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GRADUATE RECITAL REPORT

by

Brian Douglas Petersen

Plan B report of a recital performed in partial fulfillment
of the requirements for the degree of

MASTER OF EDUCATION

in

Secondary Education
(music emphasis)

UTAH STATE UNIVERSITY
Logan, Utah

1987

UTAH STATE UNIVERSITY

Logan, Utah

DEPARTMENT OF SECONDARY EDUCATION

in cooperation with

DEPARTMENT OF MUSIC

1986-87

Graduate Recital

BRIAN DOUGLAS PETERSEN, BARITONE

Ruth Helm, Harpsichord

Tamera Davenport, Piano

Assisted by:

Carol Larsen, Violin I
Brian Tucker, Violin II
Deborah Callicotte, Viola
Robert Tueller, Cello

Brian Cowley, Bass
Nancy Lindberg, Oboe I
Marianne Moore, Oboe II
Cheryl Ann Blackley, English
Horn

Russell G. Wilson, Conductor

I

Cantata No. 56. J.S. Bach

II

Come Again John Dowland
Pietà, Signore! Alessandro Stradella
(O Lord, Have Mercy)
Vittoria! Vittoria! Giacomo Carissimi
(I Triumph!)

III

Strike the Viol Henry Purcell
Air From "Comus" Dr. Thomas Arne
Bois Epais Jean Baptiste Lully
(Deep Woods)

I N T E R M I S S I O N

IV

His Sceptre is the Rod	G.F. Handel
Where'er You Walk	G.F. Handel

V

Thy Glorious Deeds	G.F. Handel
Man Is For the Woman Made	Henry Purcell

In partial fulfillment of the graduation requirements for the
 Master of Education Degree in Secondary Education.

Eccles Conference Center
 Auditorium
 Sunday Evening
 May Thirty - First
 Seven O'Clock

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INTRODUCTION

This project arose out of a need by the author to increase his personal expertise in the area of performance of solo vocal literature. As a current music educator, the author has determined that music preparation and performance are activities which take a large portion of his involved time within the context of music instruction. As a result, preparation and performance are of paramount importance for the teacher of music to understand and convey to his students based on personal experience. The project also provides the author / presenter with the opportunity to demonstrate his acquired skills in the area of musical performance. A final consideration for selecting a recital as a project was to enhance future educational, professional, and performing opportunities for the author / presenter.

As a means of achieving the desired development of content expertise in the area of music rehearsal and performance, the choice of a recital was made after consultation with the author's major professor. It was determined that a suitable format for a recital includes the selection of a unifying theme such as a particular historical or stylistic period. In this case, music of the Baroque was selected because of its accepted artistic and aesthetic merit as well as its technical challenge to the presenter in terms of performance difficulty. Baroque literature (music) for bass / baritone was selected to match the author's voice type.

It is hoped that as a result of presenting the recital and report document the presenter will have gained an increased awareness of the specific music to be performed in terms of how and why the music was originally written and performed and be able to demonstrate this increased awareness through a stylistically correct performance. Brief lecture segments interspersed throughout the recital serve as an additional means to demonstrate, in verbal form, the increased awareness and expertise in the area of Baroque vocal music which has been acquired.

Cantata BWV 56 Johann Sebastian Bach
(1685-1750)

That the Mature or "High Baroque" had its epitome in terms of invention and productivity in the person of Johann Sebastian Bach comes as no surprise to us today. Bach was a prolific composer for many forces. Theodore Libbey, Jr. (Apr. 1985, p. 69) noted that it made no difference whether Bach wrote for the keyboard, the voice, or any of the wind, brass, or string instruments known to him: He understood the capabilities of all and he used them in his music. Regarding the cantatas of Bach, with which the present report is concerned, C.S. Terry (1963) noted:

Nowhere else in his music do we so closely approach the mind of Bach as in his cantatas; for they reveal the depths of his character, the high purpose to which he dedicated his musical and intellectual genius.¹

The purpose mentioned by Terry was a sense of religious duty and fervor which Bach felt very deeply. Many of his compositions bore the following superscript: "Soli Deo Gloria" ("To God alone the glory") and "Jesu, jura" ("God help").² It is with such an introduction that one can begin to appreciate the deep religious convictions borne by Bach and how they applied to his compositional process.

There are more than two hundred cantatas of Bach which are now extant. It is estimated that over forty percent of Bach's sacred and secular cantatas must be considered lost.³ The cantatas of Bach group themselves into the two broad categories of sacred and secular. Within these broad categories are

subcategories such as the solo cantatas, the choral cantatas, the chorale cantatas, organ obbligato cantatas, chamber cantatas, and cantatas containing borrowed material from both sacred and secular sources. Bach's tremendous output of church music, and particularly church cantatas, can be attributed to the fact that Bach spent most of his life in the service of the church. David and Mendel (1966) remarked:

The focus of his (Bach's) emotional life was undoubtedly in religion, and the service of religion through music. This would be clear from his work alone, of which music written for church services comprises by far the greater portion - music which, though still the least known, constitutes his greatest effort and achievement.⁴

As a normal expectation of his position as church cantor, Bach was expected to provide either original or borrowed cantatas for the weekly church services. It is, therefore, easy to understand how Bach produced an average of one cantata per month for twenty - one consecutive years to meet the demands of his office at Leipzig.⁵

The cantatas of Bach group themselves chronologically into five periods, according to his city of residence. These periods are:

Arnstadt	1704 - 1707;	age 19 - 22.
Mühlhausen	1707 - 1708;	age 22 - 23.
Weimar	1708 - 1717;	age 23 - 32.
Cöthen	1717 - 1723;	age 32 - 38.
Leipzig	1723 - 1750;	age 38 - 65.

The church cantatas were composed to coincide with various events of the liturgical year. Following is a partial list of these events: Advent, Christmas, Sunday after Christmas, Circumcision, Epiphany, Purification,

palm Sunday, Easter Sunday, Ascension, Trinity, Visitation, Inauguration of the Civic Council, Reformation, Festival, Wedding, and Mourning. (Terry, 1963, pp. 70 - 71.) What the preacher said in word became the topic of Bach's music. Therefore, the choice of text was an important element in framing the parameters of Bach's compositional process.

Regarding Bach's treatment of texts, Schweitzer (1950) affirmed :

Bach's relation to his text is active, not passive; it does not inspire him so much as he inspires it. His music lifts the words to a higher power, bringing out in transfigured form what seems struggling for expression in mediocrity or - as often happens - the banality of the poem. For this reason there are hardly any tasteless Bach texts for anyone who reads through his works. He even becomes a little impatient at the constant complaints about the cantata poems, for he hears them with all the poetry Bach has added to them, a poetry beside which that of the original poet is only a clumsy reflection...⁶

The specific liturgical event which coincides with the solo cantata BWV 56 is the nineteenth Sunday after Trinity. (Sadie, 1980, p. 820). The same entry in the Grove's Dictionary shows that this particular cantata was, indeed, most likely first performed on the Sunday specified - that is - October 27, 1726.⁷

Cantata No. 56 for bass, (one of only two for bass in Bach's total output) Ich will den Kreuzstab gerne tragen (trans. "I will gladly bear the cross-staff"), is from Bach's middle Leipzig period. Whittaker (1959, p. 373) calls the cantata mentioned above "of superb quality."

The title of Cantata No. 56 refers to the figurative bearing of a cross by a weary traveller. The text for the cantata is from an unknown author, although some sources say that Bach himself may have written it. (Hill, 1969, p. 12) The performance forces for the Cantata No. 56 are as follows: Violins I, II; Viola; Oboes I, II; Taille* (Tenor Oboe); basso continuo - violoncello, contrabass; bass solo, and soprano - alto - tenor - bass chorale.

