

ABSTRACT

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PERSPECTIVE: PROGRAMMING,
PREPARING AND PERFORMING LOWER
VOICE ART SONG RECITALS

Tamar Sanikidze, Doctor of Musical Arts, 2009

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Choosing repertoire for art song recitals is an art unto itself. It is crucial for the collaborative pianist to develop the knowledge necessary to help singers build programs that not only feature the vocalist's strengths, but also create awareness of excellent compositions both well- and lesser-known. In fact, well-built programs can only help to increase the appreciation and popularity of the art song recital. Vocal repertoire is diverse and voluminous enough that a focus on works for lower voices is justified. In selecting the material for this project I have chosen a particular segment of the available repertoire with its specific challenges to the collaboration between singer and pianist. My overall objective is to demonstrate the importance of the collaborative pianist's involvement in choosing vocal repertoire for art song recitals.

The two compact discs that comprise this dissertation recording project contain works that were particularly chosen to demonstrate the breadth and variety found in the repertoire written for the lower voice. The selections range from

Schubert, Poulenc, de Falla, Chausson, Ibert, Mahler and Berlin, to contemporary American composers such as Eric Ewazen (b. 1954) and Wayne Oquin (b. 1979). With the inclusion of pieces outside of the traditional art song canon (i.e. jazz, folksongs, spirituals, musical theater), programs can significantly influence the artists involved as well as the listening public. The greater variety inherent in such programs is apt to positively affect the appreciation and popularity of the art song recital at large.

The two CD's for this dissertation recording project were recorded over several months starting in December 2006 and ending in November 2008 and are available on compact discs which can be found in the Digital Repository at the University of Maryland (DRUM). The performers were Sidney Outlaw, baritone, Isabelle Leonard, mezzo-soprano, Evan Hughes, bass-baritone, Rachel Serber, trumpet and the Attacca String Quartet - Vessko Gelleev, 1st violin, Janey Choi, 2nd violin, Artie Dibble, viola and Ben Wyatt, cello.

THE COLLABORATIVE PIANIST'S PERSPECTIVE:
PROGRAMMING, PREPARING AND PERFORMING LOWER VOICE
ART SONG RECITALS
A Recording Project

By

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Dedication

For my Mother, Darejan Tsintsadze.

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Chapter 1: Introduction and the Birth of the Art Song

Introduction

The importance of a collaborative pianist's knowledge of the vocal repertoire is crucial in creating art song recital programs that not only feature and spotlight the artist's strengths, but also appeal to audiences. Or, as famed conductor, accompanist, and coach Kurt Adler wrote in his 1971 book, *The Art of Accompanying and Coaching*,¹ "The building of a recital program is one of the most difficult and responsible tasks of an accompanist or a coach." In working with singers to program their art song recitals, the pianist must consider a number of important factors. These include the individual strengths of the vocalist, the importance and underlying meaning of the words, diversity in the repertoire's styles and languages, the length of the works, necessary background knowledge, and the overall flow of the recital. In support of the CDs which comprise my dissertation recording project, the program notes include information which collaborative pianists need to help make educated choices in selecting repertoire for art song recitals. First, I will focus briefly on the birth of the art song, followed by a short history of the art song recital. Finally, I include the more-detailed type of background information important in the programming, preparation, and performing of art song recitals. Vocal repertoire is diverse and voluminous enough that a focus on works for lower voices is justified. Additionally, the lower voice repertoire provides pianists with additional challenges in the area of balance; it is important that the pianist learns skills which will prevent

¹ Kurt Adler, *The Art of Accompanying and Coaching* (St. Paul: University of Minnesota, 1965).

covering or competing with lower voices. My hope is that by studying the art of choosing appropriate repertoire for voice recitals, pianists will assist singers to discover and program thrilling new song repertoire, including major composers' underperformed as well as important works, thereby contributing to the current renaissance of a new and more exciting song recital format.

