grüner die Grüne, würz'ger der Duft!

More golden the sun, bluer the air,  
Greener the green, more aromatic the scents!

Dort an dem Maishalm, schwellend von Saft,  
Sträubt sich der Aloe störrische Kraft;

There on the corngrass, swelling with sap,  
the aloe bristles with stubborn strength;

Ölbaum, Cypresse, blond du, du braun,  
Nickt ihr wie zierliche, grüßende Frau'n?

Olive, Cypress, one light and one dark,  
are you nodding like dainty, greeting women?

Was glänzt im Laube, funkelnd wie Gold?  
Ha! Pomeranze, birgst du dich hold?

What is gleaming in the leaves, glittering like gold?  
Ha! Oranges, are you lovely ones hiding there?

Trotz'ger Poseidon, wärest du dies,  
Der unten scherzt und murmelt so süß?

Defiant Poseidon, was it you,  
Jesting and murmuring down there so sweetly?

Und dies, halb Wiese, halb Äther zu schau'n,  
Es wär des Meeres furchtbares Grau'n?

And this, seeming half meadow, half ether,  
was that fearful horror of the sea?

Hier will ich wohnen, Göttliche du:  
Bringst du, Parthenope, Wogen zur Ruh'?

Here I would live, Godly one:  
Parthenope, can you bring peace to the waves?

Nun dann versuch' es, Eden der Lust,  
Eb'ne die Wogen auch dieser Brust!

Now try it then, Eden of Joy,  
And ease as well the waves in this breast!

In a letter dated July 19, 1842, Felix tells of a visit to Queen Victoria at Buckingham Palace:

While they were talking, I looked through the music on the piano and came across my very first volume of lieder. Naturally I asked the Queen to sing me one, rather than an aria by Gluck; she agreed most amiably, and what did she choose? *Schöner und schöner (Italien)*, which she sang prettily and in tune, following the rhythm and very pleasingly...so then I had to admit that Fanny had composed the lied (this was hard for me! But pride must suffer some constraint), and I asked her to sing a lied that was really by me.<sup>219</sup>

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<sup>219</sup> Sebastien Hensel, *Die Familie Mendelssohn, 1729-1847, nach Briefen und Tagebüchern*. Reprint (Frankfurt: Insel Verlag, 1994), Vol. 2, 262.

The piece is charming and evokes a journey through the Italian countryside, at least the one in Fanny's imagination. The lilting waltz and playful melody paint a sunny picture of the landscape of Italy, both earth and sea. Additionally, it is a modified strophic setting typical of Hensel's early lieder.

The poem is one of Franz Grillparzer, a Viennese dramatist, whose verses were also set by Franz Schubert, a close personal friend. He was also connected to other professional musicians of the day including Beethoven, Paganini, Clara Schumann, Jenny Lind, Liszt and Meyerbeer.<sup>220</sup> As an amateur composer and musician, Grillparzer believed that "music's task was to capture the emotions expressed by poetry and to give them shape according to laws of its own."<sup>221</sup> Despite his strong feelings toward music and his relationships with musicians of the day, Grillparzer's poetry was not set often. According to Brockt, "the reasons why so little of Grillparzer's poetry was turned musically to account is that he was in the first place a dramatist and that his rare lyrical outpourings were not always suited to composition."<sup>222</sup>

***Romanze, Op.8, no. 10***  
[From the Spanish]

Einmal aus seinen Blicken,  
Von seinem süßen Mund,  
Soll Gruß und Kuß erquicken  
Des Herzens trüben Grund,

Ich kann ihn nicht vergessen,  
Ich kann es nicht bereu'n,  
Ich sünd'ge nicht vermessen,  
Der Himmel wird verzeih'n!

If once, through his gazes,  
by his sweet mouth,  
his greeting and kiss should revive  
my heart of its troubled foundation,

I will not forget him,  
I cannot regret it;  
I will commit sins without measure-  
Heaven forgive me!

"Romanze" is a modified strophic piece that displays a young girl's feelings of guilt as she lusts after the object of her desire. The text is repeated twice with the second repetition

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<sup>220</sup> Johannes Brockt, "Grillparzer and Music," *Music and Letters*, Vol. 28, No. 3 (July, 1947), 242.

<sup>221</sup> *Ibid*, 246.

<sup>222</sup> *Ibid*, 248.

giving the listener the idea that the girl is resigned to her sinful nature. The piece is in G minor but the final chords on G major could be interpreted as either forgiveness being received or the girl's resignation to fate. Stylistically, this piece is more tailored to the Classical ear and less so to the Romantic movement.

The text is translated from an unknown Spanish source. Felix was educated in several languages at a young age and therefore would have been familiar with many poems in other languages. He also set poetry from English poets and even composed his famous oratorio *Elijah* to an English libretto.

***Scheidend, Op. 9, no. 6***

**Parting**

[Johann Heinrich Voss (1751-1826)]

Wie so gelinde die Flut bewegt!	How gently the tide rolls along!
Wie sie so ruhig den Nachen trägt!	How peacefully it carries the boat!
Fern liegt das Leben, das Jugendland!	Far from life in the land of my youth!
Fern, fern liegt der Schmerz, der dort mich band,	Far, far from the pain which bound me there.
Sanft tragt mich, Fluten, zum fernen Land!	Gently carry me, tides, to a far away land!
Droben der Sterne stiller Ort,	Up above, the stars are in their quiet place,
Unten der Strom fließt fort und fort.	Underneath, the river flows farther and farther.
Wohl warst du reich, mein Jugendland!	I suppose you were rich, my homeland!
Wohl, wohl war es süß, was dort mich band,	It was probably this sweetness that kept me there,
Sanft tragt mich, Fluten, zum fernen Land!	Gently carry me, tides, to a far away land.

“Scheidend” is written in the style of a barcarolle which is the style of song sung by Venetian gondoliers.<sup>223</sup> This style was made famous by Offenbach in *The Tales of Hoffmann*. The rhythm is in 6/8 meter and suggests the gondolier's stroke. The melody is peaceful and covers the pain that the poet must have felt leaving the home that he loved so much. According

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<sup>223</sup> Georg Kinsky and W. Oliver Strunk, “Was Mendelssohn Indebted to Weber? An Attempted Solution of an Old Controversy,” *The Musical Quarterly*, Vol.19, no. 2, (April, 1933). 186.

to Kinsky and Strunk, the opening theme and mood of the song anticipated the programmatic orchestral work, “Calm Sea and Prosperous Voyage” that Mendelssohn composed in Berlin in 1828.<sup>224</sup>

The text was written by Johann Heinrich Voss, a German poet and translator. He was best known for his translations of Homer, Virgil, Ovid and Shakespeare. His lyric poetry was considered ideal for song setting by many 18<sup>th</sup> century composers including C.P.E. Bach, Reichardt, and Schulz, but was less popular among 19<sup>th</sup> century composers but was occasionally set by Mendelssohn, Brahms and Weber.<sup>225</sup>

***Ferne, Op. 9, no. 9***

[Johann Droysen 1808-1884]

In weite Ferne will ich träumen  
da, wo du weilst,  
wo aus den schneeig hellen Räumen  
die Bäche in die Seen schäumen,  
da, wo du weilst.

My dreams reach into the far distance,  
there, where you are,  
where from snowy, bright alpine fields  
the brooks ripple down to the lakes,  
there, where you are.

Will mit dir durch die Berge streifen,  
da, wo du weilst,  
wo auf dem Eisfeld Gamsen schweifen,  
im warmen Thale Feigen reifen,  
da, wo du weilst.

I want to roam through the mountains,  
there, where you are,  
where chamois ramble on the glacier,  
where figs ripen down in the warm valleys,  
there, where you are..

Und Heimlich will ich weiter denken,  
wenn du heimkehrst,  
Es mag die Zeit mich nicht betrüben ,  
wir sind dieselben noch geblieben,  
wenn du heimkehrst.

And secretly I think ahead  
to when you will come home.  
Time need not distress me;  
we are still the same as we were,  
when you will come home.

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<sup>224</sup> *Ibid*, 187.

<sup>225</sup> Raymond A. Barr, “Johann Heinrich Voss,” *Grove Music Online*

This setting of “Ferne” is beautifully simple and a perfect example of the 19<sup>th</sup> century Romantic sentiment. The setting is typical of early Mendelssohn song in its’ strophic setting. The beauty of the language really comes through as Mendelssohn uses simple embellishments to place emphasis on few important words, and places special emphasis on the repetition of “da, wo du weilst.”

The poem is by Johann Gustav Droysen who seems to have been better known as a German historian who published *History of Alexander Great*. He was a close personal friend of the Mendelssohn family, served as a coach to Felix and was often included at the Sunday afternoon musical meetings. In Fanny’s own words, Droysen was “a philologist of nineteen, in whom freshness, energy, and youthful enterprise combine with an erudition beyond his years, with a pure sense of poetry and a wholesome, pleasant, attractive mind.”<sup>226</sup> Both Fanny and Felix used his poetry often in their lieder settings.

*Verlust \*Op. 9, no. 10*

*Longing*

[Heinrich Heine (1797-1856)]

Und wüßten's die Blumen, die kleinen,  
Wie tief verwundet mein Herz,  
Sie würden mit mir weinen,  
Zu heilen meinen Schmerz.

And if the blooms, the little ones, knew  
how deeply wounded my heart is,  
they would weep with me  
to heal my pain.

Und wüßten's die Nachtigallen,  
Wie ich so traurig und krank,  
Sie ließen fröhlich erschallen  
Erquickenden Gesang.

And if the nightingales knew  
how sad and ill I am,  
they would let forth merrily  
a refreshing song.

Und wüßten sie mein Wehe,  
Die goldnen Sternelein,  
Sie kämen aus ihrer Höhe,  
Und sprächen Trost mir ein.

And if they knew my woe,  
the little golden stars,  
they would come down from the heavens  
And speak their consolation to me.

Die alle können's nicht wissen,  
Nur einer kennt meinen Schmerz;  
Er hat ja selbst zerrissen,  
Zerrissen mir das Herz.

But all of them could not know this,  
only one knows my pain;  
He himself has indeed torn,  
torn my heart in two.

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<sup>226</sup> Tillard, 134.

Fanny's composition is again, modified strophic, yet filled with drama. She sets an agitated mood with a tempo marking of *allegro con fuoco*. The use of D minor and the use of flourishes on the words "erquickenden" and "zerrissen" bring out the passionate grief of the poetry. Heinrich Heine was a very popular poet among 19<sup>th</sup> century composers. Additionally, he was a member of the Mendelssohn circle of friends. Even though Fanny used his poetry in her lieder, she apparently was not a fan of the man himself. In a letter to a friend in 1829, Fanny stated:

Heine is here and I don't like him at all. He's too affected. If he let himself go, he'd be the most amiable lout who ever took advantage of a situation; if he made an effort to be serious that would suit him well too, for he has seriousness in him, but he exaggerates his sentimentality, and emphasizes what is already exaggerated, speaks endlessly about himself and continually looks at people to make sure they're looking at him. But didn't you ever come across Heine's *Travels in Italy*? It contains some magnificent passages. Even if one has felt contempt for him ten times in a row, the eleventh time he forces one to recognize that he's a poet, a true poet! Words sing for him, and nature speaks to him as she only speaks to poets.<sup>227</sup>

#### **Clara Wieck Schumann (1819-1896)**

Clara Schumann was quite the progressive woman of the 19<sup>th</sup> century. She spent her childhood studying piano and composition with her father, Friedrich Wieck. Her parents had divorced when she was five years old and her father was sole custodian of she and her two younger brothers. As the Mendelssohns did before them, the Wiecks had a circle of musical friends that would gather at their home in Leipzig, (in fact, Felix Mendelssohn attended more than one of these). Clara would perform at these musicales even as a young girl and was known as a more skillful pianist than her father.

Her future husband, Robert Schumann became a part of these circles in 1830 and saw the family nearly everyday.<sup>228</sup> Their affection for each other grew over the next few years despite the glaring age difference. He was nine years older and she was a mere child when they met. They

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<sup>227</sup> *Ibid*, 137.

<sup>228</sup> Nancy Reich, *Clara Schumann: The Artist and the Woman*, Revised Edition, (Ithaca, NY: Cornell University Press, 2001), 22.



shared a secret courtship mostly through letters after her father discovered their mutual affection in early 1836 although they were not allowed to see each other or communicate for a year and a half. During this time, Wieck had young Clara concertizing all over Germany. She played in Berlin, Dresden, and Breslau among others. Robert Schumann spent long hours composing to take his mind off of Clara. In August of 1837, Clara agreed to do a concert in Leipzig on the condition that a few of Schumann's symphonic pieces would be included on the program and then "plucked up the courage to ask Ernst Adolph Becker, a mutual friend and a great admirer of Schumann's music, to convey a message to Robert, thus breaking the enforced silence of eighteen months."<sup>229</sup> Robert's response:

Are you still firm and true? As indestructible as my belief in you is, Yet even the strongest spirit loses confidence when nothing is heard of the one who is loved more than anyone else in the world. And you are that to me. I have thought it all over a thousand times, and everything says to us, "It must be, if we wish it and if we act." Write me just a simple "yes" if you will give your father a letter from me on your birthday [September 13]. Just now he is well disposed toward me and will not reject me if you add your pleas to mine.<sup>230</sup>

Her answer was an emphatic yes and the next day, August 14 was always considered between them to be their day of betrothal.<sup>231</sup> Unfortunately, Wieck refused and whisked Clara off to Vienna for another concert tour. Her father was a strong guiding influence in Clara's life and tried diligently to convince her that she would not be happy in a marriage to Schumann. He was certain that she would have to give up her concert work.

In 1839, Clara set out on her own to do a tour of Paris. She garnered great success which angered her father. Her father who was apparently not pleased at her independence threatened to deprive Clara of her inheritance and to bring a lawsuit upon Robert and her if they did not give

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<sup>229</sup> *Ibid*, 53.

<sup>230</sup> Robert Schumann, *Tagebüch, Pt. 1, 1827-1838*, ed. Georg Eismann, 422.

<sup>231</sup> Reich, 53.

each other up.<sup>232</sup> Soon after, there began an estrangement from her father and a long drawn out court battle in which Wieck accused Schumann of many hurtful false charges. Clara was forced to provide her own dowry by playing concerts. The wedding date was finally set for September 12, 1840. Clara described it as:

the most unforgettable day of my life...My entire being was filled with thanks to Him who had finally brought us to one another over so many rock barriers and chasms. My most fervent prayer was that He would preserve my Robert for me for many long years to come; oh, when the thought that I might lose him sometime comes over me, I feel I could go crazy. Heaven protect me from such a misfortune, I could not bear it.<sup>233</sup>

The marriage of Robert and Clara was a marriage of two great Romantic musical minds. The two shared a diary that stands today as a testament to their love. The Schumanns had seven children together and Clara continued giving concerts through every pregnancy. Clara was happiest when she was pursuing artistic excellence. Reich points out so poignantly:

At the end of July 1847, after a year that included concert tours to Vienna and Berlin, a Schumann festival in Zwickau, the death of her youngest child, and the start of a new pregnancy, this woman wrote in her diary: "I am lazy, but I cannot help it because I am always ill and terribly weak. Oh, if I could only work, that is my one sorrow."<sup>234</sup>

Through the illness and deaths of her husband and 4 of her children, Clara continued to concertize, not only as a means of supporting her family financially, but also apparently as a means of coping with the tragedies in her life. Additionally, she did not even begin a full-time teaching career until the age of 59 and coincidentally taught at an Academy in Leipzig that was headed up by none other than Felix Mendelssohn.