The text of Cantata No. 56 provides a thematic unity throughout its course. The description of a Pilgrim's progress or journey is made through each successive number. Each number in the cantata represents a different stage of the journey. Well - varied similes and imagery devices are used by Bach to enhance the musical description of this journey. For example, the cantata begins with an aria that has the same title as the cantata (Ich will den Kreuzstab...). The music in this first aria is heavy, thick - textured, in minor tonality, and it lends a weary and heavy - laden feeling to the text - appropriately representing the bearing of a cross. The word 'tragen' ('carry') is figuratively set to a long series of melismas, or rising and falling note passages.



Ex. 1, BWV 56, m. 20

*Modern performances of BWV 56 often substitute English Horn for Taille.

Another musical passage in the first aria demonstrates the device of "text - painting" or "word - painting": der führet mich nach meinen Plagen zu Gott in das gelobte Land. (trans. "which leads me, after my troubles, to God in the promised land.") This figurative rising to meet God is represented by a sequential rising of the pitch level of the entire sung phrase.

der führet mich nach meinen Plagen zu

Gott in das gelobte Land,

Ex. 2, BWV 56, m. 91

Biblical scripture references are used as a thematic basis for the sequence of events in Cantata No. 56, as to coincide with the liturgical message for the nineteenth Sunday after Trinity. St. Matthew 9: 1 - 8 describes the healing of the palsied man. Verse 1: "And he entered into a ship, and passed over, and came into his own city." This verse gives rise to comparisons between life and a sea voyage. Indeed, the music for the arioso: mein Wandel auf der Welt ist einer schiffahrt - gleich (trans. "My journey through the world is like unto a ship's journey") provides another example of text-painting after the opening aria. One can sense the actual rocking of the ship in the pulsating, rocking continuo accompaniment.

Recitativo

Mein Wan-del auf der Welt ist ei-ner Schiffahrt
My jour-ney through the world is like un-to a

arpeggiando
Vello
Continuo

Ex. 3, BWV 56, m. 3
(arioso)

The final aria, Endlich wird mein Joch wieder von mir weichen müssen (trans. "Finally, must my yoke fall from me"), erupts with rapid, joyful series of melismatic passages on the words 'endlich' ('finally') and 'Joch' ('yoke').

A
 Endlich, endlich
 Triumph, triumph
 wird mein Joch,
 now is mine,
 12
 Ex. 4, BWV 56, m. 11
 (final aria)

Albert Schweitzer (1950) described this thematic transition from the opening sections, laden with care and weariness, to a joyful transformation as follows:

This cantata (#56)...is one of the most splendid of Bach's works. It makes unparalleled demands, however, on the dramatic imagination of the singer who would depict convincingly this transition from the resigned expectation of death to the jubilant longing for death.⁸

An ingenious interplay between the voice melody and countermelodies in the continuo instruments, particularly the oboe, takes place in the opening and closing arias. Neither one (voice) nor the other (instrument) is allowed to dominate the musical texture.

The joyful, confident feeling is developed until measure 64 in this second aria. Here new material is presented in a strong descending passage. The translated text is: "There I will battle in the strength of the Lord."⁹ The

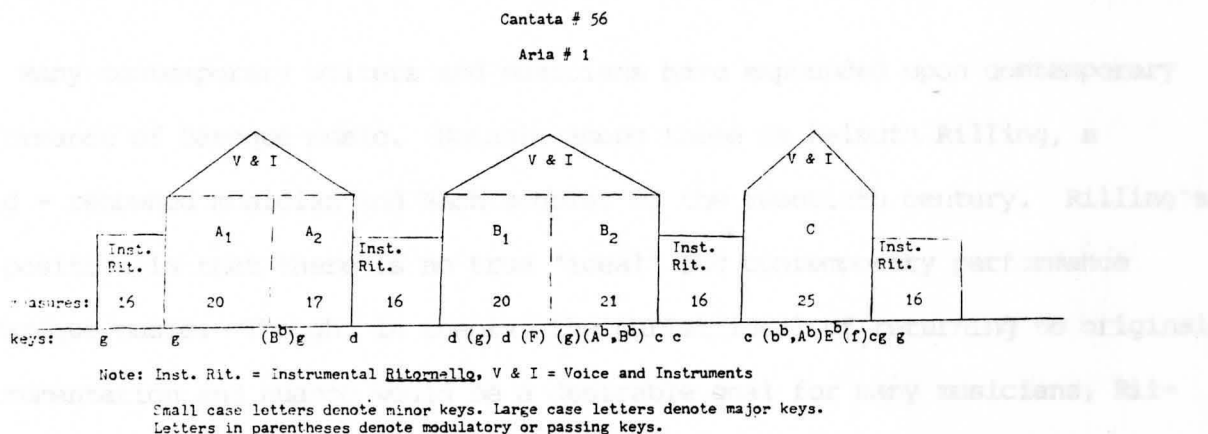
music is well suited to the text and reflects the strength derived from the Lord.

D

Da krieg' ich in dem Her-ren Kraft,
My strength is in the Lord most High,

Ex. 5, BWV 56, m. 64
(aria 2)

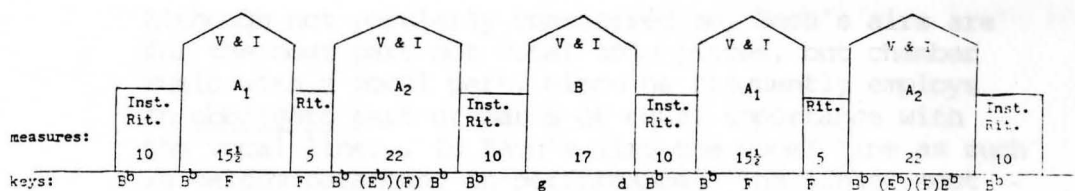
Bach's music in Cantata BWV 56 represents not only musical beauty in terms of aural characteristics but was conceived with a high degree of attention to structural balance and unity. Marshall Hill (1969) has outlined the form of each aria in the following diagrams:



Hill (1969), p.18

Cantata # 56

Aria # 2



Note: Inst. Rit. = Instrumental Ritornello, V & I = Voice and Instruments

Small case letters denote minor keys. Large case letters denote major keys.
Letters in parentheses denote modulatory or passing keys.

Hill (1969), p. 21

PERFORMANCE NOTES

Many contemporary writers and musicians have expounded upon contemporary performance of Baroque music. Notable among these is Helmuth Rilling, a world - renowned musician and Bach scholar of the twentieth century. Rilling's own position is that there is no true "ideal" for contemporary performance of Baroque music. Though, in theory, the purist ideal of returning to original instrumentation and nuance would be a desirable goal for many musicians, Rilling himself refutes this position by insisting that we take advantage of the modern improvements in instruments which can better fit the ideal sound for the way people feel and think today. He states that Bach made music with the forces that were available to him for the people of his time.¹⁰ In a similar vein, Hickman (Sep. 1986, p. 18) states that with careful preparation, sensitive performers can be successful with modern instruments in the performance

of works by Bach as well as other Baroque composers.

In specific reference to the vocal style and interpretation of Bach's arias in his cantatas and other vocal works, Kagen (1968, p. 150) states:

Although not popularly considered so, Bach's arias are for the most part not vocal solo pieces, but chamber music with a vocal part, since he frequently employs an obbligato part or parts of equal importance with the vocal line... In Bach's arias the vocal line as such is seldom paramount in performance. The singer must learn to accompany the instrumental passages, when this is necessary.