The Birth of the Art Song

In order to gain an understanding of the history of the art song, commonly referred to as the birth of nineteenth century German *lied*, a thorough knowledge and examination of the early eighteenth-century German literary ballad is essential. These poems resembled traditional English and Scottish ballads; lengthy verses often filled with romantic adventures and supernatural elements. This new direction in German poetry began with J.C. Gottsched, a German classicist, who, in the 1730s advocated the idea of the simplicity of nature. In his treatise, *Versuch einer critischen Dichtkunst* (1730), Gottsched states, "in short, everything you write must be modest and simple."² This concept later inspired poets, philosophers, and politicians such as Immanuel Kant (1724 –1804), Thomas Abbt (1738–1766), Friedrich von Schiller (1759 –1805), Baron d'Holbach (1723–1789), among many others, ushering in the Age of Enlightenment throughout Europe.

The straightforward folk song also functioned as a blueprint for the song settings of German ballads. In 1739, Baroque composer J. A. Scheibe wrote, "the

² James Parsons, "III. Lieder c1740–c1800," in *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/16611> (accessed November 9, 2009).

composer must not create a cadence, repeat a word nor extend a syllable in one strophe where to do so would be inappropriate in another.”³ Following the virtuosic opera style of the Baroque period (1600 – 1750), which emphasized ornamentation and embellishment, this statement was revolutionary. The Italian operatic style still reigned over Western Europe; between 1705 and 1738, George Frideric Handel (1685 - 1759) wrote fifty operas, among them masterpieces such as *Alcina* (1735), *Serse* (1738) and *Giulio Cesare* (1724). These extravagant examples of Baroque Italian opera dominated the musical scene in Europe in the middle of eighteenth century and the *lied*, with a contrasting aesthetic, provided Germans with “...a much needed national musical identity.”⁴

Lied composers embraced Scheibe’s ideals and by the mid-eighteenth century, both secular and sacred song collections existed, most notably Carl Philipp Emanuel Bach’s (1714 –1788) *Lieder der Deutschen* (1752), *Oden mit Melodien* (1753, 1755), by Friedrich Wilhelm Marpurg (1718 – 1795), and *Geistliche Oden und Lieder* (1758) by Johann Philipp Kirnberger (1721 - 1783), among others. The keyboard part of the period pieces listed above is mostly diatonic and chordal, with a slow harmonic rhythm. (Keyboard parts were purposefully uncomplicated in order for the singer to be able to perform both the vocal and keyboard lines.) The rise of amateur music-making during this period as well as the rise of the middle class generated interest and cultivated the *lied* genre, which eventually contributed towards establishing the *lied* as one of the major musical genres in Germany and throughout Europe. The keyboard line in *lied* compositions in the late eighteenth century became increasingly

³ Parsons, “III. Lieder c1740-c1800.”

⁴ Ibid.

more complex in works by Carl Friedrich Zelter (1758 –1832), Johann Rudolf Zumsteeg (1760 -1802), and later, Wolfgang Amadeus Mozart (1756 – 1791) and Joseph Haydn (1732 - 1809). It is significant that the harmonic language of these composers' works became more advanced, as the *lied* still remained relatively uncomplicated when compared to the instrumental compositions of the same time period.

The increased complexity of German poems by Heine, Goethe, Schiller, Karl Georg Büchner (1813 –1837) Franz Bruchmann (1798 - 1867), and Franz von Schober (1798 -1882) demanded more advanced musical treatment from composers. Schubert was most instrumental in elevating the genre to art music, with works such as *Gretchen am Spinnrade* (1814), *Der Erlkönig* (1815), *Der Wanderer* (1816), and *Die Forelle* (1817). It is commonly agreed upon by scholars that beginning with Schubert's compositions, the role of the piano changed from simply supporting the vocal line to one of equal partnership, sustaining and intensifying the meaning and inspiration of the poetry. By the end of the nineteenth century, the art song was established as one the most popular forms in music and demanded great skill and exceptional creativity from composers and artistry from its performers.