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<sup>232</sup> *Ibid*, 67-68.

<sup>233</sup> *Ibid*, 79.

<sup>234</sup> *Ibid*, 110.

*Selections from Liebesfrühling, op. 12 (1841)*

[Friedrich Rückert (1788-1866)]

\* *Die gute Nacht* is the exception. It was composed as part of the set and the text is by Friedrich Rückert, but it was not published with the rest of the pieces.

The “Liebesfrühling” lieder were composed as a song cycle that was shared with her husband, Robert and originally published as his Opus 37. She composed the three songs included here, while he composed the remaining. These were the first songs of Clara’s to be published following her marriage. The marriage diary was used during the composition of the pieces to pass ideas back and forth between them for approval. After it was published, Robert and Clara sent the poet, Rückert a copy of the music and he replied with a poem of thanks that Clara wrote into the marriage diary.<sup>235</sup> The cycle was published without Clara’s knowledge and Robert presented it to her as a birthday gift in 1841. The last song in this set, “Die gute Nacht, die ich dir sage” was not included in the original publication but was composed at the same time and is set to a text from the Rückert “Liebesfrühling” poems. It was not published until after Clara’s death.

Friedrich Rückert wrote the 395 “Liebesfrühling” poems in 1821 during his courtship of Luisa Wiethaus-Fischer. The poems were sent with letters to his “liebste Luisa,” who then collected them into one volume. Hubert Grimme compared the lyrics to the *Song of Solomon* written for Rückert’s beloved.<sup>236</sup> Robert set over fifty of Rückert’s poems and could arguably be called his favorite poet. In 1837, he presented Clara with Rückert’s first volume of poetry and inscribed it with “Clara Schumann hat dies Buch geschenkt bekommen im J[ahre] 1837 von ihren damaligen Liebsten Robert.”<sup>237</sup> Robert set nine of the poems in January of 1841 before

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<sup>235</sup> *Ibid*, 238.

<sup>236</sup> Melinda Boyd, “The ‘Liebesfrühling’ Lieder of Robert and Clara Schumann,” *19<sup>th</sup>-Century Music*, Vol. 23, No. 2, (Autumn, 1999), 4.

<sup>237</sup> Rufus Hallmark: “The Rückert Lieder of Robert and Clara Schumann,” *19<sup>th</sup>-Century Music*, Vol. 14, No. 1, (Summer, 1990), 5.

encouraging Clara to do the same, “Oh do it, Clärchen!” he begged her.<sup>238</sup> Clara, after several months of berating herself for not being as prolific as her husband, finally finished these four songs in early June.

*Er ist gekommen in Sturm und Regen*

Er ist gekommen in Sturm und Regen,  
ihm schlug bekloffen mein Herz entgegen.  
Wie konnt' ich ahnen, daß seine Bahnen  
sich einen sollten meinen Wegen.

He came in storm and rain,  
my anxious heart beat against his.  
How could I have known, that his path  
should unite itself with mine?

Er ist gekommen in Sturm und Regen,  
er hat genommen mein Herz verwegen.  
Nahm er das meine? Nahm ich das seine?  
Die beiden kamen sich entgegen.

He came in storm and rain,  
he boldly stole my heart.  
Did he steal mine? Did I steal his?  
Both came together.

Er ist gekommen in Sturm und Regen,  
Nun ist gekommen des Frühlings Segen.  
Der Freund zieht weiter, ich seh' es heiter,  
denn er bleibt mein auf allen Wegen.

He came in storm and rain,  
Now has come the blessing of spring.  
My love travels abroad, I watch with cheer,  
for he remains mine wherever he may be.

This piece is characterized by a virtuosic piano accompaniment that brilliantly accentuates the passion of the text and vocal line. This element of the piece is surely due in part to Clara's concert pianist background. This piece sits higher in the voice range for the singer than the other pieces in the set in order to portray the great agitation and excitement that the protagonist is feeling. The setting is modified strophic with a repetitive A section in F minor/Ab Major followed by a “ruhig” or more peaceful B section in Ab Major.

The piece begins with a dramatic prelude to create the atmosphere of the “storm.” At the beginning, the vocal line seems to climb higher and higher as the character works herself up into flights of ecstasy. Melinda Boyd makes the astute observation in her article that F minor seems to represent male fantasy and Ab major represents female delusion.<sup>239</sup> Keeping this idea in mind,

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<sup>238</sup> Hallmark, 6.

<sup>239</sup> Boyd, 151.

the listener is left wondering what has happened to the “freund” in the end. Does she really possess him?

*Liebst du um Schönheit*

Liebst du um Schönheit,  
O nicht mich liebe!  
Liebe die Sonne,  
Sie trägt ein gold'nes Haar!

If you love for beauty  
Oh, do not love me!  
Love the sun,  
She has golden hair!

Liebst du um Jugend,  
O nicht mich liebe!  
Liebe der Frühling,  
Der jung ist jedes Jahr!

If you love for youth,  
Oh, do not love me!  
Love the spring;  
It is young every year!

Liebst du um Schätze,  
O nicht mich liebe.  
Liebe die Meerfrau,  
Sie hat viel Perlen klar.  
pearls!

If you love for treasure,  
Oh, do not love me!  
Love the mermaid;  
She has many clear

Liebst du um Liebe,  
O ja, mich liebe!  
Liebe mich immer,  
Dich lieb' ich immerdar.

If you love for love,  
Oh yes, do love me!  
Love me forever,  
I'll love you evermore!

In contrast with the previous piece, the simplicity of this song gives it its charm. It is very similar stylistically to her husband Robert's pieces and in fact, the original publication did not distinguish which pieces belonged to whom. Many critics could not even tell the difference between his and her writing. Again, Clara set the piece in a modified strophic nature with a lovely postlude that captures the intimate nature of the song quite beautifully.

The setting of the text demonstrates that the protagonist remains reserved as she suggests the many objects of love. However, when she comes to herself as the object of affection, she becomes full of emotion and allows her true feelings to shine through in the final phrase. This piece emphasizes the wealth of spiritual love versus that of material possessions.

*Warum willst du and're fragen*

Warum willst du and're fragen,  
Die's nicht meinen treu mit dir?  
Glaube nicht, als was dir sagen  
Diese beiden Augen hier!

Glaube nicht dem fremden Leuten,  
Glaube nicht dem eignen Wahn;  
Nicht mein Tun auch sollst du deuten,  
Sondern sieh die Augen an!

Schweigt die Lippe deinen Fragen,  
Oder zeugt sie gegen mich?  
Was auch meine Lippen sagen,  
Sieh mein Aug', ich liebe dich!

Why will you question others,  
who are not faithful to you?  
Believe nothing but what  
these two eyes say!

Do not believe strangers  
Do not believe peculiar fancies;  
You shouldn't even interpret my actions,  
but look in these eyes!

Will lips silence your questions,  
or turn them against me?  
Whatever my lips may say,  
see my eyes: I love you!

This piece follows the same format as the previous two: that of a modified strophic form.

The text is set sweetly but with a hint of demanding nature about it. The vocal line rises an octave from Eb to Eb within the first two verses almost as the voice of a lover that is trying to rationalize with her unreasonable partner. She begins calmly, raises her voice, tones it back down and raises it again in frustration. The third verse begins as the previous two yet rises higher than before to an F as she insists how much she loves him. She then repeats this text as if to reassure beginning on the high note that the previous phrase ended on descending to the sub-dominant Ab, the only downward moving phrase of the entire piece. The postlude ends with staccato articulations that almost leave the listener with the feeling that the protagonist is satisfied with her own arguments and is dusting her hands as if to say “My work here is done.”

*Die gute Nacht, die ich dir sage*

Die gute Nacht, die ich dir sage,  
Freund, hörst du!  
Ein Engel, der die Botschaft trage  
Geht ab und zu.

Er bringt sie dir und hat mir wieder  
den Gruß gebracht:

The good night wish, with which I greet you,  
Friend, may you hear!  
An angel, who conveys the greeting,  
Goes here and there.

To you and back to me he is bringing  
The wish I sent:

Dir sagen auch des Freundes Lieder  
jetzt gute Nacht.

The songs your friend sends now are saying  
I bid good night.

One has to speculate on why this beautiful and moving piece was left out the publication of the "Liebesfrühling" lieder. Perhaps Clara was not satisfied with it (she was very hard on herself as a composer) and requested that it not be included. It is also possible that Robert and Clara mutually agreed that it did not fit the scheme musically and/or textually that would make the piece complete. Whatever the reason, it is fortunate that the piece was discovered and published posthumously.

In this case, the protagonist is bidding her love good night. The text seems to imply that the two are separated and perhaps this verse is being transported by an angel in the form of a letter. Interestingly, this piece is most different from the other three pieces in that it is not strophic. It is completely through composed in both the voice and the harmonious piano accompaniment. Clara sprinkles this piece with glorious thirds throughout that create a sweetness that is inherent to the idea of angels, love and tender good nights.

### **Johannes Brahms (1833-1897)**

#### **Selections from Op. 57**

[G.F. Daumer (1800-1875)]

Brahms is indisputably one of the greatest composers of the 19<sup>th</sup> century and arguably, of the German *lied*. Amongst this distinguished group of composers, he stands alone as the one who never married despite many passionate relationships with women. I chose to include Brahms due to the special nature of his relationship with the Schumanns and more specifically his lifelong friendship with Clara Schumann.

Brahms met first met the Schumanns in Düsseldorf in 1853. Apparently Brahms had been well-schooled in the works of Bach, Beethoven and Mozart, but was not very familiar with Robert Schumann. However, during the summer of that year, Brahms had the opportunity to familiarize himself with some of Schumann's work and "felt and immediate kinship with the older composer."<sup>240</sup> Brahms ended up staying for a month with the Schumanns who became immediate champions of his work. This stay happened to fall during a time when Schumann's mental illness was beginning to surface. When Schumann was sent to the mental hospital, he was known to request Brahms's work so that he might play and analyze it.<sup>241</sup> Schumann seemed to hold Brahms in such high esteem as to almost worship him for his art. Clara, on the other hand, relied on Brahms and a group of other young musicians for support during this stressful period. Once Robert attempted suicide and from then on, for the next two years, Brahms sacrificed his life for Robert and Clara and their seven children. He became so trusted that he practically moved into the family home and took on the responsibility of keeping the family's financial records, shuttling the children to and from school and music lessons, and helped the servants to keep an eye on the younger children,<sup>242</sup>

After Schumann's death, Clara explained in a letter to her children what Brahms had meant to her during those two years: "Like a true friend, he came to share all my grief; he strengthened the heart that threatened to break, he uplifted my spirit; brightened my soul any way he could. He was, in short, my friend in the fullest sense of the word." Brahms gave her his youth, his love for nature, consolation, passionate admiration, and above all, the opportunity to share the thinking and work of a creative genius.<sup>243</sup>

This was only the beginning of a lifelong bond the two great composers shared. As with her husband before, Clara recognized the genius of Johannes Brahms and spent her life advising

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<sup>240</sup> Reich, 170.

<sup>241</sup> *Ibid*, 172,

<sup>242</sup> *Ibid*, 174.

<sup>243</sup> *Ibid*, 174.



and encouraging him. Brahms developed something of an unrequited love for Clara and wrote to a friend in 1854:

I often have to restrain myself forcibly from just quietly putting my arm around her and even—I don't know, it seems to me so natural that she could not misunderstand. I think I can no longer love an unmarried girl—at least I have quite forgotten about them. They but promise heaven while Clara shows it revealed to us.<sup>244</sup>

More than one Brahms scholar claims that the relationship was more than mere infatuation. Little is known of the details of the relationship because all but a few of her letters to him before 1858 were destroyed. Clearly, many of Clara's friends expressed concern about the relationship and the two of them seemed very protective of each other and the privacy of their letters. Between 1856 and 1860, it seems apparent that they came to some a decision to go their separate ways and pursue their individual careers. The letters between them continued, but progressively changed “from impatient passion to warm, resigned love.”<sup>245</sup>

Brahms never married despite rumored relationships with many women. Clara never remarried. The friendship endured many years of disagreements and jealousies and always seemed to reflect a great admiration and trust between the two best friends. Clara continued to advise Brahms in all matters practical, financial and musical. She also turned to him for personal advice and sought his approval of her playing. Brahms felt free to express his feelings with Clara as with no other. He constantly sent her music for approval and she responded with delight. Brahms wrote his last songs *Vier Ernste Gesänge* in May 1896 as Clara lay dying in Frankfurt and first played them for a group of close friends following the funeral. When they were published, he sent a letter to her daughter Marie saying:

I wrote them in the first week of May...Deep inside a human being there is often something that speaks to us and germinates almost unbeknownst to us, and that occasionally may ring out as poetry or music. You cannot play through the songs,

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<sup>244</sup> Artur Holde, “Suppressed Passages in the Joachim-Brahms Correspondence, Published for the First Time,” *Musical Quarterly*, Vol. 45 (1959), 314.

<sup>245</sup> Reich, 176.

because the texts would affect you too deeply now. But I ask you to consider them quite literally a funeral offering to your beloved mother.<sup>246</sup>

Brahms followed Clara in death a mere 11 months later.

Brahms's Opus. 57 is a setting of G.F. Daumer's poetry and according to Eric Sams, it is "no doubt that they were intended as a personal statement."<sup>247</sup> The poetry of Daumer is full of erotic symbolism and Brahms himself wrote in the margins of his copy of it that "the purely spiritual standpoint, which considers mankind as bodiless beings, is as false as can be."<sup>248</sup> Sams claims that there are Clara-themes interspersed throughout the pieces and they are "hardly mere coincidence."<sup>249</sup> The songs were published in 1871, but were possibly written as early as 1868.<sup>250</sup> Brahms was also writing his *Liebeslieder-Walzer*, Op. 52 with texts by Daumer at that time.<sup>251</sup> All of the pieces share the theme of unrequited love, which Brahms surely related to, and eroticism as previously mentioned. Many of Brahms's friends, especially the ladies, chastised him for writing such brazen songs and discouraged him from playing them in family circles. Platt believes that the songs may have been written for Clara, but they imitate some of the stylistic traits of Robert Schumann.<sup>252</sup>

Georg Friedrich Daumer was a student of religion and philosophy in his younger years, went through a period of hostility towards the Christian faith, and again in later years, re-embraced Catholicism.<sup>253</sup> With many anti-theological writings, he was most appreciated for his poetry. The pieces Brahms set were gathered from more than one volume of Daumer's writings.