Another specific problem regarding the performance of solo passages is the occurrence of melismas, or long, florid passages of notes sung on one word or vowel. Kagen (1968) says that these long melismas were never intended to be sung on one breath. He cites the often - encountered practice of rushing through these passages in a rushed, unnatural fashion. Such practices, says Kagen "...seem to me to be pedantic and harmful to the music, even if it may afford him an opportunity to display the excellence of his breath control."¹¹

This writer has found that a significant amount of time in his recital preparation has been devoted to the rehearsal and technical preparation of Cantata BWV 56. Of necessity translations were sought, background historical research was conducted, music and accompanimental parts were ordered, and accompanying instrumentalists were selected and rehearsed prior to the performance. Many details such as ornamentation, articulation, tempos, dynamics, and phrasing are such that they are not indicated specifically in the Bach

score. Therefore, general musicality and historic and stylistic sensitivity are essential in helping the performer arrive at suitable performance levels for each of the above criteria. Many of the same ornamental practices may be applied to Cantata BWV 56, for example, as would be appropriate for other Baroque works. A further discussion of Baroque ornamentation takes place under the Handel and Purcell headings.

De 117

Mein Handel auf der Welt hat alle Schiffe nicht
Werrübnis, Kreuz und Not sind alle, welche mich bedrücken
Und auf den Tod mich täglich schrecken
Mein Anker aber der mich hält
Ist die Barmherzigkeit, wo ich mein Gott mich oft erbitt
Der ruhet er wieder: Ich bin bei dir,
Ich will dich nicht verlassen, noch verweigern
Und wenn das widerwille Schicksal sein Werk hat,
So ruf' ich aus dem Schiff: In meine Stadt,
Die ist das Himmelreich,
Wohin ich mit der Götzen aus vieler Trübsal werde kommen.

118

Dullich, erlich wird sein: Ich weite von dir weichen nicht
Da luter' ich in dem heiligen Kraft, da hat sich Adels Eigenheit
Da fahr' ich auf von dieser irden, in Leute, sonder nicht zu sein
O, gescheh' es heute recht

119

Ich steh' feste und bereit, das was mein Geistes
Mit Seilen und Verlögen von den Händen zu empfangen
Wie wohl wird mir geschehen, wenn ich den Port von Pilsen werde gehn
Da luter' ich den Sturm auf einmal ins Meer
Da wisst mir die Fräulein sein Weiland selbst an

120

Form, O Tod, du schickst mich, komm und fahre mich aus dieser
Lös' meine irdische Leiden, bringe mich an Gottes Hand
Es mag, was da will, dich schrecken, da stehst dich nicht schrecken
Denn durch die Hand ich allein zu dem ewigen Leben

"Ich will den Kreuzstab gerne tragen"

Aria

Ich will den Kreuzstab gerne tragen,
 Er kommt von Gottes lieber Hand,
 Der führet mich nach meinen Plagen
 Zu Gott in das gelobte Land:
 Da leg' ich den Kummer auf einmal ins Grab,
 Da wischt mir die Tränen mein Heiland selbst ab.

Recitative

Mein Wandel auf der Welt ist einer Schiffart gleich:
 Betrübniß, Kreuz und Not sind Wellen, welche mich bedecken
 Und auf den Tod mich Täglich schrecken;
 Mein Anker aber der mich hält,
 Ist die Barmherzigkeit, wo mit mein Gott mich oft erfreut.
 Der rufet so zu mir: Ich bin bei dir,
 Ich will dich nicht verlassen, noch versaumen!
 Und wenn das wüthenvolle Schäumen sein Ende hat,
 So tret' ich aus dem Schiff in meine Stadt,
 Die ist das Himmelreich,
 Wohin ich mit den Frommen aus vieler Trübsal werde kommen.

Aria

Endlich, endlich wird mein Joch wieder von mir weichen müssen.
 Da krieg' ich in dem Herren Kraft, da hab ich Adlers Eigenschaft,
 Da fahr ich auf von dieser erden, im Laufe, sonder matt zu werden.
 O, gescheh' es heute noch!

Recitative

Ich stehe fertig und bereit, das erbe meiner Seligkeit
 Mit Sehnen und Verlangen von Jesu Händen zu empfangen.
 Wie wohl wird mir geschehn, wenn ich den Port der Ruhe werde sehn.
 Da leg' ich den Kummer auf einmal ins Grab,
 Da wischt mir die Tränen mein Heiland selbst ab.

Chorale

Komm, O Tod, du Schlafes Bruder, komm und führe mich nur fort;
 Löse meine Schiffleins Ruder, bringe mich an sichern Port.
 Es mag, wer da will, dich scheuen, du kannst mich vielmehr erfreuen;
 Denn durch dich komm' ich hinein zu dem schönsten Jesulein.

"I will gladly carry the cross"

Aria

I will gladly carry the cross, it comes from God's beloved hand.
It leads me through my travails to God in the Promised Land.
There will I lay my griefs in the grave,
There my Savior himself will wipe away my tears.

Recitative

My wandering through the world is like a sea voyage;
Afflictions, the cross and grief are the waves which cover me
And daily frighten me with death.
My anchor which holds me is the mercy with which God comforts me.
He calls to me: "I am with thee.
I will not leave thee or forsake thee."
And when the raging foam comes to an end,
I will step out of the ship into my city, which is Heaven.
There I will be with the blessed who have endured great afflictions.

Aria

Finally, finally my yoke must fall from me.
There I will battle in the strength of the Lord.
There I will have the swiftness of an eagle.
I will fly away from this earth on my course without faltering.
Oh, that this might happen today!

Recitative

I stand ready and prepared as an heir to salvation
With longing and yearning to receive it from the hands of Jesus.
How blessed it will seem when I behold the port of rest!
There I will lay my griefs in the grave,
There my Savior himself will wipe away my tears.

Chorale

Come, O death, thou Brother of Sleep; come and lead me forth.
Loosen my ship's rudder and bring me to thy safe port.
Although some may fear thee, thou art a comfort to me:
Because it is through thee that I come to my blessed Jesus.

Translation by William Ramsey
(Hill, 1969, p. 24)

SOURCES CITED

1. Terry (1963), p. 66
2. Rilling (June 1985), p. 8
3. Sadie (1980), p. 806
4. David and Mendel (1966), p. 24
5. Terry (1963), p. 63
6. Schweitzer (1950), pp. 36 - 37
7. Sadie, p. 820
8. Schweitzer, pp. 255 - 256
9. Hill (1969), p. 20
10. Rilling (June 1985), p. 10
11. Kagen (1968), p. 151

Come Again, Sweet Love Doth Now Invite John Dowland
(1563-1626)

John Dowland is considered the most outstanding lutenist song composer of the Elizabethan and Jacobean periods. He had established a reputation in Europe, having practiced in Italy, Germany, and Denmark. His First Book of Ayres was published in 1597. Many of his other songs were subsequently published in collections of ayres which followed thereafter.

Dowland's songs show some of the earliest independence of vocal line, which he used expressively to define the text. He had a knack for the declamatory style which was no doubt an influence from his European visits. Some of Dowland's songs offer rhythmic difficulties although the melodies are generally simple and do not represent unusual vocal demands. One could easily overcome the rhythmic complexities by disregarding the rigidity of bar lines and giving more unity to the entire musical phrase. This was the manner in which the songs of Dowland's day were expressed.¹

Come Again, Sweet Love Doth Now Invite is from Dowland's First Book of Ayres, number seventeen in the collection. The source of the text is unknown. This song requires simplicity of expression. It has a simple ABB form. Modern editions of the song include only two of the original six stanzas for the following reasons: Diana Poulton (1972) suggests that "He...(Dowland)...had not anticipated more than two stanzas being sung. A curious fact is that in the song - book, after stanza two, the numbering starts again at one and continues to four."² Edward Doughtie (1963) suggests the possibility of these stanzas having belonged to an entirely different poem.³

Other writers such as Thomas Oliphant (1837) compare the first two to the last four stanzas: "There are four stanzas more, but inferior to these."⁴ In any event, Come Again... remains as one of Dowland's best - known and most often - performed songs.

THEMATIC MATERIAL

Notice the crescendo of excitement created by the sequence of rising melodic fragments at measure eight.