Chapter 2: A Brief History of the Art Song Recital

Due to the socio-economic climate, musical performances at the beginning of the Classical Period (1750 – 1825) were limited to the church, operatic venues, and wealthy music enthusiasts' salons. Following the Classical Period, live performances were ubiquitous in Europe. As the great solo virtuosos such as Franz Liszt (1811 – 1886), and Nicolai Paganini (1782 – 1840), traveled from city to city, the demand for vocal recitals increased.

At the beginning of the twentieth century, the popularity of the vocal recital became so great that the most highly sought after vocalists took part. However, the majority of these recitals contained operatic arias accompanied by full orchestras, mostly by performers such as Enrico Caruzo (1873 – 1921), Beniamino Gigli (1890 – 1957), Feodor Chaliapin (1873-1938), Giovanni Martinelli (1885 – 1969) and Frances Alda (1879 –1952). (The pianist's role as a collaborator was diminished during this time as the trend was to utilize the orchestra). Although these grand concerts did not particularly resemble what we currently think of as art song recitals, they had tremendous influence on the next generation of performers and audiences by bringing the recital out of the private salon and onto the public concert stage. The economy of World War II depleted the demand for large orchestral accompaniment and, out of necessity, performers included art songs on their programs. As a result, pianists were in greater demand.

The art song recital reached the peak of its popularity in 1970s. Recitals flourished with the performances of artists such as Lotte Lehman, Marilyn Horne,

Dietrich Fischer-Dieskau, Jessye Norman, and more recently, Thomas Hampson, Thomas Quasthoff, Renée Fleming and Luciano Pavarotti. A new level of appreciating and understanding the excellence of this vast repertoire was reached and the star power of these exceptional artists made art song recitals highly publicized and anticipated events.

Beginning in the 1990s, the popularity of the art song recital declined due to many factors; arguably, one being the intimacy of the form. With solo instrumentalists more often scheduled for orchestral concerts rather than solo recitals, the public demonstrated a preference for the large ensemble sound found in operas and orchestras. Another reason for the declining popularity of art song recitals may be their potential for monotony. When recitals were first popular, audiences went to hear “the very best works by the very best composers performed by the best artists.”⁵ This idea eventually created a core of standard repertoire that has, up until the present day, been the major part of every art song recital.

Though the tastes and demands of the public have changed since the height of the art song recital’s popularity, there are signs that the genre is currently experiencing a revival. This resurgence may be partly due to the many post-secondary music schools requiring several recitals for voice students as part of their degree program. In this way, vocalists must learn and perform a majority of the classic repertoire for the voice.

⁵ Shirlee Emmons and Stanley Sonntag, *The Art of the Song Recital* (New York, New York: Schirmer Books, 1979), 20.

In particular, young singers have often limited themselves by programming their recitals with too frequently performed pieces in the art song canon such as compositions by Schubert and Gabriel Fauré (1845–1924). Schubert and Fauré, for example, wrote exceptional compositions and they constitute a necessary part of the education of young singers. However, the most well-known pieces only graze the surface of the vast amount of works by these composers, let alone other composers' works that remain under-performed and under-appreciated. Therefore it is important that the pianist acquire the knowledge necessary to aid the vocalist in effectively programming more interesting and informed art song recitals.

Programming, Preparing and Performing Art Song Recitals:

Personal Observations

I have been fortunate to play a number of art song recitals both as a member of the collaborative program at the University of Maryland and as a roster pianist for the Marilyn Horne Foundation. The Marilyn Horne Foundation is one of the few remaining organizations keeping this wonderful art form alive. I fervently hope that I will have many more opportunities to program and perform recitals. I feel that in the process of programming, preparing and performing these recitals, I have learned much important information.

Programming art song recitals is a wonderfully creative process which starts with an offer from a singer or his/her manager to plan and perform a recital. Once I am contacted, my mind immediately starts thinking of recital repertoire as building blocks, as an example. The pianist should ask himself/herself a certain set of

questions, such as “What kind of singer will I be performing with?,” “What are his/her strengths and weaknesses?,” “Is he/she particularly comfortable singing in any particular language or style?,” and finally, “What repertoire will best showcase this singer?”