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<sup>246</sup> Clara Schumann/Johannes Brahms, *Briefe*, Vol. 2:623, (translation from Avins,) 738.

<sup>247</sup> Eric Sams, *The Songs of Johannes Brahms*. (New Haven, CT: Yale University Press, 2000), 161.

<sup>248</sup> *Ibid*, 161.

<sup>249</sup> *Ibid*, 161.

<sup>250</sup> Heather Platt, "8 Lieder und Gesänge of G.F. Daumer, Opus. 57," *The Compleat Brahms: A Guide to the Musical Works of Johannes Brahms*, ed. Leon Botstein (New York: W.W. Norton and Co., 1999), 240.

<sup>251</sup> Julien Stark, *A Guide to the Solo Songs of Johannes Brahms*, (Bloomington, IN: Indiana University Press, 1995), 151.

<sup>252</sup> Platt, 242-243.

<sup>253</sup> Arthur F.J. Remy, "Georg Friedrich Daumer," *Catholic Encyclopedia Online*.

It is claimed that Brahms imagined Daumer to be the embodiment of the themes of his poetry, however, upon meeting him in 1872, Brahms found Daumer to be “an old man who claimed that he had always loved only one woman—his wife, who, Brahms noted, was as withered as the poet himself.”<sup>254</sup> The first four pieces, which were chosen out of the set of eight, together have been described as the makings of a “great tragic opera.”<sup>255</sup> Performed as a set, these songs portray a wide range of emotions from a “fervid declaration of love” to “resigned patience” to “anguished love.”<sup>256</sup>

***Von waldbekränzter Höhe, Op. 57, No. 1***

Von waldbekränzter Höhe  
 Werf' ich den heißen Blick  
 Der liebefeuchten Sehe  
 Zur Flur, die dich umgrünt, zurück.

From forest-crowned heights  
 I cast the ardent gaze  
 Of my love-dimmed eyes  
 Back to the meadow that surrounds you with green.

Ich senk' ihn auf die Quelle,  
 Vermöcht' ich, ach, mit ihr  
 Zu fließen eine Welle,  
 Zurück, o Freund, zu dir, zu dir!

I lower my gaze to the stream;  
 Ah, if only I could  
 Flow with it, as a wave,  
 Back, o friend, back to you!

Ich richt' ihn auf die Züge  
 Der Wolken über mir,  
 Ach, flög' ich ihre Flüge,  
 Zurück, o Freund, zu dir, zu dir!

I lift my gaze to the migration  
 Of the clouds above me;  
 Ah, if only I could fly their flight,  
 Back, o friend, back to you!

Wie wollt' ich dich umstricken,  
 Mein Heil und meine Pein,  
 Mit Lippen und mit Blicken,  
 Mit Busen, Herz und Seele dein!

How I would embrace you,  
 My glory and my pain;  
 With lips and gazes  
 With my bosom, heart and soul, I am yours.

The text for this piece was taken from Daumer's *Frauenbilder und Huldigungen* (1853) which Brahms owned a copy of.<sup>257</sup> The quavering motives in the virtuosic piano accompaniment seem to symbolize not only the images of nature so apparent in the piece, but also the quavering of the heart that is overflowing with passion for the far away loved one. The song is full of the

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<sup>254</sup> Platt, 241.

<sup>255</sup> *Ibid*, 241.

<sup>256</sup> *Ibid*, 241-242.

<sup>257</sup> Sams, 162.

emotions of yearning, desire and excitement. It seems to portray the shaky, infatuated feeling brought on by a new love. The climax of the piece comes in the final utterance that the bosom, heart and soul all belong to the lover. This piece was first performed by Marie Fillunger in Vienna in November 1872.<sup>258</sup> According to Sams, this piece stands alone in the opus as a woman's song.<sup>259</sup>

***Wenn du nur zuweilen lächelst***

Wenn du nur zuweilen lächelst  
Nur zuweilen Kühle fächerst  
Dieser ungemessnen Glut-

In Geduld will ich mich fassen  
Und dich alles treiben lassen,  
Was der Liebe wehe tut.

If you would only occasionally smile,  
only occasionally fan with coolness  
this immeasurably burning passion-

I will compose myself patiently  
and allow you to do all the things  
which injure love.

Daumer's *Hafis* (1852) is the textual source of this piece. *Hafis* was a collection of poems of the 14<sup>th</sup> century poet, Mohammed Shams od-Din Hafiz . The piece stands as a strong contrast from the preceding piece so filled with joy and excitement. "Wenn du nur" is an expression of tender yearning for someone who barely notices the speaker's existence. According to Sams, "these mildly masochistic feelings must have meant something to Brahms."<sup>260</sup> Sams also suggests that the Clara theme underlines the text of "dieser ungemessnen Glut" as well as "Liebe wehe tut."<sup>261</sup> There are audible sighs in the music with the descending chromatic passages. The major key with minor interjections seems to pronounce the protagonist's acceptance of the situation. This piece, along with the remaining two, was first performed by Rosa Girzick in December of 1872 in Vienna.<sup>262</sup>

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<sup>258</sup> Stark, 52.

<sup>259</sup> Sams, 163.

<sup>260</sup> *Ibid*, 163.

<sup>261</sup> *Ibid*, 163.

<sup>262</sup> Stark, 154.

*Es träumte mir, ich sei dir teuer*

Es träumte mir, ich sei dir teuer  
Doch zu erwachen bedurft ich kaum;  
Denn schon im Traume  
Bereits empfand ich, es sei ein Traum,  
Es sei ein Traum,  
Ach, im Traum bereits empfand ich,  
Es sei ein Traum, es sei ein Traum.

I dreamed that I was dear to you  
But I hardly needed to wake  
because in the dream  
I already knew it was a dream.  
It was a dream.  
Ah, in the dream I already knew  
It was a dream, it was a dream.

This text is from the Spanish section of Daumer's *Polydora: ein welt-poetisches Liederbuch* (Frankfurt am Main, 1854). The introduction immediately sets up the dream-like state that the text demands. Rolled 7<sup>th</sup> chords create an almost harp-like effect before the voice enters in a languid, sustained vocal line. There is a slight building of tension at the "denn schon im Traume" that subsides quickly, as if the realization that "it is all a dream" came on quickly and then, just as quickly, subsided.

Sams finds the Clara motif in the first line underneath the text "träumte mir, ich sei dir teuer" in both the vocal line and the right hand and it is then echoed in canon in the left hand. One must wonder if Clara and her love seem like such a dream to Brahms. How he must have suffered to know he could never have her. Did Clara reject Brahms or did Brahms reject Clara? One can only be left to speculate. Platt states, "Despite the gentleness of No. 3, it also contains the most heart-wrenching moment in the entire cycle."<sup>263</sup> Indeed, the listener cannot help but be sympathetic to the lover whose love is only returned in his dreams.

*Ach, wende diesen Blick*

Ach, wende diesen Blick, wende dies Angesicht!  
Das Inn're mir mit ewig neuer Glut,  
Mit ewig neuem Harm erfülle nicht!

Ah, turn away that gaze, turn away that face!  
So that you do not fill me with ever new fire,  
With ever new grief.

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<sup>263</sup> Platt, 243.

Wenn einmal die gequälte Seele ruht,  
Und mit so fieberischer Wilde nicht  
In meinen Adern rollt das heisse Blut-

When at last my tortured soul finds rest,  
and in my veins my hot blood no longer flows  
with such a feverish frenzy-

Ein Strahl, ein flüchtiger, von deinem Licht,  
Er wecket auf des Wehs gesamte Wut,  
Das schlangengleich mich in das Herze sticht.

One ray, a fleeting one, from your light,  
reawakens the entire fury of my grief,  
And like a serpent, pierces my heart.

The last piece in the set is again from Daumer's *Frauenbilder und Huldigungen* and is the most passionately anguished of the set. Set in F minor, unlike the previous three pieces, the protagonist has no hope at all, only feverish pain at the thought of the love that is not his.

The first verse begins simply as a defeated statement to the object of his desire to turn her gaze away, but triplet figures enter quickly and present almost a feeling of the blood boiling underneath the surface. At the "wenn einmal" section, the harmonies turn more hymn-like as a sign of the rest that only death can bring to a soul, yet there is no rest for this being as the triplets enter again on the word "Adern" which means veins—signaling again the blood coursing hot through the veins.

There is a return to the simplicity of the opening line at "ein Strahl", yet the voice does not join the piano here; it rather enters on the 3<sup>rd</sup> beat on a dissonant tone creating a sound that portrays the intense pain the protagonist is feeling. At "er wecket auf", the triplets are literally reawakened and create the sensation of hurling the listener to the end of the piece as it concludes on a bitter note: the stinging bite of the snake.

### **Alma Schindler Mahler (1879-1964)**

The final two composers included in this last portion of the recital are husband and wife, but their story is could not be more different from the previous pairs. Alma Schindler and Gustav Mahler met in the autumn of 1901 at a dinner party for Mahler at the home of Emil and Berta Zuckerkandl in Vienna. What followed was a whirlwind courtship leading to their marriage in

March of 1902. During the six months of courtship, Gustav Mahler would, in essence, “lay down the law” to his bride-to-be.

Alma Schindler was the daughter of Emil Jakob Schindler and Anna Bergen Schindler. Her father, a well-known Austrian landscape painter, had died when she was only thirteen years old. Her mother had been both a ballet dancer and had sung opera prior to her marriage. Thus, Alma was from a rather artistic background. In fact, she stated at the beginning of her memoir, *And the Bridge is Love*:

I am the daughter of artistic tradition. My father, Emil J. Schindler, was the foremost landscape painter of the Austrian Empire—and always in debt, as befits a person of genius. He came from old patrician stock and was my shining idol.<sup>264</sup>

Alma did idolize her father and his death was a life-long sorrow and source of depression for her. She did not get along well with her mother and seemed to almost resent her as well as strive to become her complete opposite. Her mother married her father’s student, Carl Moll with whom she had an affair, five years after her father’s passing.

As Alma became a teenager, she developed into quite a beauty and attracted men of all ages. She was even described as “the most beautiful woman in Vienna.” She seemed to be especially susceptible to older men. In her youth, she attracted the likes of Gustav Klimt, Max Burckhardt and Alexander von Zemlinsky, who was her composition teacher. All of these men were a good deal older than she. It was, however, Gustav Mahler who finally won the heart of Alma Schindler. She was known to have an attraction to Mahler as early as 1898, before she had even met the man as she wrote in her diary in December: “As for Mahler, I am virtually in love with him.”<sup>265</sup> Later, she claimed it was his music that attracted her, not his person, but this may have been a nervous reaction to his desire to meet her. And meet her he did. At the

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<sup>264</sup> Alma Mahler Werfel, *And the Bridge is Love*, Trans. E.B. Ashton, (New York: Harcourt, Brace and Co., 1958), 4.

<sup>265</sup> Alma Mahler-Werfel, *Diaries: 1898-1902*, Ed. and Trans. by Antony Beaumont (London: Faber and Faber, 1998), 76.

Zuckerkindl's dinner party, Mahler became immediately intrigued with the young woman who was half his age. Over the next few weeks, he would meet with her only a few times before proposing marriage. During this time, Gustav would test Alma to see if she were the kind of woman who could meet his "requirements" for a good wife. When he was thirty-four, Mahler confided to his friend Josef Förster:

You must understand that I could not bear the sight of an untidy woman with messy hair and neglected appearance. I must also admit that solitude is essential to me when I am composing; as a creative artist I require it without condition. My wife would have to agree to my living apart from her, possibly several rooms away, and to my having a separate entrance. She would have to consent to sharing my company only at certain times decided in advance, and then I would expect her to be perfectly groomed and well dressed...in a word she would need qualities that even the best and most devoted women do not possess.<sup>266</sup>

While this may not have been the exact requirements of the Mahler-Schindler union, this correspondence is telling of the kind of control that Mahler did exert over his young, vivacious wife over the course of their brief nine-year marriage. Of the most importance for the purposes of this document, Mahler was to discourage the young Alma from composition, something that she dearly loved. In a letter written mere weeks into the courtship, Mahler told Alma:

The point that is the real heart and core of all my anxieties, fears and Misgivings, the real reason why every detail that points to it has acquired such Significance: you write "you and my music"—Forgive me, but this has to be discussed too! Alma, it's absolutely imperative that we understand one another clearly at once, before we see each other again! Unfortunately, I have to begin with you and am indeed, in the strange position of having, in a sense, to set my music against yours...Would it be possible for you, from now on, to regard my music as yours? I prefer not to discuss "your" music in detail now—I'll revert to it later....Would it mean the destruction of your existence if you were to give up your music entirely in order to possess and also to be mine instead?....You however have only one profession from now on: to make me happy!<sup>267</sup>

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<sup>266</sup> Henry Louis de la Grange, *Mahler*, vol. 1 (Garden City : Doubleday, 1973), 313-314.

<sup>267</sup> *Ibid*, 684-690.



The tone of this letter is entirely repugnant to the modern reader. It displays Mahler as a controlling and narcissistic man who wanted a puppet for a wife. In addition, although she never published it, Alma later summarized another letter from this same period:

Gustav Mahler wrote to me, demanding that I abandon my music forthwith and live only for his. He considered Robert and Clara Schumann's marriage, for instance, to have been "ridiculous", and demanded that I declare my resolve then and there. Self-imposed asceticism is right and proper; but his asceticism forced upon me, as it was when I married Gustav Mahler, provoked me almost beyond endurance.<sup>268</sup>

Alma Schindler, because of her own narcissism and rebellious nature, chose to proceed in marriage despite her nagging doubts. The marriage would be a difficult one. In addition to the limitations Mahler placed on his wife, they would endure some pain over the course of the nine years they were together. The Mahlers lost a child which sent Alma into a deep depression. While she was in a sanatorium recovering, she began an affair with Walter Gropius that shook Gustav Mahler to the core. At this point, Mahler began to open his eyes and see how unhappy his wife was in the marriage. At this point, he decided to publish some of her songs as a peace offering of sorts. Alma related this account of it:

One day during this time of emotional upsets I went for a walk with our little Gucki [their daughter Anna]. When we were nearly home again I heard my songs being played and sung. I stopped—I was petrified. My poor forgotten songs...Mahler came to meet me with such joy in his face that I could not say a word. "What have I done!" he cried. "These songs are good—they're excellent. I insist on your working on them and we'll have them published. I shall never be happy until you start composing again. God, how blind and selfish I was in those days." And he played them over and over again.<sup>269</sup>

*Die Stille Stadt* was published in 1910; Gustav Mahler died in 1911.