To see to hear to touch to kiss to die,
I sit I sigh I weep I faint I die,

Ex. 6 , Come Again, m. 8

PERFORMANCE OBSERVATIONS

This song should be sung expressively and simply, with a strong legato line and sustained in a moderate tempo. The Boosey and Hawkes (1951) copy of the score says that there are no expression marks in the original score.⁵ Expression marks have been added by modern editors to help modern performers.

Poulton (1972) says the following regarding modern performance of this song:

Unfortunately modern singers often ignore the last rest of the series under the delusion they know better than Dowland, and that the meaning is made clearer by carrying the word 'die' over the rest and joining it to 'with thee againe...' Dowland obviously knew what he was doing, and when he reaches the climax of the sequences of disjointed phrases 'To see - to heare - to touch - to kisse - to die' (and surely here the words 'to die' are used in the figurative sense, meaning to reach the final transports of physical love) the contemplation of his happiness is too much for him, and he catches his breath before he adds 'with thee againe in sweetest sympathy.'⁶

SOURCES CITED

1. Espina (1977), p. 28
2. Poulton (1972), p. 236
3. Doughtie (1963)
4. Poulton, p. 236
5. Boosey and Hawkes (1951), p. 5
6. Poulton, p. 237

Pietà, Signore! Alessandro Stradella
(1645?-1682?)

An important composer in Italy in his day, Stradella was of the Venetian school of composers of the early Baroque who showed great versatility. He composed in all major categories - both instrumental and vocal. His contributions include opera, oratorio, cantata, and particularly the concerto grosso and use of the instrumental ensemble not only as an accompaniment to vocal music, but as an independent performing force.¹

Stradella and some of his contemporaries from the Venetian opera school such as Savioni and Legrenzi developed the cantata to major proportions and showed in their music the increased use of imitation and a resurgence of counterpoint. Stradella composed nearly two hundred cantatas which are characterized by "...forceful curves of flowing melodies, ...rich harmonies, and expanded tonality which even point to the late Baroque music."²

Although Stradella is said to have been a "scion of nobility,"³ he apparently led a tempestuous life, replete with illicit liaisons, flights from personal vendettas, and some criminal acts. Ultimately his adventurous lifestyle led to his early death at the hands of a Venetian nobleman whose mistress he had abducted.⁴

Pietà, Signore! is a sacred song which is a prayer of penitence. Its text is of unknown authorship. This song is one of the best - known and popular songs by Stradella and it represents a true specimen of musicianship.

The song is written in a clear ABA form with an introductory accompanimental ritornello of twenty measures in length. Most of the song (in the medium low edition) is in the key of a minor. The B section is a little more unstable harmonically than the A section and is considerably shorter. It moves from C Major to G Major, then finally to e minor immediately prior to the recapitulatory sequence in measures 99 through 102 which modulates back to a minor for the remainder of the song.

THEMATIC MATERIAL

An unaccompanied plea, "Pietà, Signore!" (trans. "Have mercy, Lord") is the first vocal theme.

Voice

Pie - tà, Si - gno - re,
O Lord, have mer - cy,

The image shows a single staff of music in treble clef. The melody consists of a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The lyrics are written below the notes.

Ex. 7 , Pietà, Signore, m. 21

Notice the diatonic accompanimental figure in the bass staff used in the opening ritornello and interspersed throughout the song as an echo figure to vocal segments as well as a bridge between phrases.

Andantino

Piano

legato

The image shows a piano accompaniment for the first measure. It is in 3/4 time and marked 'Andantino'. The right hand (treble clef) has a sustained chord of C major (C4, E4, G4) with a piano (*p*) dynamic. The left hand (bass clef) has a diatonic eighth-note figure: C4, D4, E4, F4, G4, A4, B4, C5. The word 'legato' is written below the bass staff.

Ex. 8, Pietà, Signore, m. 1

The figure also appears in several slightly varied forms in the treble staff and in the voice.

Gran Di - o,
Je - ho - vah,

Ex. 9, Pietà, Signore, m. 59

Non fi - a ma - i che nel - l'in -
May I ne'er mer - it That in per -

Ex. 10, Pietà, Signore, m. 131

The entry of the voice in measure 21: "Pietà, Signore" ("Mercy, Lord") is completely unaccompanied and exposed as well as its broken continuance - "...di me dolente" ("... on my sorrowing") as if to express an earnest and solitary plea to God for forgiveness.

The central theme of the song is embodied in the last phrase of the text: "Sia dannato nel fuoco eterno dal tuo rigor." ("Let it never be that I may be damned in the eternal fire of thy harsh judgment.") The strength of this plea is set effectively in a long, sustained crescendo which reaches its peak at the words "fuoco eterno" ("eternal fire") and then relaxes.

Si - a dan - na - to nel fuo-co e - ter-no Dal tu - o ri - gor.
My soul may lan - guish, But may con - tri-tion, And Thy grace heal all.

Ex. 11, Pietà, Signore, m. 53

The song is generally restrained dynamically but it maintains an intensity and emotional underpinning in its unstable, minor tonality and its slow and restrained tempo.

PERFORMANCE NOTES

There is a certain factor of emotion and intensity in the voice which immature or inexperienced singers may find difficult to incorporate into their singing and which this song requires. Intense sadness, longing, and fear are effectively conveyed in the song. There aren't any particularly challenging sections in this song in terms of technical difficulty, but the type of singing which makes this song most effective is very connected, legato and always supported with ample breath and a feeling of forward motion. Without these essential ingredients, this song would tend to become labored and uninteresting.

SOURCES CITED

1. Sadie (1980), p. 189
2. Bukofzer (1947), p. 123
3. Slonimsky (1984), p. 2220
4. Davison and Apel (1956), p. 286

"Pietà, Signore!"

Giacomo Carissimi
(c. 1604-1674)

Pietà, Signore, di me dolente!
Signor, pietà, se a te giunge il mio pregar;
Non mi punisca il tuo rigor,
Meno severi, clementio ognora,
Volgi i tuoi sguardi sopra di me.

Non fia mai che nel l'inferno
Sia dannato nel fuoco eterno dal tuo rigor.
Gran Dio, giammai
Sia dannato nel fuoco eterno dal tuo rigor.

"O Lord, Have Mercy"

Pity, Lord, on me sorrowing!
If to thee arrives my prayer,
Let not thy severity punish me.
Less severe, merciful always,
Turn thy glances upon me.

May I never deserve that in hell
I may suffer the eternal fire of thy harsh judgment.
Great Lord, heal me;
May I not suffer the eternal fire of thy harsh judgment.

translation by Brian D. Petersen

Vittoria, mio core!
 (Triumph, my heart!)

Giacomo Carissimi
 (c. 1604-1674)

Giacomo Carissimi was a prolific and original composer in the seventeenth century in Italy. He broke from the intricate and complex contrapuntal tradition established by Palestrina and others and devoted himself to perfecting what came to be known as the monodic style, which gave renewed emphasis to the single melody.

Carissimi was noted as a composer of cantatas, and particularly, the larger form of the oratorio. He also wrote motets and masses for liturgical use. He is credited with being the first composer who substituted the cantata for the opera in Rome due to an order to ban such stage productions.¹

The cantatas of Carissimi were mostly for solo voice. They incorporated arias, ariosos, and recitatives. It was in this form that Carissimi expressed his dramatic talent. He was a singer himself who had early professional appointments in Tivoli. He mastered writing for the solo voice, and in his time he was the supreme master composer for the human instrument.²

Vittoria, mio core! is from a cantata of uncertain title by Carissimi. It is probably his best - known air. The text is a poem by Domenico Benigni. It is a simple strophic air which has the form ABABA.

THEMATIC MATERIAL

The opening theme in the voice is a bold figure outlining an A Major chord.

Allegro con brio ♩ = 168

Voice

Vit - to - ria! Vit - to - ria!

Ex. 12 , Vittoria, m. 1

This theme occurs wherever the word, "Vittoria" appears.