Every recital is an event and every detail should be carefully thought through. It is crucial that the pianist have an initial discussion with the singer to talk about repertoire. I am always excited to hear a singer’s suggestions, since they might have repertoire in mind which is new to me and which I would be happy to add to my own repertoire.

Much like a movie, a book, an opera or a play, a recital should have a distinct form. It should start with an opening scene, then have a development section followed by a climax and a finale. Keeping this format in mind should be of primary importance for both the performers’ and audiences’ sake.

Particular attention should be given to the opening of the recital. The popular options for opening sets are early Italian songs or arias by Mozart, Handel, Purcell, and Haydn. In my opinion, even though this helps to provide a chronological order to the program, it is a mistake to start with any of these pieces. At the beginning of the recital, singers generally prefer not to be overly warmed up as they have to sing for at least an hour-and-a-half and they need pace themselves wisely. To start with the above mentioned songs requires significant vocal strength which needs to be carefully apportioned for the rest of the recital. I prefer to start with simple, folk-like songs to entice the audience and also ‘welcome’ them to the recital. The opening set of the recital could include Grieg’s *Sechs Lieder*, op. 48, Beethoven’s *Adelaide*, op. 46, or

An die ferne Geliebte, op. 98, Poulenc's *Chansons Gaillardes*, FP. 42, Ravel's *Don Quichotte à Dulcinée*, or Ibert's *Chansons de Don Quichotte*.

The second set in the recital should be a definite step up emotionally, dramatically and technically. Most often I prefer to end the first half of the recital with this set for a few reasons:

1. The singer by now is in the good "zone", both emotionally and vocally well warmed up, comfortable onstage and ready sing their best.

2. There will be a fifteen minute intermission after this set, so both the singer and I, knowing that we will have time to recover, will be able to dive into the emotional range of the piece and, in a joint effort, give one-hundred percent.

3. Arguably the most important point: I feel it is essential to send the audience to intermission with something to think about, having been inspired by the musical journey they have just experienced. I want them to be touched by the drama of the music and text and to look forward to coming back for the second half of the recital.

The repertoire which I have experienced to be the most memorable as a second set has included Moussorgsky's *Songs and Dances of Death*, Mahler's *Lieder eine fahrener gessellen*, Schumann's *Dichterliebe*, op. 48, or *Frauenliebe und leben*, op. 42, Liszt's *Petrarca-Sonette*, S. 270, Ravel's *Shéhérazade*, Barber's *Knoxville*, *Summer of 1915*, Williams' *Songs of Travel*, Finzi's *Let Us Garlands Bring*, Berlioz's *Les Nuits d'été*, and Poulenc's *Fiançailles pour rire*, FP.101.

The beginning of the second half of the recital is the perfect place for some Baroque music, Schubert songs, or a few early Russian or French songs. These songs tend to be filled with much grace and charm, melancholy, sadness or joy. Some ideas

for this part of the recital include Chausson's *Chanson Perpétuelle*, sets of songs by Schumann, Brahms, Chopin or Hahn, Barber's *Three Songs* op. 10, or *Despite and still*, op. 41, Ravel *Chansons madécasses* or *Don Quichotte à Dulcinée*.

As mentioned above, I always consider my partner's strengths when programming a recital. This is especially important when considering the recital's last set because, without a doubt, this set will be the most memorable for the audience. Excellent choices with which to end a recital are big showpieces like Rachmaninoff's *Songs* op. 38, Bolcom's *Cabaret Songs*, Marx or Tchaikovsky songs, de Falla's *Siete Canciones* or Dvorak's *Gypsy Songs*.

Over the years of playing art song recitals, I have come up with a few rules of thumb when it comes to encores:

1. There should not be too many encores. Thank your audience for wanting to hear more, but don't drown them with another entire recital.
2. Having sung for the whole evening, the singer probably should not sing *Parmi veder le lagrime* from *Rigoletto* or *Che gelida manina* from *La Bohème*, but opt for something easier with a smaller range.
3. It is always nice to program something personal for an encore, such as a song in the singer's native language. This personal touch adds extra charm to a recital and guarantees a grateful audience.