### **Die stille Stadt (1910)**

These pieces comprise the group that Mahler insisted on publishing in the hopes of saving his troubled marriage. The group is not a song cycle, only a collection of songs that Alma Mahler composed in her youth under the tutelage of Alexander von Zemlinsky. The style of the

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<sup>268</sup> Alma Mahler-Werfel, *Mein Leben*, (Frankfurt/Main, 1960), 31.

<sup>269</sup> Alma Mahler-Werfel, *And the Bridge is Love*, 53-54.

music as you will see, is very different from that of her husband. Tonally, Alma Mahler's music is more forward looking to the works of Berg, Schoenberg, and of course, her teacher, Zemlinsky. While the pieces are not atonal in nature, there is definitely a bit of wandering tonal center.

### *Die stille Stadt*

[Richard Dehmel (1863-1920)]

I. Liegt eine Stadt im Tale,  
Ein blasser Tag vergeht.  
Es wird nicht lang mehr dauern,  
Bis weder Mond noch Sterne  
Nur Nacht am Himmel steht.

A town lies in the valley,  
a pale day comes to an end.  
It will not be much longer,  
until neither moon nor stars  
only night in the heaven stands.

Von allen Bergen drücken  
Nebel auf die Stadt,  
Es dringt kein Dach, nicht Hof noch Haus,  
Kein Laut aus ihrem Rach heraus,  
Kaum Türme noch und Brücken.

From all the mountains descends  
fog upon the town,  
no roof, nor yard nor house  
or sound pierces through its smoke,  
hardly even a tower or bridge is seen.

Doch als der Wand'rer graute,  
Da ging ein Lichtlein auf im Grund  
Und aus den Rauch und Nebel  
Began nein leiser Lobgesang  
Aus Kindermund.

But as the traveler began to fear,  
a small light appeared down below  
and out of the smoke and mist  
began a soft song of praise  
from the mouth of a child.

This first piece is haunting in nature. The poetry is mysterious and Mahler's setting equally as mysterious. In terms of the form, it is through composed, although she does use some repetitive phrasing in the downward scale patterns used in the first phrase. The texture of the piano accompaniment is quite dense with layers upon layers of rhythmic motives. The last verse sets itself distinctly apart from the first two by not beginning with the scale pattern mentioned previously. The listener is suddenly drawn out of the fog and into the light. The beginning of the verse almost catches one off-guard as the entrance is on the off-beat, thus creating the desired

effect of the “Wand’rer” being taken off-guard. The end of the story is captured well through the use of major harmonies to soften the image of the child singing.

Richard Dehmel was considered one of the greatest German poets before World War I. His poetry was frequently set to music by other composers such as Richard Strauss, Alexander Zemlinsky, Arnold Schoenberg, Kurt Weill and Anton Berg. According to Wikipedia, Dehmel’s main theme in his writings was “‘love and sex (Eros)’ which he conventionalized as a power to break free from middle class bounds.”<sup>270</sup>

### *In meines Vater’s Garten*

[Otto Hartleben (1864-1905)]

II. In meines Vater’s Garten-  
blühe, mein Herz, blüh auf-  
in meines Vater’s Garten  
stand ein schattender Apfelbaum-  
süßes Traum, süßes Traum!-  
stand ein schattender Apfelbaum.

In my father’s garden-  
bloom , my heart, bloom  
in my father’s garden  
stands a shady apple tree-  
sweet dream, sweet dream!-  
Stands a shady apple tree.

Drei blonde Königstöchter-  
blühe, mein Herz, blüh auf-  
drei wunderschöne Mädchen  
schliefen unter dem Apfelbaum-  
süßes Traum, süßes Traum!-  
schliefen unter dem Apfelbaum-

Three blond King’s daughters-  
bloom , my heart, bloom-  
three beautiful maidens  
slept under the apple tree-  
sweet dream, sweet dream!-  
slept under the apple tree-

Die allerjüngste Feine-  
blühe, mein Herz, blüh auf-  
Die allerjüngste Feine-  
blinzelte und erwachte kaum.-

The youthful fine one-  
bloom , my heart, bloom-  
The youthful fine one-  
blinked and had scarcely awoke

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<sup>270</sup> “Richard Dehmel” Retrieved from [http://en.wikipedia.org/wiki/Richard\\_Dehmel](http://en.wikipedia.org/wiki/Richard_Dehmel) on December 14, 2008.

süsser Traum, süsser Traum!-  
blinzelte und erwachte kaum.-  
Süsser Traum.-

Die Zweite fuhr sich über das Haar-  
blühe, mein Herz, blüh auf-  
sah den roten Morgentraum.-  
Süsser Traum, süsser Traum!-  
Sie sprach: Hört ihr der Trommel nicht?  
blühe, mein Herz, blüh auf-  
Süsser Traum, süsser Traum!-  
hell durch den dämmernden Traum!  
Mein Liebster zieht in den Kampf-  
blühe, mein Herz, blüh auf-  
Mein Liebster zieht in den Kampf hinaus,  
küsst mir als Sieger des Kleides Saum-  
süsser Traum, süsser Traum!-  
küsst mir des Kleides Saum-

Die Dritte sprach und sprach so leis-  
blühe, mein Herz, blüh auf-  
Die Dritte sprach und sprach so leis:  
Ich küsse dem Liebsten des Kleides Saum-  
süsser Traum,-  
Ich küsse dem Liebsten des Kleides Saum.

In meines Vater's Garten-  
blühe, mein Herz, blüh auf-  
in meines Vater's Garten  
steht ein sonniger Apfelbaum-  
süsser Traum, süsser Traum!-  
steht ein sonniger Apfelbaum!

sweet dream, sweet dream!-  
blinked and had scarcely awoke-  
Sweet dream.-

The second passed her hand over her hair  
bloom , my heart, bloom-  
looked at the reddish morning dream.-  
Sweet dream, sweet dream!-  
She said : Do you not hear the drum?  
bloom , my heart, bloom-  
Sweet dream, sweet dream!-  
Light comes through the dawning dream!  
My sweetheart draws to fight-  
bloom , my heart, bloom-  
My sweetheart draws out his sword to fight-  
I kiss the winner's hem-  
sweet dream, sweet dream!-  
I kiss his hem-

The third spoke and spoke so softly-  
bloom , my heart, bloom-  
The third spoke and spoke so softly:  
I kiss the hemline of my sweetheart-  
sweet dream,-  
I kiss the hemline of my sweetheart.

In my father's garden-  
bloom , my heart, bloom  
in my father's garden  
stood a sunny apple tree-  
sweet dream, sweet dream!-  
stood a sunny apple tree!

This is a rather lengthy piece that possesses some strophic elements, but would still be considered through-composed. The opening musical statement in the vocal line is interspersed throughout the piece as well as the refrain of “blühe mein Herz, blüh auf.” The poetry is full of symbolism and often doesn’t seem to make sense. Alma Mahler seemed to understand it though, as it is full of musical symbolism that underlines the text beautifully. The rich imagery provides a rich source for Mahler to work with. The tonality is difficult to pinpoint but tends to remain more in major. Full of chromatics, the piano accompaniment is quite difficult. Additionally, she uses tempi changes frequently to create the mood of each individual verse and to underscore the character of each of the King’s daughters.

Otto Hartleben was a German poet, playwright, fiction author, and translator. He was regarded as one of the foremost playwrights of the time in the naturalist movement. In the musical world, he was known to have translated the *Pierrot Lunaire* text from the original French for Arnold Schoenberg.

### ***Laue Sommernacht***

[Gustav Falke (1863-1916)]

III. Laue Sommernacht,  
am Himmel stand kein Stern,  
im weiten Walde suchten wir uns  
tief im Dunkel, und wir fanden uns.

Balmy summer night,  
in Heaven there are no stars,  
in the wide forests we searched for ourselves  
deep in darkness and we found ourselves.

Fanden uns im weiten Walde in der Nacht,  
der sternenlosen,  
hielten staunend uns im Arme  
in der dunklen Nacht.

We found ourselves in the wide forest at night,  
the stars shone,  
we held each other in wonder  
in the dark night.

War nicht unser ganzes Leben  
nur ein Tappen, nur ein Suchen,  
da in deine Finsternisse, Liebe,

Was not our entire life  
only fumbling, only searching,  
there in your eclipse, Love,

fiel dein Licht!

fell your light!

This piece is short and in the same vein as Schoenberg's *Brettli-Lieder*. In essence, it is a cabaret-style song. The form comes as close to modified strophic as Alma Mahler gets in these pieces. The opening motive in the vocal line is slightly altered as it comes in the second time on "Fanden uns im weiten Walde" but then remains the same the third time on "War nicht unser ganzes Leben." The languid tempo serves the text well, as one can only imagine the balmy summer night to be as slow and dreamy as Alma Mahler portrays it to be.

Gustav Falke was a German writer known for many different styles of writing. He began his career as an impressionist poet who looked to contemporary role models such as Richard Dehmel for his style. He later switched to a more conservative style in the tradition of Mörike and Eichendorff. He employed the use of a folk idiom in his work and was especially well known for his children's poetry and prose.

***Bei dir ist es traut***

[Rainer Maria Rilke (1875-1926)]

IV. Bei dir ist es traut,  
zage Uhren schlagen wie aus alten Tagen,  
komm mir ein Liebes sagen,  
aber nur nicht laut!

I am at ease with you,  
faint clocks strike as from olden days,  
come, tell your love to me,  
but not too loud!

Ein Tor geht irgendwo  
draußen im Blütentreiben,  
der Abend horcht an den Scheiben,  
laß uns leise bleiben,  
keiner weiß uns so!

Somewhere a gate moves  
outside in the drifting blossoms,  
Evening listens in at the window panes,  
Let us stay quiet,  
so no one knows of us at all !

The fourth piece in the collection is the simplest vocally and pianistically of the five pieces. The rhythms as well as the tonality are more stable throughout than the previous pieces. The brilliant simplicity of the composition is most assuredly a reaction to the text. The repeated note A and its preceding grace note in the piano seem to be the clock striking the hour. This

motive recurs throughout the short piece and reiterates the quiet the speaker is trying to hold onto. The three-note motive that is used throughout the piece becomes the swinging gate between the two verses as it ascends the scale and descends again. The rhythm slows towards the end of the vocal line to underline the need to remain very quiet so that the lovers remain undiscovered.

Rainer Maria Rilke is the most well-known of the poets in this set and has been considered one of the greatest German poets of the 20<sup>th</sup> century. He was known for both poetic verse and lyrical prose. Rilke's writings are often full of metaphors. He was considered to be on the edge of traditional and modern styles of writing.

***Ich wandle unter Blumen***

[Heinrich Heine (1797-1856)]

V. Ich wandle unter Blumen  
Und blühe selber mit,  
Ich wandle wie im Traume  
Und schwanke bei jedem Schritt.

I wander among the flowers  
and blossom myself along with them;  
I wander as if in a dream  
and sway with every step.

O halt mich fest, Geliebte!  
Vor Liebestrunkenheit  
Fall' ich dir sonst zu Füßen  
Und der Garten ist voller Leut!

Oh hold me tightly, my beloved!  
Or, drunk with love,  
I will collapse at your feet  
and the garden is full of people!

The final piece in the set is the most declamatory in style. The first verse climbs the chromatic scale in a slow, methodical manner and then wavers between A and B at “Und schwanke bei jedem Schritt,” creating a feeling of wandering and swaying. The second verse creates a completely different feel, almost Wagnerian in style. The tempo suddenly takes a twist and feels almost as if the protagonist is shouting frantically to her love. The love-drunk nature of the text is captured quite well with the rollercoaster feeling created by the dreamy tempo followed by very fast tempo. The final line returns to “langsam” and seems to bring the character back to earth as she notices everyone around her and is perhaps overcome with embarrassment.

The text is by Heinrich Heine, who was mentioned in the Fanny Mendelssohn portion of this paper. Heine is the only non-contemporary composer that Alma Mahler set, which is a testament to the longevity of his writings.

### **Gustav Mahler (1860-1911)**

Three of the pieces selected from Gustav Mahler's output are from his early songs with the final song is from the *Das Knaben Wunderhorn* collection.

#### **Hans und Grete** [Gustav Mahler]

Ringel, ringel Reih'n!  
Wer fröhlich ist, der schlinge sich ein!  
Wer sorgen hat, der lass' sie daheim!  
Wer ein liebes Liebchen küßt,  
Wie glücklich der ist!  
Ei, Hänsel, du hast ja kein's!

So suche dir ein's!  
Ein schönes Liebchen, das ist was Fein's. Juchhe!  
wonderful.

Ringel, ringel Reih'n!  
Ei, Gretel, was stehst denn so allein?  
Guckst doch hinüber zum Hänselein!?  
Und ist doch der Mai so grün?  
Und die Lüfte sie zieh'n!  
Ei, seht doch den dummen Hans!  
Hans!  
Wie er rennet zum Tanz!  
Er suchte eine Liebchen, Juchhe!  
hurray!  
Er fand's! Juchhe!  
Ringel, ringel Reih'n!

#### **Hansel and Gretel**

Ring around the rosy!  
Whoever is happy, join in!  
Whoever has troubles, leave them at home!  
He who kisses his dear beloved,  
How lucky he is!  
Ay, Hansel, you certainly have none!

So go find one!  
A beautiful sweetheart, that is something

Hurray!

Ring around the rosy!  
Ay, Gretel, why do you stand there all alone?  
Then look over at little Hansel!?  
And has there been another May so green?  
And the breezes blow!  
Ay, then look at dumb

How he runs to the dance!  
He looks for a girlfriend,

He has found one! Hurray!  
Ring around the rosy!

“Hans und Grete” is a charming piece full of the folk elements that pervade Mahler's output in general. The tempo is based on the dance rhythms of the Austrian dance called the “Ländler” with its characteristic slow upbeat followed by a strong downbeat into a slightly faster



rhythm.<sup>271</sup> Mahler claimed to have conceived the text and the music simultaneously of this song which was originally named “Maitanz im Grünen.”<sup>272</sup> According to Dargie, “the basic situation is taken from folk tradition: the May festival provides a natural opportunity for young men and girls to find partners.”<sup>273</sup> It was published in 1892 as part of Mahler’s first volume of *Lieder und Gesänge*, however it is believed that it was composed sometime between 1880-1883.<sup>274</sup>

### Frühlingsmorgen

### Spring Morning

[Richard Leander a.k.a. Richard Volkmann (1830-1889)]

Es klopft an das Fenster der Lindenbaum.  
Mit Zweigen blütenbehangen:  
Steh' auf! Steh' auf!

The linden tree taps at the window  
Branches heavy with blooms:  
Get up! Get up!

Was liegst du im Traum?  
Die Sonn' ist aufgegangen!  
Steh' auf! Steh' auf!

Why do you lie dreaming?  
The sun is overhead!  
Get up! Get up!