The joy of being released from "love's vile servitude" is represented in the cascading melisma in measures 26 through 30 - on the word "sciolta" ("released; free") - and at every reappearance of section A.

p È sciol - - - *cresc.* - - - - ta

Ex. 13 , Vittoria, m. 26

Editors have placed dynamic and tempo markings on the music which tend to heighten the contrasts between sections. The bold, crisp articulation and faster tempo of the A section is replaced by a slightly slower, more legato and restrained feeling at measure 34 and again at the reappearance of strophe 2, at measure 76.

p Da lu - ci ri - den - ti Non e -
Her smile once en - tranc - ing no darts

p meno mosso e dolce assai

Ex. 14 , Vittoria, m. 76

This slight mood change heightens the dramatic impact of the strong return of the theme, "Vittoria." A final ritard is indicated in the Schirmer edition, punctuated by sforzando accents in the accompaniment, which support the voice and bring a sense of finality and triumph as suggested by the text.

f largamente stent.

- ta d'A-mo-re La ser - vi - tù!
- now has bro-ken its shack-les in twain!

sf sf sf col canto sf sf

Ex.15 , Vittoria, m. 114

PERFORMANCE NOTES

Vittoria, mio core! offers moderate challenge to the intermediate or advanced singer. Vocal flexibility is a must, particularly on the melismatic passages - (i.e. "sciolta"). This flexibility must reflect not only pitch accuracy, but a growing intensity of dynamics and energy that build with the rising of the phrase.

Another important consideration is the accuracy of the diction and language. Singers who attempt this song need strong coaching in Italian unless they already are somewhat fluent in Italian. Not only must the words be accurate in terms of pronunciation, but they must be articulate and crisp - especially on beginning and ending consonants - (i.e. "Vittoria") - as well as double stop consonants - (i.e. tt, cc). The Italian language presents a special challenge to the English speaker, who must learn to use the articulators (i.e. lips, tongue, and teeth) in a much more exaggerated manner than is required in English.

"Vittoria, mio core!"

Vittoria, Vittoria, mio core!
 Non lagrimar più,
 E sciolta d'Amore la vil servitù;
 Vittoria, Vittoria, mio core!

Già l'empia a' tuoi danni, fra stuolo di sguardi,
 Con vezzi bugiardi dispose gl'inganni;
 Le frode, gli affanni non hanno più loco,
 Del crudo suo foco è spento l'ardore!

Da luci ridenti non esce più strale,
 Che piaga mortale nel petto m'avventi:
 Nel duol, ne' tormenti Io più non mi sfaccio,
 E rotto ogni laccio, sparito il timore!

"Triumph, my heart!"

Victory, victory, my heart!
 No more crying of tears,
 And free from the bondage of love's vile servitude.
 Victory, victory, my heart!

Once cruelty and harm was wrought by her glances;
 With false, deceiving flattery she once was disposed to
 The hoaxes, the troubles that once she caused shall no more afflict me.
 From the crudeness of her gazing are the pain and woe gone.

Her eyes falsely smiling shall no more tempt me;
 Which threatened to afflict my breast with mortal wounds.
 In suffering, in torment, her brazenness shall no more harm me,
 The cords which bound me are broken; fear has fled away!

translation by Brian D. Petersen

SOURCES CITED

1. Espina (1977), p. 259
2. op. cit.

Strike the Viol Henry Purcell
(1659-1695)

Henry Purcell has been described as

...a powerful master of the English song and an unquestioned expert in the handling of the English language of his day... who stands out as one of the greatest musicians of any age.¹

Modern editions of Purcell's songs have come forth, particularly in the twentieth century. This increased exposure has helped establish Purcell as one of the truly outstanding composers of songs of all time.

Purcell passed all his life (thirty - six years) in the service of the king and the church. He began his musical training as a tenor in the choir of the Chapel Royal at Whitehall. There he started developing his own singing voice as well as his fledgling compositional skills. In time, Purcell became a court organist and composer at Westminster Abbey and performed ancillary services as well, such as copyist and organ - tuner and repairman.²

Purcell was proficient in the various genres of vocal music. He wrote incidental vocal music, choral music of both secular and sacred nature, secular cantatas, operas, church anthems, hymns, psalms and canons, one, two, and three - part songs with continuo, solos with continuo, as well as some instrumental works.

An examination of his songs reveals how expertly Purcell handled the different moods of his texts: the pathos of When I am laid in earth; the honest simplicity of Fairest Isle; the humor of Man Is For the Woman Made. Earnestness, youthful grace, sacred exultation, and dramatic majesty are other moods which are represented faithfully by Purcell in his music.

Strike the Viol is an air from Come Ye Sons of Art Away (1694), an ode originally written for Queen Mary's birthday. Written in a somewhat majestic style, it was probably first written for contralto and sung by a countertenor during the first performance.³

THEMATIC MATERIAL

PRELIMINARY NOTE: Written originally as a vocal solo with continuo accompaniment, the accompanimental part has been realized or scored out by subsequent editors. This writer's further analysis of this song is based on the John Edmunds realization (1954) printed in the R.D. Row edition (1959).

The entire song is underscored by the following accompanimental rhythm.

in the bass or continuo part: $\frac{3}{4}$ ♩. ♪♪ | ♩. ♪♪

This rhythm gives the song its sense of momentum and forward motion.

The accompaniment not only provides a harmonic background for the the voice but it shows some examples of melodic and thematic imitation of the voice part.

The image shows a musical score for the piece 'Strike the Viol'. It consists of two staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics 'Wake the harp, wake the harp,' are written below the notes. The bottom staff is a basso continuo line in bass clef, also in 3/4 time, which provides a rhythmic accompaniment to the vocal line. The music is in a simple, rhythmic style characteristic of Purcell's work.

Ex.16 , Strike the Viol, m.11

The song is not a lengthy one, but it shows numerous examples of Baroque ornamentation and text - painting. The word "cheerful" is set to the longest melisma in the song. The sequentially rising eighth and sixteenth notes convey the feeling of cheerfulness.



Ex. 17, Strike the Viol, m.32

PERFORMANCE NOTES

The R.D. Row edition of the song shows the following editorial performance indication: "With dignity and vigor; not slow."⁴ Because of the predominantly minor tonality of this song, the insensitive singer may be tempted to belabor the tempo - making the song more representative of a funeral dirge than a birthday ode for Queen Mary.

Considerable musicality and vocal flexibility must be shown by the singer who wishes not to bore his audience with the broken phrasing inherent in this song. For example, instead of merely echoing the phrase "wake the harp" twice at measures 10 - 14, the sensitive musician will introduce a varied dynamic intensity and inflection within each two - measure phrase - perhaps increasing the volume each time. The sound should be sustained completely to the rest.



Ex.18 , Strike the Viol, m. 11

Finally, the word "cheerful" must be sung with vigor, articulation, a consistent vowel, and with an effort to maintain the tempo at a rate consistent with the rest of the song. This requires energized, diaphragmatic breathing and production by the singer. Another reason for maintaining a fairly vigorous tempo on this song is that it would be impossible to sing the long melisma at measure 32 with less than three or four separate breaths, which would fragment the phrase excessively.

SOURCES CITED

1. Espina (1977), p. 49
2. Westrup (1968), p. 5
3. Westrup, p. 274
4. Row (1959), p. 22

Air from 'Comus' Thomas Augustine Arne
(1710-1778)

Thomas Augustine Arne was born in the year of Handel's first arrival in England. An outstanding native - born English composer, Dr. Arne composed voluminous works - especially theatrical music. He was responsible for retaining the identity of the English song in the midst of a very strong Handelian atmosphere. His songs on poems by Shakespeare became well - known in his lifetime. Arne is credited with the national song "Rule Britannia."¹ He was influenced by the Italian vocal practices of his day, which emphasized the monodic aspects of melody as well as some imitative counterpoint.