The success of the recital depends on a combination of factors: the singer, the pianist, the venue, the audience and the preparation time. Programming a recital truly is fifty percent of the work. What follows next is the time when true magic can

happen – the collaboration between the two partners and their relationship with the audience.

Chapter 3: Background Information on Recorded Repertoire

Chansons de Don Quichotte (1932)

Jacques Ibert

1890 – 1962

In 1932, a competition was announced to compose songs for the upcoming film, *Don Quichotte*, starring the great Russian bass, Feodor Chaliapin. Jacques Ibert entered the competition choosing to set the texts of sixteenth century French poems by Pierre de Ronsard (1524-1585) and Alexandre Arnoux (1884-1973) to music. To his astonishment, Ibert won, learning later that the other candidates for the competition included his much-distinguished contemporaries Maurice Ravel, Manuel de Falla, and Darius Milhaud. The exquisite fusion of expansive French vocal writing with the characteristically Spanish guitar-like accompaniment and exhilarated dotted rhythms secured Ibert's success in the competition.

Ibert spent much of his youth studying drama and his experience enhanced the flow of this song cycle. Especially strong is the dramatic culmination of the cycle, the final song "*Chanson de la mort de Don Quichotte*," wherein, over the slow habanera rhythm in the piano, Don Quichotte sings to his longtime companion Sancho Panza not to mourn his death. The last lingering high note of this beautiful song was not only effective in highlighting Chaliapin's impressive vocal range but has also enchanted the public ever since.

Siete Canciones populares Españolas (1914-15)

Manuel de Falla

1876 – 1946

This cycle was written during composer's lengthy stay in France (1907 – 1914) where he worked alongside Claude Debussy (1862 – 1918), Maurice Ravel, (1875 – 1937), Isaac Albéniz (1860 – 1909), Joaquín Turina (1882 – 1949) and pianist Ricardo Viñes (1875 – 1943) in Paris. His two well-known nationalistic compositions from this period, *Siete Canciones populares Españolas* and *Noches en los jardines de España* are interpreted as signs of the composer's growing homesickness.

For most of the songs, the composer used texts of folksongs. The influence of the Spanish nationalistic style is apparent in the music as well, but de Falla manages to stay away from directly quoting folk melodies in the music. He uses the structure of Spanish dances, songs, harmonies and exotic rhythms as a foundation for his compositional work.

Although not as popular a pianist as his friend, Ricardo Viñes, de Falla was a virtuoso. This virtuosity is apparent in his excellent piano writing; for example, in the *Siete Canciones populares Españolas*. The piano part in this cycle is wonderfully colorful, multi-layered, and requires great pianism. De Falla was also an accomplished guitarist and later arranged this cycle for guitar and voice.

Lieder eines fahrenden Gesellen (1884 -1885)

Gustav Mahler

1860 - 1911

Lieder eines fahrenden Gesellen (Songs of a Wayfarer) is Gustav Mahler's first completed vocal cycle. It was composed between 1884 and 1885, but because of "his unending search for perfection,"⁶ it was revised by the composer several times, leading to the orchestration of the piano part in 1890. With this final change, Mahler took the art song from the intimacy of a small performance towards a more dramatic concept. *Lieder eines fahrenden Gesellen* is considered by many as the first orchestral song cycle. In addition, Mahler considered the work significant enough to use the melodies of this cycle as a foundation for his first symphony. Since this work is commonly performed with orchestral accompaniment, the pianist has the difficult quest to imitate, as well as possible, the multicolored texture of the orchestral score.

The cycle is written for the low male voice, but is often performed by low female voices. (Mahler's frequent use of high pianissimo notes [the male voice sings with a *falsetto* voice] makes the piece more adaptable for female performers.) Mahler set this cycle using his own text, inspired by his unrequited love for soprano Johanna Richter. The cycle has four movements and the main character goes through what might be recognized as the four stages of grief. Mahler, being both poet and

⁶ Carol Kimball, *Song: A Guide to Style and Literature* (Redmond, Washington: Pst...Inc, 1996), 131.

composer, creates a vivid emotional rollercoaster beginning with depression, to denial, anger, and finally, acceptance. Due to each piece's variety of emotion, I will analyze the songs individually.