Die Lerche ist wach, die Büsche weh'n!  
Die Bienen summen und Käfer!  
Steh' auf! Steh' auf!

The lark is up, the bushes blow!  
The bees buzz and the beetles!  
Get up! Get up!

Und dein munteres Lieb' hab ich auch schon geseh'n.  
Steh' auf, Langschläfer!  
Langschläfer, steh' auf!  
Steh' auf! Steh' auf!

And I've already seen your jolly lover.  
Get up, lazybones!  
Lazybones, get up!  
Get up! Get up!

A lovely spring morning is portrayed in this frothy piece full of the same folk rhythms previously mentioned. There is use of musical imagery throughout, but not always necessarily to create the images actually visualized in the text. More so, the music paints a background picture of what might be happening on such a spring morning. The business of the earth’s inhabitants is portrayed with the constantly flowing accompaniment as the linden tree tries its best to wake the lazy sleeper. Right hand trills in the piano paint the image of the lark flitting among the tree

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<sup>271</sup> E. Mary Dargie, *Music and Poetry in the Songs of Gustav Mahler*, (Berne, Switzerland: Peter Lang, Ltd., 1981), 63.

<sup>272</sup> *Ibid*, 63.

<sup>273</sup> *Ibid*, 62.

<sup>274</sup> *Ibid*, 64.

branches trying to aid in awaking the sleeping character. A bit of the folk feel of the Austrian dance is felt as the jolly lover is mentioned. The reluctance of the sleeper to wake is felt in the rocking rhythms that underscore the final “Steh’ auf!” Richard von Volkmann was known primarily as a German surgeon, however he wrote a number of poems and fairy tales under the name “Richard Leander.”

***Erinnerung***

[Richard Leander]

Es wecket meine Liebe die Lieder immer wieder!  
Es wecken meine Lieder die Liebe immer wieder!

Die Lippen, die da träumen von deinen heißen Küssen,  
In Sang und Liedesweisen von dir sie tönen müssen!

Und wollen die Gedanken der Liebe sich entschlagen,  
So kommen meine Lieder zu mir mit Liebesklagen!

So halten mich in Banden die Beiden immer wieder!  
Es weckt das Lied die Liebe! Die Liebe weckt die Lieder!

***Memory***

My love awakens songs again and again!  
My songs awaken love again and again!

Lips, that dream of your hot kisses,  
In song and pastoral melody must  
resound of you!

And thoughts that would like to forget love  
Come to me as songs of love’s miseries!

They both hold me in bondage forever!  
Song awakens love! Love awakens  
songs!

This song stands a sharp contrast to the previous two pieces. The text (which is also a Leander poem), as well as the music, is inherently more dramatic. The agitation of the speaker is evident from the start with the driving triplet repeated D that gradually transforms into more complicated harmonies but with the rhythm remaining persistent. Sighing figures precede the text “Die Lippen, die da träumen...” The struggle becomes even more apparent as the right hand and the left hand of the piano display a strong two against three pattern that remains steady as the speaker attempts to forget love and then he is overcome with strident harmonies and a swiftly rising vocal line as the thoughts become songs of love’s misery. Following this climax, the music begins to calm a bit, albeit with the ever present triplet continuing underneath as a reminder of the struggle. The final verse of the piece seems to portray a resignation to the bondage that the speaker finds himself in as the music returns to the beginning melodic material in a new key.

**Wer hat dies Liedlein erdacht?**  
[From *Das Knaben Wunderhorn*]

Dort oben am Berg in dem hohen Haus,  
Da guckt ein fein's lieb's Mädel heraus,  
Es ist nicht dort daheime,  
Es ist des Wirts sein Töchterlein,  
Es wohnt auf grüner Heide.

"Mein Herze ist wund,  
komm Schätzel mach's gesund!  
Dein schwarzbraune Äuglein,  
Die haben mich verwundet!

Dein rosiger Mund  
Macht Herzen gesund.  
Macht Jugend verständig,  
Macht Tote lebendig,  
Macht Kranke gesund."

Wer hat denn das schöne Liedlein erdacht?  
Es haben's drei Gäns übers Wasser gebracht,  
Zwei graue und eine weiße;  
Und wer das Liedlein nicht singen kann,  
Dem wollen sie es pfeifen.

**Who thought up this little song?**

Up there on a mountain in a high house,  
a lovely, darling girl looks out of a window,  
She does not live there:  
She is the daughter of the innkeeper,  
and she lives on the green meadow.

My heart is sore,  
Come, my treasure, make it well again!  
Your dark brown eyes  
have wounded me!

Your rosy mouth  
makes hearts healthy.  
It makes youth wise,  
brings the dead to life,  
gives health to the ill."

Who has thought up this pretty little song then?  
It was brought over the water by three geese-  
two grey and one white-  
and if you cannot sing the little song,  
they will whistle it for you!

*Des Knaben Wunderhorn* is a collection of German folk-songs that were collected and published in 1806 and 1808 by Achim von Arnim and Clemens Brentano. Although the purpose was to keep the tradition of folk-song alive, the two edited the songs to make them more appealing to the modern public.<sup>275</sup> *Wunderhorn* poems were set by Weber, Mendelssohn, Schumann, and Brahms as all of these men were attracted to the folk quality of the writing. Mahler began setting *Wunderhorn* texts around 1887 and continued for over a decade.<sup>276</sup> The songs were set for voice and piano first and later for voice and orchestra.

“Wer hat dies Liedlein erdacht?” is actually based on two poems from the *Wunderhorn*. The first poem is of the same name as the title of the song and the second poem is titled: “Wers Lieben

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<sup>275</sup> *Ibid*, 109.

<sup>276</sup> *Ibid*, 113.

erdacht.” According to Dargie, it is not uncommon to folk-songs to have overlapping texts.<sup>277</sup> The music, like “Hans und Grete” is a *tanzlied* based on the Austrian Ländler. The music is light-hearted with a brilliant ostinato motive throughout that appears not only in the piano part but also in the voice with a virtuosic finale on the final “Ja!”

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<sup>277</sup> *Ibid*, 120.

Dear Friend: A History of Letters in Song

I. *Letters from Abigail*

*Letters from Abigail* was composed in 2001 at the request of soprano Kristin Samuelson. The texts are drawn from the letters of Abigail Adams to her husband, John Adams, and they were edited and reshaped to form a song cycle by Sarah White. The words of Abigail Adams reveal a woman both sentimental and proud, defiant and brave, a true American hero. The cycle is set to music by John Carbon, a Professor of Music at Franklin and Marshall College in Lancaster, Pennsylvania.

1. “Dear Friend”

(Braintree, MA October 16, 1774)

Dear Friend,  
How ardently I long for your return. The idea plays about my Heart, Unnerves my hand as I write, Awakens all the tender sentiments, May the like sensations enter thy breast, and (in spite of all the weighty cares of state) Mingle themselves with those I wish to communicate.<sup>278</sup>

This letter was written in the context of the meeting of the First Continental Congress in September and October of 1774 in Philadelphia.

2. “Our Barbarous Foes”

(Braintree, MA; An amalgamation of text from letters from July 16, 1775 and August 14, 1777)

I heard yesterday from Boston that their distress increased upon them fast. A number of armed cutters fired upon our Men with a hot and heavy fire, bullets flying in every direction and the Men of Wars plying them with small arms. We were up all night.<sup>279</sup>

Oh my dear Friend, I could not live to endure the Thought of my Habitation Desolated, my children butchered. Every week produces some Horrid scene Perpetrated by our

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<sup>278</sup> Charles Francis Adams, *Familiar Letters of John Adams and His Wife Abigail Adams During the Revolution with a Memoir of Mrs. Adams*, (Cambridge, MA: The Riverside Press, 1876), 47.

<sup>279</sup> *Ibid.*, 79, 81.

Barbarous foes.<sup>280</sup>

This letter was written shortly after the beginning of the American Revolution and within a few weeks of George Washington being appointed as General overseeing the Continental Army.

“interlude 1”

(Braintree, MA September 2, 1774)

The drought has been very severe. My poor Cows will certainly proffer a petition to you, Setting forth their Grievances and informing you that they have been deprived of their ancient privileges and desiring that they may be restored to them. They humbly pray that you would consider them.<sup>281</sup>

This letter was written the month that the First Continental Congress convened. It seems to be an attempt at light-hearted banter in the context of a very weighty period in American history.

“interlude 2”

(Braintree, MA July 16, 1775)

Their Beef is all spent, their Malt and Cider all gone. A poor Milch cow last week was kill'd in Town and sold for a shilling a pound.<sup>282</sup>

Again, this letter was written as the Revolution had begun and Mrs. Adams was informing her husband of the word from the street, as he was too engrossed in the government side of the issues to know what was happening among the people.

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<sup>280</sup> “Abigail Adams to Mercy Otis Warren, August 14, 1777,” *Founders Online*, National Archives, last modified October 5, 2015, <http://founders.archives.gov/documents/Adams/04-02-0252>. [Original Source: *The Adams Papers*, Adams Family Correspondence, vol. 2, June 1776-March 1778, ed. L.H. Butterfield. Cambridge, MA: Harvard University Press, 1963, pp. 313-315.]

<sup>281</sup> Adams, 30.

<sup>282</sup> *Ibid.*, 79-80.

### 3. "Victory!"

(Boston, MA July 26, 1776 and Braintree, MA May 18, 1778)

The Bells rang, the Privateers fired, the forts and Batteries, the cannon were discharged, the platoons followed and every face appeared joyful.<sup>283</sup> Cruel as this War has been I would not exchange my Country for the Wealth of the Indies. Though I might be Queen or Empress of any Nation upon the Globe.<sup>284</sup>

The first part of the text was written after Mrs. Adams witnessed a reading of the Declaration of Independence from the balcony of the State House in Boston. It describes the excited reaction of the crowd. The second part of the text comes two long years later and after 3 months of not hearing from her Beloved. In this letter, Mrs. Adams describes her fears of assassination but explains that she would not exchange her own pains for the freedom of her great nation. She signs this letter with John's affectionate nickname for her, Portia.

### 4. Remember the Ladies

(Braintree, MA May 7, 1776; March 31, 1776)

Whilst you are proclaiming peace and good will to Men. emancipating all Nations, you insist upon retaining an absolute power over Wives.<sup>285</sup> In this new Code of Laws I would desire you to Remember the Ladies. Do not put such unlimited power into the hands of the Husbands. If particular care and attention is not paid to the Ladies we are determined to foment a Rebellion. Give up the harsh title of Master for the more tender one of Friend.<sup>286</sup>

In March 1776, Mrs. Adams wrote this celebrated letter to husband in Philadelphia. Only weeks before, on March 17, the British had evacuated from Boston, a preliminary sign of the Revolutionary War's eventual success. This letter presents Abigail as a woman of unusual boldness and insight, as she urges her husband to "remember the ladies" in an age when women

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<sup>283</sup> *Ibid.*, 204.

<sup>284</sup> *Ibid.*, 332.

<sup>285</sup> *Ibid.*, 169.

<sup>286</sup> *Ibid.*, 149-150.

were viewed in a strictly domestic light. The first part of this text was written later and shows that Mrs. Adams was certainly persistent.

## 5. My Heart

(December 23, 1782)

Should I draw you the picture of my Heart, it would be what I hope you still would Love, though it contained nothing new. I have seen a score of years roll over our Heads, nor have the years of absence effaced from my mind the Image of the dear untitled Man to whom I gave my Heart.<sup>287</sup>

This letter was written while John Adams was serving overseas in diplomatic relations with France. He began his service in 1778 and had not seen his wife for years at this point. In the letter, she expresses how she misses him but that she would not keep him from the service he was giving to his country. She says, "If you had known," said a person to me the other day, "that Mr. Adams would be gone so long abroad, would you have consented that he should have gone?" She replied:

If I had known, sir, that Mr. Adams could have effected what he has done, I would not only have submitted to the absence I have endured, painful as it has been, but I would not have opposed it, even though three more years should be added to the number....I feel a pleasure in being able to sacrifice my selfish passions to the general good, and in imitating the example which has taught me to consider myself and family but as the small dust of the balance, when compared with the great community.<sup>288</sup>

This song cycle is a testament to one of the greatest love stories in American history and to a brave and passionate woman who made great sacrifices in the face of transforming a future nation.

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<sup>287</sup> *Ibid.*, 410-411.

<sup>288</sup> *Ibid.*, 411.



## II. *Dear Youth*

This piece is a miniature folk opera by composer Daron Aric Hagen. It was originally commissioned in 1989 by the Sonus Trio of Baltimore as a piece for soprano, piano and flute. Hagen, a Civil War buff, chose the topic. He composed the piece while retreating at Virginia Center for the Arts in Sweetbriar, Virginia in 1990 and was a response to the current Gulf War. All the texts are from the female perspective, and present a sober picture of the stark reality of war. The women are from varying classes and positions in society, and the texts present diverse viewpoints from both Northern and Southern ladies.

### 1. "The Bonnie Blue Flag"

This is a poem by Annie Chambers Ketchum, a writer born in Scott County, Kentucky in 1824. Mrs. Ketchum was married twice and lost her second husband on the battlefield at Shiloh. The lyrics reflect the rallying cry of the war songs of the South. The "Bonnie Blue" flag had long been a symbol of rebellion, used both in Florida and in Texas prior to the Civil War. Another poem about the flag became the text of the second most popular patriotic song of the Confederacy.

Come brothers! rally for the right!  
The bravest of the brave  
Sends forth her ringing battle cry  
Beside the Atlantic wave!

She leads the way in honor's path,  
Come brothers, near and far,  
Come rally round the Bonnie Blue Flag  
That bears a single star.<sup>289</sup>

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<sup>289</sup> For historical perspective, see "The Bonnie Blue Flag," *National Hymns: Souvenir Edition*, Mrs. J.V. Cooke, ed. (Tipton, IN: Nash and Nash, 1897), 49-52.

## 2. "I Stop Again"

Born in Maine in 1809, Hannah Anderson Ropes served as Head Nurse of the Union Hotel Hospital in Washington, D.C where she worked with the famous author of *Little Women*, Louisa May Alcott. Abandoned by her husband, Ropes would correspond with her two children, Alice and Edward. These letters, along with her diary, were later published. Ropes and Alcott both died from typhoid fever in January 1863. In the rest of this letter, Hannah describes to her daughter some of the unjust treatment given to the soldiers and that she has filed a complaint with the Surgeon General. This section of the text portrays her empathy towards a particularly young soldier.

(Letter from Hannah Ropes to her daughter Alice, September 1862)

I stop again, Alice to close the eyes of a German boy who has no one in this country to mourn for him. His parents live in the Fatherland, and all the record there will be is a number on his grave.<sup>290</sup>

## 3. "The Picture Graved Into My Heart"

This text is drawn from the last of Hannah Ropes' hospital diary. She soon became a patient in Union Hospital herself. In this portion, she and Miss Alcott have been attending to a fatally wounded soldier. She seems to be lamenting the waste of such a young, beautiful life.