Due to the many criticisms, personal and otherwise, that Arne received in his lifetime, his great contributions to English song were not sufficiently recognized. Despite these criticisms, the University of Oxford conferred upon him the degree of doctorate, a title used as a mark of esteem by his associates and admirers.²

Arne's songs were written in a straightforward, honest simplicity admired in his time. They are melodious, charming, well - written for the voice, and seldom too demanding.

Preach Not Me Your Musty Rules or Air from 'Comus' as listed here, was composed in 1738 as a theatrical masque to the poetic work, Comus, by John Milton (1645).

The form of the song is a compact, strophic air which has no return of the A section such as is more common in versed songs. The strophes of the poem form themselves into phrases of four and eight measures in a fast $\frac{3}{4}$ meter. The song is one unified musical structure with the only perceivable lines of structural division occurring at the end of each poetic

phrase: / - - - - - 8 measures - - - - - /
 Phrase 1: $\frac{3}{4}$ Preach not me your mus - ty rules, ye drones that mould in i-dle cell.

Phrase 2: / - - - - - 8 measures - - - - - /
 The heart is wiser than the schools, the senses al-ways rea-son well.

Phrase 3: / - - - - - 8 measures - - - - - /
 If short my span, I less can spare to pass a single pleas-ure by.

Phrase 4: / - - - - - 4 measures - - /
 An hour is long if lost in care;

Phrase 5: / - 2 mm. - - - - - + 2 mm. - - - - - / 4 measures - - - - - /
 They only live; they only live; they only live who life enjoy!

Because of the shortness of the song, there is little opportunity for thematic development. There is a steady, driving rhythm which is set up by figures such as the following:

Piano

Ex. 19, 'Comus', m. 1

Hour is long if lost in Care;

Ex. 20, 'Comus', III. 52

The opening voice entry exemplifies the strong emphasis on the first beat of each measure - leading to the feeling of forward motion in this song. Notice the bold, angular melody. This is characteristic of much of Arne's music.

p
 Preach not me — your
a tempo
p
 mus - - ty Rules.

Ex. 21, 'Comus', m. 17

Because this song is typical of the thorough - bass period in Baroque music, there is a strong articulation and emphasis on the left hand in the accompaniment to provide harmonic and rhythmic motion.

Ex. 22, 'Comus', m. 13

The central message of the text and the music is effectively prepared and realized in the last vocal phrase: "They only live who life enjoy!"

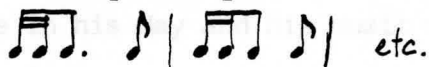
cresc.
 They on - ly live.
poco rall.
 they on - ly live. They on - ly live who Life en - joy.
colla voce

Ex. 23, 'Comus', m. 56

PERFORMANCE NOTES

Jean Baptiste Lully
(1632-1687)

The singer must maintain a rhythmic vitality and adequate support of the air for this song. The driving, upbeat feeling is effectively conveyed by the singer placing special emphasis on the first beat of each measure - especially those measures with these rhythms:



An added challenge for the singer is to make sure each note is articulated without "smearing" in the sixteenth and thirty - second notes. This is difficult in a fast tempo.

A good, confident accompanist is a requirement for this song. The accompanist must maintain a crisp, strong articulation throughout without slowing down.

SOURCES CITED

1. Espina (1977), p. 9
2. op. cit.

Bois Epais Jean Baptiste Lully
(Deep Woods) (1632-1687)

Jean Baptiste Lully was an Italian by birth (Giovanni Battista Lulli). He settled in Paris at the age of fourteen to become eventually the favorite composer of King Louis XIV. Lully became the biggest name in music in France in his day and his music was performed in most courts throughout France.¹ He wrote ballets, dances, violin solos, church music, innumerable songs, and he was particularly famous for introducing many artistic improvements in French Opera. His songs generally show an Italian suaveness of melody as well as a strict regard to proper verbal accentuation.²

Bois Epais is a song from Lully's opera, Amadis de Gaule, composed in 1684, with libretto by Philippe Quinault. This song is set simply, yet elegantly. It was originally scored for tenor, but there are twentieth-century editions of the song for all voices. Bois Epais is regarded as Lully's best-known air.³ Bois Epais is a simple two-part song with two verses of text - each of which is repeated once.

THEMATIC MATERIAL

A strong feeling of melancholy is conveyed in this song. Many of the melodic contours appear in a descending fashion - portraying the sadness of one who has failed in love:

A deep-er hor-ror I have found me, A dark-er mid-night
Tu ne sau-rais é-tre as-sés som-bre, Tu ne peux trop ca-

yet, cher

Ex. 24, Bois Epais, m. 15

The harmonic motion in this song is very effective. Though the song is replete with traditional cadential formulas such as $I\frac{6}{4} - V - V^7 - I$ and $V - V^7 - i$, there are properly prepared and resolved suspensions, passing tones, and other devices in the voice as well as the accompaniment which add interest and beauty to the overall sonority. The 4 - 3 suspension occurs frequently.

Ex. 25, Bois Epais, m. 13

Ex. 26, Bois Epais, m. 1

The modulations are also very effective. Notice the chromatic modulation from V of D Major (A Major chord) to the V^3 chord of b minor ($F\#$) in measure 31.

Ex. 27, Bois Epais, m. 31

A common chord modulation occurs in measure 36 to return to tonic D for the rest of the song.

Ex. 28, Bois Epais, m. 36

There is a noticeable absence of ornamentation that characterizes much of Baroque music. Lully was noted for his restraint in this regard. One exception appears in measure 23 at the re-entry of the opening phrase on the word "redouble" ("increase"). A turn figure symbol appears in the Boosey and Hawkes edition (1951). This is most likely a marking placed by the editor in order to vary, however inconspicuously, the repeated phrase.

ye woods, fold a-round me!
re-dou-ble ton om-bre,

Ex. 29, Bois Epais, m. 23


PERFORMANCE NOTES

The somber, melancholy mood of this song requires a rather dark sound from the singer. The song moves at a rather slow, relaxed tempo. Care must be taken by the singer to maintain the energy in the sound - especially on the longer phrases and static notes such as half notes. Some nuance in terms of volume with the sung phrases enhances the beauty of the song.


All your shades, ye woods, fold a-round me!
Bois e-pais re-dou-ble ton om-bre,

Ex. 30, Bois Epais, m. 11

Another possible pitfall for the singer is the temptation to remain rather metronomic in tempo. Some freedom and rubato (i.e. speeding ahead at the beginning of the phrase and slowing at the end) is recommended, especially during the second verse of the text.

poco accel.  *poco rit.*

For me no star shall rise, Not for me dawns the mor - row,
 Je sens un dés - es - poir Dont l'hor - reur est ex - trê - me,



Ex. 31, Bois Epais, m. 42

A final, rather obvious consideration is the importance of accurate and tasteful production of the French. Although this particular song includes an English translation in the Northcote edition (1951), this writer has the personal belief that songs should be sung in the original language whenever possible. A competent language coach should be sought if the singer is unfamiliar with French.

SOURCES CITED

1. Espina (1977), p. 357
2. Northcote (1951), p. 10
3. Espina, p. 357

"Bois Épais"
 ("Deep Woods")

Bois épais, redouble ton ombre,
 Tu ne saurais être assez sombre,
 Tu ne peux trop cacher mon malheureux amour.

Je sens un dèsespoir dont l'horreur est extreme,
 Je ne dois plus voir ce que j'aime,
 Je ne veux plus souffrir le jour.

"Deep Woods"

Deep woods, increase your shade;
 You could not be dark enough.
 You could not conceal too well my unhappy love.
 I feel a despair whose horror is extreme,
 I am to see no longer what I love.
 I want no longer to bear the light of day.

translation by Berton Coffin, Werner Singer,
 and Pierre Delattre.

His Sceptre Is The Rod George Friederich Handel
 (from Occasional Oratorio) (1685-1759)

The stature of George Friederich Handel as one of the greatest composers of any age has long been recognized. His range and depth as a composer of vocal as well as instrumental music is awesome. He was a cosmopolitan and eclectic artist, drawing on Italian, German, French, and English styles to form his own compositional style. Today his name is associated more often with the oratorio than with any other musical genre. The English oratorio was a new form which is said to have evolved by accident with Handel because of his reluctance to abandon the theatrical aspects of music with which he had become accustomed in his operas. These oratorios are described as "familiar Bible stories treated in an epic style that combined entertainment with edification."¹

Handel's motivations for moving into the realm of the oratorio are explained by Sadie (1980):

The evolution (of the oratorio) was gradual, though some of the advantages were obvious from the first: Handel was freed from the expense of scenery and costumes, and later from dependence on costly virtuoso singers, and he could make much greater use of the chorus to extend the musical and dramatic range and texture.²

His Sceptre is the Rod of Righteousness is an aria from Occasional Oratorio by Handel. The libretto is by Reverend Thomas Morell. This oratorio is unique in Handel's output because it has a very loose thematic structure. Actually, it was hastily put together from several

previous oratorios by Handel, including Israel in Egypt, Athalia, and Judas Maccabeus.³ Dean (1959) goes on to describe Occasional Oratorio as a "declaration of faith and a blast of encouragement to the loyalists"⁴ rather than a celebration. In its sphere it was considered somewhat in the vein of a patriotic pageant rather than a drama, as were many of his other oratorios.

His Sceptre is the Rod includes a recitative: "Humbled with fear and awful reverence..." It is followed by an extensive aria in compound ternary form ($A^1 + A^2 + B + A^1$). Due to its extraordinary length, the Bernard Taylor edition (1968) indicates an alternate ending at measure 109 - just prior to the B section.

THEMATIC MATERIAL

The recitative, Humbled with fear..., is of the secco type. The text is declaimed in a rather free manner with the accompaniment serving only as a static harmonic background.

The image shows a musical score for a recitative. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "Humbled with fear and awful reverence, before the foot-stool of His". The bottom two staves are a piano accompaniment in treble and bass clefs, also in F# and common time. The piano part consists of a static harmonic background with long, sustained chords. The vocal line is a simple, declamatory melody.

Ex. 32, Sceptre, m. 1

The aria begins with a bold, crisp accompanimental introduction in the key of f# minor. This introduction establishes the vigorous tempo and driving rhythm to be maintained through most of the aria. Some of the important melodic themes are introduced here such as the descending

scalar passages of eighth and sixteenth notes in measures 19 - 21:

Ex. 33, Sceptre, m. 19

This same theme appears later in a long, florid vocal melisma set to the words "...and the great dragon strongly doth repress."

Ex. 34, Sceptre, m. 60

A variation of the same textual phrase appears later - in measures 80 - 83. This time, the word "strongly" is carried on the melisma. This is a fine example of Baroque text - painting. A strong, angular melody is enhanced by a minor sixth leap upward on the off-beat.

Ex. 35, Sceptre, m. 81

There is a complete change of character in the B section. The rhythmic motion comes nearly to a complete stop. The accompaniment now consists mostly of chords in quarter note pulsations.

Ex. 36, Sceptre, m. 110

One can perceive Handel's motivation for setting this portion of the text so differently. Whereas the A section is extremely bold and pompous, as may reflect the strength of God's judgment described in the text, the B section describes God's abode itself. "His seat is truth to which the faithful trust..." is set to a D Major chord - in an almost pastoral, reverent feeling. Here the motion and articulation is very smooth and legato.

Ex. 37, Sceptre, m. 133

The mood once again changes to the vigor and strength of the opening A¹ section. A characteristically strong perfect authentic cadence occurs at the end of the text.

Ex. 38, Sceptre, m. 168

Baroque performance practice routinely calls for some type of *cadenza* or other appropriate ornamentation at the closing cadence - on the word "all."⁵



Ex. 39, *Sceptre*, m. 168

The coda is a musical summary of the principal thematic material of the aria. This is typical as a Handelian device for bringing a sense of musical and dramatic finality to the aria.

PERFORMANCE NOTES

This is an extremely difficult aria to sing. It is long and requires considerable vocal stamina and maturity on the part of the singer. The accompaniment is likewise very difficult. The bold melismas present a particular challenge to the singer. Once again, the tendency for smearing the rapid sixteenth notes is present unless the singer maintains some diaphragmatic tension. In order to articulate each of the sixteenth notes, a slight aspiration of an "h" may be effective - especially in the word "dragon." Care must be taken by the singer to maintain the integrity of the vowels in the opening section. The first vowel sound in the words "under," "judgment," and "just," such as found in the phrase, "...under the rigor of his judgment

just" may tend to be sung with too shallow of vowel production. The shallow vowel results in an undesirable "uh" instead of the preferred "ah."

Finally, Baroque ornamentation practices, as mentioned previously, have included the embellishment of final cadences as well as repeated sections, such as those found in da capo arias and recapitulations.⁶

SOURCES CITED

1. Sadie (1980), p. 111
2. Ibid.
3. Dean (1959), pp. 460 - 461
4. Dean, p. 34
5. Donington (1975), p. 185
6. Neumann (1978), p. 572

REMARKS

1. ... which begins the ...



The ... of ...

... 6.11.20

Where'er You Walk G.F. Handel
(from Semele)

The oratorio Semele (1744) by Handel was, unfortunately, one of his least successful works. Dean (1959) noted that Semele was the only major work of Handel's that was not revived during his lifetime.¹ Apparently, the public found its tone too close to that of the Italian opera, which had become distasteful to audiences in much of England and the rest of Europe.

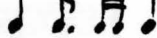
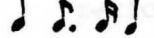
The librettist of Semele was William Congreve. The oratorio is based on the Greek legend of Ovid's Metamorphosis. Essentially, the plot deals with the interaction between mortals and gods of Greek legend.

THEMATIC MATERIAL

A plaintive, simple melody begins the song, which is a simple ABA da capo aria.

Wher-e'er you walk, cool gales shall fan the glade;

Ex. 40, WYW, m. 2

The rhythmic motive  or  is very common throughout the aria - both in the A and B sections.

Wher - eer you walk,

Trees, where you sit,

Wher - eer you tread,

Ex. 41, WYW, m. 9, 11, 20

The steady, pulsating basso continuo accompaniment provides motion to the piece notwithstanding its rather slow tempo.



Ex. 42, WYW, m. 4

PERFORMANCE NOTES

As is expected in contemporary Baroque performance practice, upon the da capo return of the A section the singer is allowed and even expected to embellish the melody with appropriate ornamentation.^{2,3} Compare the actual notation in the R.D. Row edition (1959) at the final cadence and a possible stylistically conservative embellishment in the voice part.

written: shall crowd in - to a shade;

performed: shall crowd in - to - - - a shade.

Ex. 43, WYW, m. 15

The end of the B section may be similarly embellished:

written: wher-er you turn your eyes.

performed: turn your eyes.

Ex. 44, WYW, m. 25

This aria should be sung with a very smooth, legato line and with an effort to avoid the "ploddiness" that may result from the pulsating accompaniment. Finally, the singer would be well - advised to become familiar

with the ornamental treatment and practices of Baroque music in order to sing a stylistically correct performance. He should make an effort to select and practice essential ornaments such as those found at final cadences and cadenzas and in da capo arias. At all times the ornaments should be in good taste and not excessive or contaminated by figures foreign to the style.

SOURCES CITED

1. Dean (1959), p. 365
2. Donington (1975), p. 174
3. Neumann (1978), p. 572

Thy Glorious Deeds G.F. Handel
 (from Samson)

The oratorio Samson (1743) is a dramatic oratorio based on the Biblical account of Samson as told in the book of Judges - chapter sixteen. The text is by Newburgh Hamilton, who adapted the text from a poetic work by John Milton - Samson Agonistes. The story of Samson is a familiar one.