(From Hannah Ropes diary, December 27, 1862)

Two hands, small, thin and white, tremulous reaching after things invisible, have laid in mine hour after hour today; two eyes like live coals roll, gleam, recede in terror, or soften to tears before mine; two cheeks, purple with fever, a sweet mouth and beardless chin, teeth a girl might envy, and a wide fair brow from which light brown hair falls away this is the picture graved into my heart...The hair at length is smoothed, a lock cut from it for his mother, and the limbs straightened. Oh, the wondrous manly beauty...<sup>291</sup>

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<sup>290</sup> Hannah Ropes, *Civil War Nurse: The Diary and Letters of Hannah Ropes*, ed. John R. Brumgardt (Knoxville: The University of Tennessee Press, 1999), 69-70.

<sup>291</sup> *Ibid.*, 117-119.

#### 4. "The Trouble Was Tom"

(Folk tale as told by Daron Hagen's grandmother)

In an interview given by Mr. Hagen, he claims that this text comes from a story told to him by his grandmother as he visited her in a nursing home. Hagen was amused by the tale of Tom, who was said to live in Black Falls, Wisconsin, circa 1885. He included this as an example of a folk-tale.<sup>292</sup>

The trouble was Tom was in love with one of the twins but she wasn't in love with him. The other twin was in love with Tom but Tom was not in love with her. They all just stayed good friends for the rest of their lives. The girls never married. They remained true to one another for the rest of their lives...

#### 5. "The Lord Knows..."

This text and the following one ("O, for Such a Dream") are drawn from the same letter written by Ann Smith to her husband David. David Smith was a volunteer soldier from Steuben County, New York. In the first part, Ann refers to a "he [that] will guide the people." In the context of the letter, she speaks of the Republican Convention and the need to nominate a Presidential candidate who can unite the party. The "he" in the text refers to that candidate.<sup>293</sup>

(Letter of Ann Smith to her husband David, Aug. 16, 1864)

The Lord knows best what will end this terrible strife and I pray that he will guide the people accordingly. I am almost getting reckless sometimes I think if you were only out I wouldn't care what they did. Is that not most too selfish? At least I hope they will be able to do as will cause the least bloodshed.

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<sup>292</sup> Jane McCalla Redding, "An Introduction to American Song Composer, Daron Aric Hagen (b. 1961) and his Miniature Folk Opera, *Dear Youth*," (DMA Diss., Louisiana State University, 2002), 22.

<sup>293</sup> Ann Smith and David Smith, *Who Only Stand and Wait: Civil War Letters of David and Ann Smith (1863-1865)*, ed. by H.C. Phelan, (Almond, NY, 1990), 239-241.

6. "O, for Such a Dream"

(Letter of Ann Smith to her husband David, Aug. 16, 1864)

I dreamed last night that you were home. I was outdoors and went to the door and called you out to look at something. It was cold weather and moonlight, you had on a large sacque coat. You opened it and put it 'round me and we walked together but I don't know how far we went. O, for such a dream to come to pass. Will it, can it ever be? If I could only feel in reality the real security which I felt in that dream, but alas it was only a dream and has fled to leave the reality of absence still continued and to be endured yet a year. And now there are to be thousands more dragged from their homes.

7. "Christmas Night"

This text is a very small portion of a longer letter written my Martha Ingram to her husband George. This letter gives a view of the rural South during the war.

(Martha Ingram to her husband George, Dec. 25, 1862, Hillsborough, Texas)

This is Christmas night and I am all alone and lonely. There is nothing to be heard except the cheerful (sic) little cricket and the fearse (sic) bark of the watchful dog. I hope this awful war will soon close and wee (sic) will be happy wonse (sic) more.<sup>294</sup>

8. "...Silently Dispersing"

Mary Chestnut was the daughter of a former South Carolina governor and the wife of a Confederate senator and brigadier general. She held a high position in society and hob-nobbed with the elite, including the President of the Confederacy, Jefferson Davis. This text comes from Mrs. Chestnut's diary and describes an interaction with a General Preston. I have included a bit more text to help put it into context. The text of the song is underlined.

(Diary entry, March 30, 1865, Mary Boykin Chestnut, Chester, South Carolina)

...then Wilmot De Saussure came in. "I am here to consult with General Chesnut. He and I always think alike." Then he added emphatically--"Slavery is stronger than ever." "If you think so, you will soon find that for once you and General Chesnut do not think alike. He has held that slavery was a thing of the past, this many a year." I said to General

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<sup>294</sup> George W. Ingram and Martha F. Ingram, *Civil War Letters of George W. and Martha F. Ingram 1861-1865*, compiled by Henry L. Ingram, (College Station, TX: Texas A&M University, 1973), 43-44.

Preston,

"I pass my days and my nights partly- at this window. I am sure our army is silently dispersing. Men are going the wrong way all the time. They slip by now with no songs or shouts. They have given the thing up. See for yourself! Look! The streets were thronged with soldiers, and then they were empty again; but the marching now is without tap of drum..."<sup>295</sup>

### III. *The Letter of Sullivan Ballou*

Set to a poignant melody by John Kander, composer of many famous Broadway musicals such as *Chicago* and *Cabaret*, "The Letter of Sullivan Ballou" is a testament to all men who sacrificed their lives on the battlefield of the American Civil War.

On July 14, 1861, Rhode Island volunteer Sullivan Ballou was about to embark with the Union Army on its first maneuver. He penned this letter to his wife Sarah in the expectation he might never have another opportunity. He did not post it, lest it worry her, placing it instead in his trunk, which would eventually find its way to his home and family. The world learned about this letter when it was featured in Ken Burn's acclaimed public television chronicle of the Civil War - and its presentation lit up the switchboards. I have included the text of the entire letter, but have underlined the portions that are used in the song.<sup>296</sup>

July 14, 1861.  
Camp Clark, Washington

My Very Dear Sarah,

The indications are very strong that we shall move in a few days — perhaps tomorrow. Lest I should not be able to write again, I feel impelled to write a few lines that may fall under your eye when I shall be no more. Our movements may be of a few days duration and full of pleasure — and it may be one of severe conflict and death to me. Not my will, but thine, O God be done. If it is necessary that I should fall on the battle field for my Country, I am ready. I have no misgivings about, or lack of confidence in the cause in which I am engaged, and my courage does not halt or falter. I know how strongly American Civilization now leans upon the triumph of the Government, and how great a

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<sup>295</sup> Mary Boykin Chestnut, *Mary Boykin Chestnut 1823-1866: A Diary from Dixie*, (Boston, MA: Houghton-Mifflin, 1976), 512.

<sup>296</sup> Evan C. Jones, "Sullivan Ballou: The Macabre Fate of an American Civil War Major," *America's Civil War*, (November, 2004).

debt we owe to those who went before us through the blood and suffering of the Revolution. And I am willing — perfectly willing — to lay down all my joys in this life to help maintain this Government and to pay that debt.

But, my dear wife, when I know that with my own joys, I lay down nearly all of your's, and replace them in this life with cares and sorrows, when after having eaten for long years the bitter fruits of orphanage myself, I must offer it as their only sustenance to my dear little children, is it weak or dishonorable, that while the banner of my forefathers floats calmly and proudly in the breeze, underneath my unbounded love for you, my darling wife and children should struggle in fierce, though useless contest with my love of Country.

I cannot describe to you my feelings on this calm Summer Sabbath night, when two thousand men are sleeping around me, many of them enjoying perhaps the last sleep before that of death while I am suspicious that Death is creeping around me with his fatal dart, as I sit communing with God, my Country and thee. I have sought most closely and diligently and often in my heart for a wrong motive in thus hazarding the happiness of those I love, and I could find none. A pure love of my Country and of the principles I have so often advocated before the people — 'the name of honor, that I love more than I fear death,' has called upon me, and I have obeyed.

Sarah my love for you is deathless, it seems to bind me with mighty cables, that nothing but Omnipotence could break; and yet my love of Country comes over me like a strong wind, and bears me irresistibly on with all those chains, to the battle field.

The memories of all the blissful moments I have spent with you, come creeping over me, and I feel most gratified to God and you that I have enjoyed them so long. And how hard it is for me to give them up and burn to ashes the hopes of future years, when, God willing we might still have lived and loved together, and seen our boys grow up to honorable manhood around us. I have, I know, but a few and small claims upon Divine Providence, but something whispers to me — perhaps it is the wafted prayer of my little Edgar, that I shall return to my loved ones unharmed. If I do not, my dear Sarah, never forget how much I love you, and when my last breath escapes me on the battle field, it will whisper your name.

Forgive my faults, and the many pains I have caused you. How thoughtless, how foolish I have often times been! How gladly would I wash out with my tears, every little spot upon your happiness, and struggle with all the misfortunes of this world to shield you, and my children from harm. But I cannot. I must watch you from the Spirit-land and hover near you, while you buffet the storm, with your precious little freight, and wait with sad patience, till we meet to part no more.

But, O Sarah! if the dead can come back to this earth and flit unseen around those they loved, I shall always be near you; in the gladdest days and the darkest nights, advised to your happiest scenes and gloomiest hours, always, always; and if there be a soft breeze upon your cheek, it shall be my breath, or the cool air cools your throbbing temple, it shall be my spirit passing by. Sarah do not mourn me dead; think I am gone and wait for thee, for we shall meet again.

As for my little boys — they will grow up as I have done, and never know a father's love and care. Little Willie is too young to remember me long — and my blue eyed Edgar will keep my frolics with him among the dimmest memories of his childhood. Sarah, I have unlimited confidence in your maternal care and your development of their characters, and feel that God will bless you in your holy work.

Tell my two Mothers I call God's blessings upon them new. O! Sarah I wait for you there; come to me, and lead thither my children.

Sullivan

#### IV. Selections from *Letters from Composers*<sup>297</sup>

A song cycle by Dominick Argento for tenor and guitar.

##### 1. "Frédéric Chopin"

On the suggestion of his physicians, Chopin, along with this lover, George Sand (also known as Aurore Dupin), set off for the warm weather of the Spanish Island of Majorca in the winter of 1839. Unfortunately, the warm weather and reception did not last.

This letter was written to Jan Fontana, a friend in Paris, on December 28th, 1838 from his cell at the Carthusian monastery in Valdemossa which had been expropriated by the government to be rented out to individuals. Chopin and Sand had retreated there from their home in Palma after being rejected by the locals due to his tuberculosis and the couple's unorthodox ways.

(Palma, Majorca, 28 December 1838)

Imagine me, between rocks and sea, in a cell in an immense deserted monastery, its doors bigger than the coach entrance to any Paris mansion. Here I am, with my hair uncurled, no white gloves, and as pale as usual. My cell, shaped like a great coffin, has a vast and dusty arched ceiling, and a little window looking to the garden with its orange trees, palms and cypresses. Opposite the window, below a rosette in the lacy Moorish style, is a camp-bed. Beside the bed is an old *untouchable*, a kind of square desk, on which stands a wax candle... on the same desk, Bach, my scribbles and other papers, not mine...(and the orange trees, palms and cypresses...) Silence...If you shout...silence again...In short, I am writing from a very strange place.<sup>298</sup>

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<sup>297</sup> See Argento's own account of the background behind this piece. Dominick Argento, *Catalogue Raisonné As Memoir: A Composer's Life*, (Minneapolis, MN: University of Minnesota Press, 2004), 54-56.

<sup>298</sup> Frederic Chopin, *Chopin's Letters*, collected by Henryk Opieński, (New York: Dover Pub., 2013).

## 2. Wolfgang Amadeus Mozart

In January 1781 Mozart's opera *Idomeneo*, premiered with success in Munich. The following March, the composer was summoned to Vienna, where his employer, Prince-Archbishop Colloredo of Salzburg, was attending the celebrations for the installation of the Emperor Josef II. Mozart, who had just experienced success in Munich, was offended when Colloredo treated him as a mere servant, and particularly when the Archbishop forbade him to perform before the Emperor at Countess Thun's (for a fee that would have been fully half of his Salzburg salary). In May, the resulting quarrel intensified: Mozart attempted to resign, and was refused. The following month, however, the delayed permission was granted, but in a grossly insulting way: Mozart was dismissed literally "with a kick in the arse", administered by the Archbishop's steward, Count Arco. In the meantime, Mozart had been noticing opportunities to earn a good living in Vienna, and he chose to stay there and develop his own freelance career.

This letter is from Wolfgang Mozart to his Father, Leopold Mozart.

(Vienna, 9 June 1781)

Mon très cher Père,

Well, Count Arco has managed things to perfection! So that is the way to persuade people, to win them over, to refuse petitions out of congenital stupidity, not to say a word to your master for lack of spirit and love of sycophancy, to keep a man hanging about for four weeks and at last, when he is obliged to present the petition himself, instead of arranging for his admittance, to throw him out and give him a kick in the pants... I wrote three petitions, handed them in five times, and each time had them thrown back at me... and since the Archbishop was planning to leave on the next day, I was quite beside myself with rage and wrote another petition, in which I disclosed to him that I had had a petition in readiness for the past four weeks! With that petition I received my discharge in the most gallant way. So seeing the reasons why I left him no father could be angry with his own son.<sup>299</sup>

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<sup>299</sup> Wolfgang A. Mozart, *The Letters of Wolfgang Amadeus Mozart (1769-1791) Vol. 2*, trans. by Lady Grace Wallace, (London: Longmans, Green and Co., 1865), 44.



### 3. “Franz Schubert”

After enjoying a hedonistic social life in Vienna, Schubert is speculated to have contracted syphilis around January of 1823 and had watched his health and circle of friends decline slowly since then. In this letter to Josef Kupelweiser, the general manager of the Viennese Court Theatre, Schubert expresses his despondency in knowing that his life will not likely improve. Even though there was a brief respite from the symptoms in the summer of 1825, Schubert continued to decline until his death in 1828. The cause of death was listed as typhoid fever, but many believe that doctors glossed over the truth to protect his reputation.

(Vienna, 31 March 1824)

My brightest hopes have come to nothing, the joys of friendship and love soon turn to sorrows, and even my pleasure in beauty itself is in danger of dying away!

"Meine Ruh' ist hin, mein Herz ist schwer;" thus sang Gretchen at her spinning wheel. So might I now sing every day, for every night I go to bed hoping that I shall not wake again, and each morning only brings back all the sorrows and grief of the day before.

And so I spend my days, joyless and friendless.<sup>300</sup>

### 4. “Johann Sebastian Bach”

J.S. Bach was named Kantor of the collegium musicum of the Thomasschule in Leipzig in 1729, but in 1734, after the appointment of a new Headmaster at the Thomasschule, Bach experienced the most controversial period of his career as Thomaskantor. In August of 1736, a bitter dispute arose between the two over the authority to nominate the choral prefect. Needless to say, Bach unfairly lost the battle and chose to resign the position the following year. This letter, while not directly related to the incident, was written to the town council and seems to express a restrained frustration with his current situation.

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<sup>300</sup> Franz Schubert, *Franz Schubert Briefe*, ed. Erich Valentine, 71-72.

(Leipzig, 24 August 1736)

Magnificent, most honorable gentlemen, our wise and learned councillors, distinguished Lords and Patrons, etc, etc, etc.,

May it please you to condescend to hear how Herr Johannes Friedrich Eitelwein, a merchant in the town of Leipzig was married on the twelfth of August of the present year out of town, and therefore thinks himself entitled to withhold the fees due us in all such cases, and has made bold to disregard our many kind reminders. Whereas the said fees make up the greater part of our emoluments, a perquisite of this position and no one has hitherto endeavored to withhold from us our lawful share. We therefore feel compelled to beg you, honoured Lords and Gracious Patrons for this reason to take us under your protection and by your decision to uphold us in our old rights and agreed *Salario* and further to enjoin upon the said Herr Eitelwein that he remit to us a due proportion of the foresaid marriage fees, together with the costs occasioned in this instance, which we also claim with all respect and reverence.

From your most humble and devoted servant,

Johann Sebastian Bach<sup>301</sup>

#### 6. “Giacomo Puccini”

This letter was written in 1898 to Puccini's chemist friend in Lucca, Alfredo Casselli. Puccini had been in Paris dealing with beauracratc inefficiencies with the Opera-Comique during the production of the Paris premiere of *La Boheme*. He expresses a desire to return to his villa at Torre del Lago.

(Paris, 19 May 1898)

I am sick of Paris! I am panting for the fragrant woods, for the free movement of my belly in wide trousers and no waistcoat; I pant after the wind that blows free and fragrant from the sea; I savor with wide-flaring nostrils its salty breath, and stretch my lungs to breathe it all!

I hate pavements! I hate palaces! I hate capitals! I hate columns of marble! I love the beautiful column of poplar and fir; I love the vault of shady glades; I love the green expanse of cool shelter in forest old or young; I love the blackbird in flight; I love the woodpecker, seagull and lark! I hate the horse, the cat and the toydog! I hate the steamer,

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<sup>301</sup> H.T. David and A. Mendel, *The New Bach Reader: A Life of Johannes Sebastien Bach in Letters and Documents*, rev. by Christoph Wolff, (New York: W.W. Norton and Co., 1998), 183-184.

the top-hat, the dress coat, and I hate Paris!

V. *Deux lettres d'Enfants (pour remercier d'un envoi de jouets)*

(Two letters from Children- as thanks for a gift of toys)

These two charming thank you notes are from 7 year-old Béatrice Lesur and her brother, 9 year- old Christian to Jacques de Menasce and his wife. The Lesur children belonged to another composer, Daniel Lesur and his wife Simone, to whom the piece is dedicated. Little information is readily available about Menasce, but it seems that he was an admired, cosmopolitan man who was known in the first half of the century as a gifted composer, pianist and musical critic. In his obituary in *Musical Quarterly* in 1960, Richard Franko Goldman writes a glowing description of the man and his music. "Menasce's music was or is, like his writing and his conversation and his manner of living, graced by originality, impeccability of taste, distinction of style, elevation of tone. It has warmth, wit, and power."<sup>302</sup> This example stands as testament.

1. "Lettre de Béatrice"

Monsieur,

Merci pour le bonhomme qui joue avec des balles, il est tellement drôle ce qu'il me fait rire, c'est effrayant.

Béatrice

Sir,

Thanks for the fellow who plays with balls, he is so funny that when he makes me laugh, it is scary.

Beatrice

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<sup>302</sup> Richard Franko Goldman et al, "Current Chronicle." *The Musical Quarterly*, vol. 46, no. 3, 1960, 366. <http://www.jstor.org.ezproxy.uky.edu/stable/740663>.

2. "Lettre de Christian"

Le 8 Mars 1953

Monsieur,

Nous avons été ravis tous les deux des jolis jouets que vous avez donnés à Papa et à Maman pour nous et vous en remercions beaucoup. Mon motocycliste prend des virages formidables toute la journée, cela m'amuse énormément.

Veillez croire, Monsieur, ainsi que Madame,

a mes sentiments respectueux.

Christian Daniel Lesur

8 March 1953

Sir,

We were both delighted with the pretty toys that you gave to Papa and Mama for us and we thank you very much. My motorcycle rider takes great turns all day and it amuses me enormously.

Please accept, Mister and Mrs.,

my respectful sentiments,

Christian Daniel Lesur

## Recital Program

I. *Letters from Abigail* (with piano and cello) John Carbon (1951- )

1. Dear Friend

2. Barbarous Foes

interlude 1

interlude 2

3. Victory

4. Remember the Ladies

5. My Heart

II. *Dear Youth* (with piano and flute) Daron Aric Hagen (1961- )

1. The Bonnie Blue Flag

2. I Stop Again

3. The Picture Graved into my Heart

4. The Trouble was Tom

5. The Lord Knows...

6. O, For Such a Dream

7. Christmas Night

8. ...Silently Dispersing

III. *The Letter of Sullivan Ballou* John Kander (1927- )

## Intermission

IV. Selections from *Letters From Composers* (with guitar)      Dominick Argento (1927-      )

1. Frédéric Chopin
2. Wolfgang Amadeus Mozart
3. Franz Schubert
4. Johann Sebastian Bach
6. Giacomo Puccini

VI. *Deux lettres d'Enfants*      Jacques de Menasce (1905-1960)

1. Lettre de Béatrice
2. Lettre de Christian



### *La Bohème: Mimi's Beginnings*

*La Bohème* is an opera in four acts composed by Giacomo Puccini to libretto by Giuseppe Giacosa and Luigi Illica and based on the play, *Scènes de la Vie de Bohème* by Henri Murger. It was published by Ricordi after many heated debates between its collaborators between its conception in 1893 and its first performance in Turin on February 1, 1896. Piero Weiss describes the correspondence between the four men in the process of writing an opera as “bursts of inspiration, drastic changes of direction, fits of anger and heartfelt reconciliations.”<sup>303</sup> Indeed, as one peruses the letters, the creators are clearly passionate about the process of creating the romantic atmosphere of this opera that has endured the test of time as a part of today’s standard opera repertory.

*La Bohème* is the simple tale of a poet named Rodolfo, who has a chance meeting with Mimi, a seamstress with whom he falls in love. Unfortunately, due to their frequent quarreling and his jealousy, they decide to separate. Months pass and Rodolfo misses Mimi terribly. Mimi, now dying of consumption, comes to see him and they reminisce about their first meeting and express their continued love for one another. Mimi then dies in Rodolfo’s arms. In the letters between Illica and Ricordi, Illica complained that Puccini was “frightening” and expressed his frustration in the difficulty he had with remaining true to the original storyline.<sup>304</sup> In the case of Mimi, Puccini did not want the lovers to separate. Illica pleads his case:

What we have is a meeting in a garret between a journalist-poet and a little seamstress. They love each other, quarrel, then the little seamstress dies... The case is pitiful but it isn’t *La bohème*! The love element is moving (and romantic), but Murger’s Mimi is more complex! One should also have some pity for the librettists!<sup>305</sup>

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<sup>303</sup> Piero Weiss, “Four Men at Work on *La Bohème*,” in *Opera: A History in Documents* (New York: Oxford University Press, 2002): 251-52.

<sup>304</sup> Luigi Illica to Giulio Ricordi, *Ibid.*, (Milan, February, 1894), 253.

<sup>305</sup> *Ibid.*, 252.

The plot is indeed one of romance and sentimentality even within the context of a *verismo* opera that highlights the poverty that was rampant on the edges of society. The story of *La Bohème* gave the artists and students their dignity when lack of money and possessions gave them a lower place in society and painted a portrait of human frailty that would tug at the heartstrings of even the most hardened hearts.

Like the remainder of Puccini's operas, the entire opera revolves around its heroine, Mimi. From her late entrance to the audience receiving a preview of her voice as she sings from outside the garret door, Mimi is a true prima donna of her time. "Scusi," she says after knocking timidly on Rodolfo's door. Her candle has been blown out and she cannot see to unlock her own door. Rodolfo is happy to oblige as he is immediately smitten with this fragile looking character. The two sing their introductions in "Che gelida manina" and "Mi chiamano Mimi," and a love story begins.

### Scene from Act I Scene from Act I

(Rodolfo closes the door, puts down the light, clears the table a bit, takes an inkwell and paper, then sits down to write, after putting out the other light which had stayed lit. But finding no inspiration he becomes restless, tears up the paper and throws away the pen.)

Rodolfo:  
Non sono in vena!  
(A timid knock is heard at the door.)  
Chi è là!?

Rodolfo:  
I am not in the mood!  
  
Who is there?

Mimi:  
Scusi.

Mimi: (from outside)  
Excuse me.

Rodolfo:  
Una donna!

Rodolfo:  
A woman!

Mimi:  
Di grazia, mi s'è spento il lume.

Mimi:  
Please, my light has gone out.

Rodolfo:  
Ecco!

Rodolfo: (running to open)  
Here I am!

(Mimi at the door with an extinguished candle and a key in her hands)



Mimi:  
Vorebbe?

Mimi:  
Would you?

Rodolfo:  
S'accomodi un momento.

Rodolfo:  
Come in for a moment.

Mimi:  
Non occorre.

Mimi:  
It is not necessary.

Rodolfo:  
La prego, entri.

Rodolfo: (insisting)  
Please, come in.

(Mimi enters and is seized with choking.)

Rodolfo:  
Si sente male?

Rodolfo: (concerned)  
Do you feel ill?

Mimi:  
No... nulla.

Mimi:  
No... nothing.

Rodolfo:  
Impallidisce!

Rodolfo:  
You're growing pale!

Mimi:  
Il respire... Quelle scale...

Mimi: (seized by coughing)  
My breath... those stairs...

(She faints and her key and candle fall to the floor. Rodolfo barely has time to support her and ease her into a chair.)

Rodolfo:  
Ed ora come faccio?

Rodolfo: (bewildered)  
What shall I do now?

(He goes to fetch some water and sprinkles Mimi's face with it.)

Così!

Thus!

(looking at her with keen interest)

Che viso d'ammalata!

What face of a sick girl!

(Mimi comes to.)

Si sente meglio?

Do you feel better?

Mimi:  
Sì.

Mimi: (in a faint voice)  
Yes.

Rodolfo:  
Qui c'è tanto freddo,  
segga vicino al fuoco...

Rodolfo:  
Here it's so cold,  
sit near the fire...

(He makes Mimi get up and leads her to sit down near the stove.)

Aspetti... un po' di vino.

Wait... a little of wine.

(He runs to the table and gets a bottle and glass.)

Mimi:  
Grazie.

Mimi:  
Thanks.

Rodolfo:  
A lei.

Rodolfo: (giving her the glass and pouring)  
For you.

Mimi:  
Poco, poco.

Mimi:  
Just a little.

Rodolfo:  
Così?

Rodolfo:  
Like this?

Mimi:  
Grazie.

Mimi: (as she drinks)  
Thanks.

Rodolfo:  
(Che bella bambina!)

Rodolfo: (admiring her)  
(What a beautiful girl!)

Mimi:  
Ora permetta che accenda il lume.  
È tutto passato.

Mimi: (rising, looking for her candlestick)  
Please allow me to light my candle.  
Everything is all right now.

Rodolfo:  
Tanta fretta?

Rodolfo:  
So much haste?

Mimi:  
Sì.

Mimi:  
Yes.

(Rodolfo lights Mimi's candle and gives it to her without a word.)

Mimi:  
Grazie, buona sera.

Mimi:  
Thank you, good evening.

Rodolfo:  
Buona sera.

Rodolfo:  
Good evening.

(He accompanies her to the door, then returns immediately to his work.)  
(She leaves, then reappears at the door.)

Mimi:  
Oh! Sventata! La chiave della stanza,  
dove l'ho lasciata?

Mimi:  
Oh! Foolish me! Where have I left  
the key to my room?

Rodolfo:

Rodolfo:

Non stia sull'uscio;  
il lume vacilla al vento.

Don't stay at the door,  
the flame flickers in the wind.

(Mimi's candle goes out.)

Mimi:  
Oh Dio! Torni ad accenderlo.

Mimi:  
Oh God! Light it again.

(Rodolfo runs with his candle to relight Mimi's, but as he nears the door, his light also goes out [or is blown out by him], and the room turns very dark.)

Rodolfo:  
Oh Dio! Anche il mio s'è spento!

Rodolfo:  
Oh God! Mine has also gone out!

Mimi:  
Ah! E la chiave ove sarà?

Mimi:  
Ah! And the key, where can it be?

(Groping her way she finds the table and puts her candlestick down on it.)  
(He is near the door and he closes it.)

Rodolfo:  
Buio pesto!

Rodolfo:  
Pitch dark!

Mimi:  
Disgraziata!

Mimi:  
Unlucky me!

Rodolfo:  
Ove sarà?

Rodolfo:  
Where can it be?

Mimi:  
Importuna è la vicina.

Mimi: (confused)  
Your neighbor is being a nuisance.

Rodolfo:  
Ma le pare!

Rodolfo:  
Not at all!

Mimi:  
Importuna è la vicina...

Mimi:  
Bothersome is the neighbor...

Rodolfo:  
Cosa dice, ma le pare!

Rodolfo:  
What do you say, not at all!

Mimi:  
Cerchi!

Mimi:  
Look for it.

Rodolfo:  
Cerco.

Rodolfo:  
I'm looking.

(Mimi looks for the key on the floor, dragging her feet, and Rodolfo does the same.)

Mimi:  
Ove sarà?

Mimi:  
Where can it be?

(He finds it and puts it into his pocket.)

Rodolfo:  
Ah!  
Mimi:  
L'ha trovata?

Rodolfo:  
Ah!  
Mimi:  
Have you found it?

Rodolfo:  
No!

Rodolfo:  
No!

Mimi:  
Mi parve...

Mimi:  
It seemed to me...

Rodolfo:  
In verità!

Rodolfo:  
Honestly!

Mimi:  
Cerca?

Mimi:  
Are you looking?

Rodolfo:  
Cerco!

Rodolfo:  
I'm looking!

(Guided by Mimi's voice, Rodolfo pretends to be looking as he comes closer to her. Mimi bends and searches, groping on the ground. Rodolfo's hand meets Mimi's hand and clutches it.)

Mimi:  
Ah!

Mimi: (surprised, getting up)  
Ah!