The Samson of Judges is divinely inspired only in the possession of superhuman strength. He leads an irreligious and immoral life. All the incidents told of him involve illicit sexual relationships with women of the Philistines. Except for his final prayer (Judges 16:28) he has no dealings with Jehovah...¹

The oratorio Samson was received quite well by the public, as were several other oratorios by Handel - including Messiah (1742).² Part of this success was due to the quality of Milton's poem which became the source material for Handel's score. Newburgh Hamilton, in the preface to his Word Book of Samson, describes the work.

Several pieces by Milton having been lately brought to the stage with success, particularly his Penseroso and Allegro, I was of opinion that nothing of that divine poet's (Milton's) would appear in the theatre with greater propriety or applause than his Samson Agonistes... But as Mr. Handel had so happily introduced here oratorios, a musical drama, whose subject must be scriptural, and in which the solemnity of church - musick is agreeably united with the most pleasing airs of the stage: It would have been an irretrievable loss to have neglected the opportunity of that great master's doing justice to this work; he having already added new life and spirit to some of the finest things in the English language...³

Within the context of the oratorio, Samson, Thy Glorious Deeds is an aria sung by Manoah, the father of Samson. Manoah here laments the wasteful and frivolous manner in which Samson conducted his life. A mixture of deep sorrow at his lost potential and joy in his temporary greatness is revealed in the course of the recitative and the aria which follows. A short recitative in secco style precedes the actual aria. Here the feelings of sorrow begin to show.

Ex. 45, TGD's, m.1

The tempo is rather free and unrestricted. Notice the powerful images evoked by the text: "But who'd be now a father in my stead? The blessing drew a scorpion's tail behind..."

The slow, somber character of the opening is suddenly transformed into a vigorous, angry denunciation by Manoah of Samson's downfall. Notice the heightened intensity of feeling created by the punctuation in the accompaniment:

Ex. 46, TGD's, m.12

What follows is what appears to be a typical Handel da capo aria. However, there is no editorial indication in the G. Schirmer edition that the A section returns.⁴ Musically, it would be appropriate to perform the A section over again following the Adagio B section. However, if one studies the text and the feelings it conveys, it would seem aesthetically inappropriate to repeat the opening section for two reasons. First of all, the A section with its ending cadence is in a strong, confident F Major. This is harmonically untypical of the rest of the aria, which is mostly in d minor. Secondly, and perhaps most importantly, the text for the opening Allegro section does not constitute a terminative, concluding thought.



Ex. 47, TGD's, m. 22

Notice the momentum and gaiety represented by the triplet rhythms and the extended melismas on the word "joy." However, the feelings of joy once experienced by Manoah are no longer felt. Therefore, the Adagio B section would be a more practical ending for the aria. Here the song is of the sorrow felt in actuality; the joy is merely retrospective. Thus, Manoah sings: "To sorrows now I tune my song, and set my harp to notes of woe."

Ex. 48, TGD's, m. 61

The B section portrays a very plaintive and beautiful lament. There is an accompanimental coda prior to the final ending chord. This coda is rhythmically and metrically typical of Handel at the ending cadence. The hemiola in the final three measures which serves to slow the harmonic and rhythmic motion to a halt:

1 2 3 - (2 2 - 1) 2 3 - 1

1 + 2 + 3 + 1

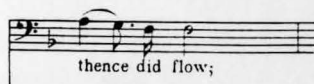
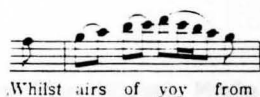
Ex. 49, TGD's, m. 98

PERFORMANCE NOTES

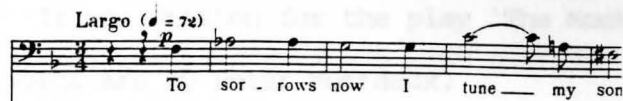
Thy Glorious Deeds is very idiomatic as well as very dramatic for a Handel aria. It contains the typical forms of recitative, aria, and arioso. There is extreme contrast in terms of mood and style built into the music. The challenge to the performer is to portray accurately the feelings represented in each section of the aria. This is accomplished by study of the text and the story behind it as well as by the incorporation of some dramatic inflections in the voice. Of special note in this respect are the critical mood - shifting points in the aria, such as the following:

miracle of men, was in an hour Ensnar'd, as-sault-ed, overcome, led

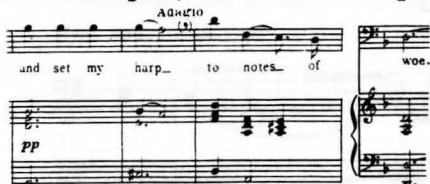
Ex. 50, TGD's, m. 13



Henry Purcell

Ex. 51, TGD's, m. 53Ex. 52, TGD's, m. 61

Finally, the Adagio marking at measure 93 implies some cadential ornamentation by the singer, as noted in previous sections.



performed:

Ex. 53, TGD's, m. 93

SOURCES CITED

1. Dean (1959), p. 326
2. Slonimsky (1984), p. 941
3. Deutsch (1954), p. 559
4. Taylor (ed.) (1968), p. 60

Man Is For The Woman Made Henry Purcell
(1696)

Purcell included this humorous song in a song collection, Deliciae Musicae, vol. III.¹ It was written for the play 'The Mock Marriage' by Thomas Scott. The words are by Peter Motteaux.

Man Is For The Woman Made is a short song by Purcell for voice and figured bass. The accompaniment and the melody are straightforward and simple in character.

Man, man, man is for the wo - man made.

Ex. 54, Man/Woman, m. 2

Rhythmic variety in the accompaniment adds life and interest to the song.

Notice the sixteenth note runs which echo the vocal phrase fragments.

maid, be she stayed, be she ray'd, whore,

m. 37 m. 39 m. 41

A typical Baroque cadence ends the song confidently on the tonic G.

and the wo - man made for man.

Ex. 55, Man/woman, m. 47

PERFORMANCE NOTES

This song is of light enough character to be sung by vocalists of varying abilities. It is limited in range ($b^1 - d^2$) and very accessible. It should be sung somewhat "tongue in cheek" and with some exaggeration in terms of dramatic gesture and inflection to maximize the humorous effect.

SOURCES CITED

1. Schott, ed. (1961), postscript note.

The goals as stated in the introduction have been assaulted and hopefully met in the course of completion of this project. Because of the subjective and subtle nature of certain variables inherent in vocal expression and performance, the actual success of this project cannot be evaluated or expressed in statistical terms. However, a professional recording has been made of the actual recital performance. This recording is to be made available to the members of the candidate's committee for review in the final examination process.

This writer has appreciated the time and assistance provided by the members of his graduation committee: Dr. Wilford Frazier, Dr. Glen Vignola, and Dr. Charles Duke.

C O N C L U S I O N

This writer has experienced a great deal of musical and professional growth as a result of the preparation and performance of the recital program described herein. The present document is, hopefully, written evidence of this increased expertise. The selection of Baroque music as a general unifying theme has allowed the presenter to concentrate research and rehearsal efforts toward a specific musical and stylistic period which he might otherwise not have done. An important educational benefit derived from this project has been the necessary acquaintance and familiarization with some of the many tools of music research.

The goals as stated in the introduction have been assaulted and hopefully met in the course of completing this project. Because of the subjective and subtle nature of certain elements inherent in musical expression and performance, the actual success of this project cannot be measured or expressed in statistical terms. However, a professional recording has been made of the actual recital performance. This recording is to be made available to the members of the candidate's committee to aid them in the final examination process.

This writer has appreciated the time and assistance rendered by the members of his graduation committee - Dr. Willard Kesling, Dr. Glen Fifield, and Dr. Charles Duke.

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in

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