Rodolfo:  
Che gelida manina,  
se la lasci riscaldar.  
Cercar che giova?  
Al buio non si trova.  
Ma per fortuna è una notte di luna,  
e qui la luna l'abbiamo vicina.  
Aspetti signorina,  
le dirò con due parole  
chi son, e che faccio, come vivo  
Vuole?  
Chi son? Sono un poeta.  
Che cosa faccio? Scrivo.  
E come vivo? Vivo.  
In povertà mia lieta  
scialo da gran signore  
rime ed inni d'amore.  
Per sogni e per chimere  
e per castelli in aria  
l'anima ho milionaria.  
Talor dal mio forziere  
ruban tutti gioielli due

Rodolfo: (holding Mimi's hand)  
What an icy little hand,  
let me warm it.  
What is the use of searching?  
We can't find it in the dark.  
But fortunately it's a moonlit night  
And here the moon, we have it near.  
Wait, miss,  
to you I'll tell in two words.  
who I am, and what I do, how I live.  
Would you like that?  
Who am I? I'm a poet.  
What do I do? I write.  
And how I live? I live.  
In my happy poverty  
I squander like a great Lord  
rhymes and hymns of love.  
When it comes to dreams and fantasies  
or for castles in the air  
I have a millionaire's soul.  
At times from my coffer  
all my jewels are stolen by two

ladri: gli occhi belli.  
V'entrar con voi pur ora,  
ed i miei sogni usati  
e i bei sogni miei  
tosto si dileguar!  
Ma il furto non m'accora  
poichè v'ha preso stanza  
la dolce speranza!  
Or che mi conoscete  
Parlate voi.  
Deh! parlate.  
Chi siete?  
Vi paccia dir!

Mimi:  
Sì. Mi chiamano Mimi,  
ma il mio nome è Lucia.  
La storia mia è breve.  
A tela o a seta  
ricamo in casa e fuori.  
Son tranquilla e lieta,  
ed è mio svago far gigli e rose.  
Mi piaccion quelle cose  
che han sì dolce malia,  
che parlano d'amor, di primavera,  
che parlano di sogni e di chimere-  
quelle cose he han nome poesia.  
Lei m'intende?  
Mi chiamano Mimi.  
Il perchè non so.  
Sola, mi fo il pranzo da me stessa.  
Non vado sempre a messa  
ma prego assai il Signor.  
Vivo sola, soletta,  
là in una bianca cameretta;  
guardo sui tetti e in cielo.  
Ma quando vien lo sgelo  
il primo sole è mio...  
il primo bacio dell'aprile è mio!  
Germoglia in un vaso una rosa...  
foglia a foglia la spio!  
Così gentil il profumo d'un fior!  
Ma i fior ch'io faccio, ahimè!  
non hanno odore!  
Altro di me non le saprei  
narrare.  
Sono la sua vicina  
che la vien fuori d'ora a importunare.

thieves: two beautiful eyes  
They entered here with you just now  
and my dreams familiar  
and the beautiful dreams mine  
quickly disappeared!  
But the theft doesn't grieve me  
because hope has taken  
their sweet place!  
Now that you know me  
You speak.  
Come! Speak.  
Who are you?  
Will you please tell!

Mimi:  
Yes, they call me Mimi,  
but my name is Lucia.  
The story mine is brief.  
On cloth or on silk  
I embroider at home or away.  
I'm calm and happy  
and my hobby is to make lilies and roses.  
I am pleased by such things  
that have such sweet magic,  
that speak of love, of springtimes,  
that speak of dreams and of fantasies-  
those things that have the name poetry.  
You understand me?  
They call me Mimi.  
The reason, I don't know.  
I make my meals by myself alone.  
I do not always go to mass  
but I pray much to the Lord.  
I live alone, all alone,  
there, in a white little room;  
I look over the roofs and into the sky.  
But when comes the thaw  
the first sun is mine...  
the first kiss of April is mine!  
A rose blooms in a vase...  
leaf by leaf I observe it!  
So delicate the perfume of a flower!  
But the flowers I make, alas!  
don't have a fragrance!  
I wouldn't know what else to tell you  
about myself.  
I am your neighbor  
who comes to bother you at an odd hour.<sup>306</sup>

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<sup>306</sup> English translation by Nico Castel, *The Complete Puccini Libretti Volume I*, (New York: Leyerle Publications, 2002), 28-38.

APPENDIX A:  
TABLE OF SONG KEYS, RANGES, TESSITURAS  
AND LEVEL OF DIFFICULTY

<b>Song</b>	<b>Key</b>	<b>Range</b>	<b>Tessitura</b>	<b>Difficulty:1-5</b>
“Addio”	Ebmaj	f’-ab”	bb”-f”	Vocal: 3 Accompaniment: 3 Maturity: 3
“Naples”	Gmaj	e’-g”	a”-e”	Vocal: 3 Accompaniment: 3 Maturity: 2
“Capri”	Gmaj	e’-g”	b”-e”	Vocal: 3 Accompaniment: 2 Maturity: 4
“Night Song at Amalfi”	Bbmaj	f’-g”	bb”-f”	Vocal: 3 Accompaniment: 3 Maturity: 3
“Ruins of Paestum”	Ebmin	eb’-gb”	gb’- db”	Vocal: 2 Accompaniment: 2 Maturity: 3
“From a Roman Hill”	Gbmaj	eb’-gb”	bb”-eb”	Vocal: 4 Accompaniment: 4 Maturity: 4
“Ponte Vecchio, Florence”	Dmaj	d’-f#”	a’-d”	Vocal: 2 Accompaniment: 4 Maturity: 3
“Villa Serbelloni, Bellaggio”	Gmaj	g#’-g#”	b’-f#”	Vocal: 4 Accompaniment: 3 Maturity: 3
“Stresa”	Ebmaj	d’-bb”	bb”-eb”	Vocal: 4 Accompaniment: 4 Maturity: 4
“Pierrot”	Dbmaj	db’-f”	ab’-db”	Vocal: 2 Accompaniment: 3 Maturity: 3
“Love Me”	Amaj	c’-f”	g#’-c#”	Vocal: 2 Accompaniment: 2 Maturity: 2
“Wings of Night”	Bmaj	c’-g”	b’-f#”	Vocal: 4 Accompaniment: 3 Maturity: 2
“Joy”	Gmaj	b-bb”	f#’-d”	Vocal: 4 Accompaniment: 3 Maturity: 4
“Only a Cry”	Fmaj	d’-f”	a’-d”	Vocal: 3 Accompaniment: 3 Maturity: 4
“Let it Be Forgotten”	Gbmaj	eb’-ab”	f’-db”	Vocal: 3 Accompaniment: 3 Maturity: 4

APPENDIX B:  
KNOWN VOCAL WORKS OF WINTTER WATTS



<b>Publisher</b>	<b>Song</b>	<b>Poet</b>	<b>Year</b>
John Church Co.	<i>Three Songs</i> 1. Love's Life 2. A Drop o' Dew 3. The Joy of Man (Wanting)	R. B. Butler H. Canfield Unknown	1906
	<i>Three Songs</i> 1. Clover 2. Admition-Roses and Thorns 3. The Song of the Wind	W. Bynner R.W. Gilder N.E. Barnhart	
John Church Co.	The Joy of Man, op.2. no.1	M. Pancoast	1908
G. Schirmer	<i>Four Songs, op. 3.</i> 1. A Hope 2. My World 3. The Stairway 4. The Difficulty	W. Watts Richard Watson Gilder Richard Watson Gilder Translated from Heine	
	<i>Two Songs by A. Symons, op. 4</i> 1. Dreams 2. During Music	Arthur Symons	
John Church Co.	Another Day	Unknown	1909
	Locations	Tom Hall	
G. Schirmer	Dinna Ask Me	Dunlop	
	The Ocean Tramp	L. Hope	
G. Schirmer	<i>Five Songs</i> 1. Alone 2. Home 3. It Isn't the Thing You Do, Dear 4. Oh, Call it by Some Better Name 5. Surf Song	Words from Spanish D. Greenwell Unknown Thomas Moore L. Hope	1910
Oliver Ditson	Blue Are Her Eyes	Mary MacMillan	1913
	The Boat of My Lover	D.M.M. Craik	
	Green Branches	Fiona MacLeod	
	Hushing Song	Fiona MacLeod	
	Only Once, Love	R.W. Gilder	
	Wood Song (Reprinted by T.I.S., 1998)	Eugene Lee-Hamilton	
Oliver Ditson	When I Wake (Reprinted by T.I.S., 1998)	Anonymous	1916

G. Schirmer	<i>Two Songs</i> 1. Like Music on the Waters 2. Barcarole	Lord Byron Pai Ta-shun	1918
Oliver Ditson	Love Me	Sara Teasdale	1919
	Pierrot	Sara Teasdale	
	The Poet Sings	Richard LeGalliene	
	<i>Vignettes of Italy</i> 1. Addio 2. Naples 3. Capri 4. Night Song at Amalfi 5. Ruins of Paestum 6. From a Roman Hill 7. Ponte Vecchio, Florence 8. Villa Serbelloni, Bellaggio 9. Stresa	Sara Teasdale	
G. Schirmer	<i>Five Songs</i> 1. Beloved, it is Morn 2. The Mother's Song 3. Golden Rose 4. Utopia 5. Magic	E.H. Hickey C.R. Robertson Grace Hazard Conkling Frances Turner Palgrave Harriet Morgan	
G. Schirmer	Falmouth Town (Dramatic Ballad for Baritone)	William Ernest Henley	1921
	Wings of Night	Sara Teasdale	
Ricordi	Tryste Noel	Louise Imogen Guiney	
G. Schirmer	Joy (Dedicated to John McCormack)	Sara Teasdale	1922
	<i>Three Lyric Poems</i> 1. With the Tide 2. Transformation 3. The Nightingale and the Rose	Edward J. O'Brien Jessie B. Rittenhouse William Ernest Henley	
Ricordi	A Little Page's Song	13 <sup>th</sup> c., William Alexander Percy's <i>Reliques</i>	
	The Little Shepherd's Song	13 <sup>th</sup> c., William Alexander Percy's <i>Reliques</i>	
	O Grati Orrori	Handel, arrangement	
G. Schirmer	Bring Her Again to Me	William Ernest Henley	1923
	Intreat Me Not to Leave Thee	Sacred, <i>Book of Ruth</i>	
	<i>Two Songs by Sara Teasdale</i> 1. Only a Cry 2. Let it Be Forgotten	Sara Teasdale	
	Only and Forever	William Ernest Henley	
	A White Rose	John Boyle O'Reilly	
	Wild Tears	Louise Imogen Guiney	

G. Schirmer	<i>Three Songs for Low Voice</i> 1. Song is So Old 2. Miniver Cheevy 3. Dark Hills	H. Hagedorn E.A. Robinson E.A. Robinson	1924
Unknown	<i>Circles</i> (song cycle for Mezzo Sop. and string orchestra)	Unknown	1935
Unknown	<i>Pied Piper</i> (unfinished 3 act opera)	Unknown	1925-1935
Galaxy Music	That Little Word "No"	Unknown	1936
Galaxy Music	Exile	W. Watts	1938
Unknown	<i>Two Chorales for 4 Voices and Orchestra</i> 1. So Long as Song is Sung 2. Birthright	Unknown	1945
Galaxy Music	Lay My Heart in Marble	Unknown	Unknown
Unpublished	Birdeen (for soprano and chamber orchestra)	Fiona MacLeod	1948
Unknown	(Vocal works with chamber orchestra) Pedigree Dearheart Daydream	Unknown	1945-1953
	In Silhouette	W. Watts	

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## VITA

### EDUCATION

**Master of Music - Voice Performance**, Indiana University, May, 2003

**Program Participant-** AIMS in Graz, Summer, 2001, 2002

**Bachelor of Music – Voice Performance**, Shorter College, May, 1997

### TEACHING EXPERIENCE

**Private Voice/Piano Instructor**, Danville, KY, January 2010- Present

**Voice Instructor**, Western Hills High School, Frankfort, KY, September 2011-Present

**Music Director for *Fiddler on the Roof, Jr.***, West T. Hill Theatre, Danville, KY, Spring 2016

**Music Director for *Edwin Drood***, Centre College, Danville, KY, Spring 2013

**Teaching Assistant**, University of Kentucky, August 2008- May 2010

**Voice Class Instructor**, University of Kentucky, August 2008- May 2010

**Private Voice Instructor**, Lexington Catholic High School, Lexington, KY, February 2008-May 2009

**Private Voice Instructor**, Fayetteville, GA September 1999- August 2006

**Children’s Choir Director**, Embury Hills United Methodist Church, Tucker, GA, September 2001-May 2004

**Vocal Coach/Interim Chorus Teacher**, Atlanta Girls’ School, Atlanta, GA, September 2000-May 2001

### PERFORMANCE EXPERIENCE

#### Opera Roles

<i>La Boheme</i> Theatre	Mimi	(2008) University of Kentucky Opera
<i>Hotel Casablanca</i> Theatre	Veronique	(2007) University of Kentucky Opera
<i>Hansel and Gretel</i> Theatre	Sandman	(2007) University of Kentucky Opera
<i>Carmen</i> Theatre	Micaela	(2006) University of Kentucky Opera
<i>Die Fledermaus</i> Hartford, CT	Rosalinde	(2003) Intermezzo Opera Program,
<i>Madame Butterfly</i>	Chorus	(2000-2005) Atlanta Opera

<i>Don Giovanni</i>		
<i>Eugene Onegin</i>		
<i>Aida</i>		
<i>Otello</i>		
<i>Un Ballo in Maschera</i>		
<i>Turandot</i>		
<i>Orpheus in the Underworld</i>	Venus	(1998) Indiana University
<i>A Midsummer Night's Dream</i>	Cobweb	(1998) Brevard Music Center
<i>The Old Maid and the Thief</i>	Miss Todd	(1997) Shorter College

**Recitals**

DMA Lecture Recital	November 17, 2013	University of Kentucky
DMA Chamber Recital	January 25, 2010	University of Kentucky
DMA Recital	February 22, 2009	University of Kentucky

**Scenes/Concerts:**

<i>Arabella</i>	Arabella	(2002) AIMS Festival
<i>Faust</i>	Marguerite	
<i>Der Freischütz</i>	Agathe	(2001) AIMS Festival
<i>Regina</i>	Birdie	(1998) Indiana Opera Workshop
<i>The Magic Flute</i>	Pamina	
<i>Don Giovanni</i>	Donna Anna	(1997) Shorter Opera Workshop
<i>Suor Angelica</i>	Suor Angelica	
<i>La Traviata</i>	Violetta	(1997) Shorter Opera Gala
<i>La Boheme</i>	Musetta	(1996) Rome (GA) Symphony
<i>Marriage of Figaro</i>	Countess	

**AWARDS AND YOUNG ARTIST PROGRAMS:**

<i>Intermezzo Young Artist Program</i>	2003
Encouragement Award ( <i>Meistersinger Competition</i> )	2002
<i>Brevard Music Center Opera Ensemble</i>	1998
Encouragement Award ( <i>Birmingham Opera Competition</i> )	1997