The first piece, "*Wenn mein Schatz Hochzeit macht*" ("When My Sweetheart is Married"), depicts a dreamlike picture wherein the main character witnesses his sweetheart's wedding; a wedding in which he is not the groom. A distinct feeling of depression and unfairness in the text is juxtaposed by the piano accompaniment, which represents different sounds in nature and the wedding in the distance. In this way, Mahler masterfully weaves the character's internal struggle with outside events.

"*Ging heut Morgen übers Feld*" ("I Went This Morning over the Field"), the next song in the cycle, could be an example of the second stage of grief: denial. During much of the body of the song, the main character describes the beauty of nature during the early morning. The piano accompaniment illustrates the twitter of birds, shepherd's flutes, and the light breeze of the wind. Mahler's masterful piano writing is evident during:

*“Und da fing im Sonnenschein Gleich die
Welt zu funkeln an;
Alles Ton und Farbe gewann Im
Sonnenschein!”*

(“And then, in the sunshine, the world suddenly began to glitter; Everything gained sound and color in the sunshine!”)

The delightful lightness of the atmosphere is interrupted by another depressive outburst by the hero:

*“Nein, nein, das ich mein', Mir nimmer
blühen kann!”*

(“No, no - the happiness I mean can never
bloom!”)

In the third song, *"Ich hab' ein glühend Messer"* ("I Have a Gleaming Knife") energetic piano octaves in the left hand and ascending vocal lines describe the hero's utmost anger and frustration with the ongoing events. Violence and struggle in this song climax on:

*“Ich wollt', ich läg auf der Schwarzen Bahr',
Könnt' nimmer die Augen aufmachen!”*

(“I wish I could lay down on my black bier,
Would that my eyes never open again!”)

with a descending chromatic line in the voice part and vicious tremolos in the low register of piano.

"Die zwei blauen Augen von meinem Schatz" ("The Two Blue Eyes of My Beloved") is the fourth and final song of this cycle. This song of acceptance has two distinct moods: remembering the beloved with utmost sadness and the blissful acceptance of life and its beauty moving forward to restore peace:

*“Da wußt' ich nicht, wie das Leben tut,
War alles, alles wieder gut!”*

Alles! Alles, Lieb und Leid

Und Welt und Traum!”

“I did not know how life went on,

and all was well again!

All! All, love and sorrow

and world and dream!”

Chanson perpétuelle (1898)

Ernest Chausson

1855 - 1899

Ernest Chausson was fortunate enough to have musical influences on a grand scale early on in life. He studied with Jules Massenet (1842 –1912), one of the principal composers of French grand opera, and with César Franck (1822 –1890), symphonic composer and excellent organist. In the 1870s, the young composer, like many others during this period, was heavily influenced by Richard Wagner (1813 – 1883). Despite all to which he was exposed, Ernst Chausson remained one of the most faithful advocates of the grace and elegance of the French *mélodie*. His preference of compositional genres remained miniatures for solo piano, strings and *mélodies*. The predominance of beautiful, straightforward melodies in his compositions is reminiscent of early examples of the art song genre as found in Schubert, Mozart and Haydn.

One of Chausson's most well known vocal-orchestral works, *Chanson perpétuelle*, was also his last completed composition. Later, the composer adapted this piece as a vocal chamber composition for mezzo-soprano, piano and string quartet. The tender and heartbreaking text by Charles Cros (1842 – 1888) is a perfect setting for Chausson's nostalgic and grim music. *Chanson perpétuelle* describes the emotions, struggles and anguish of an abandoned woman.

...to cast a shadow again (1991)

Eric Ewazen

b. 1954

American composer Eric Ewazen's *...to cast a shadow again* is the second vocal chamber music selection in this recording project.⁷ I chose to include this composition not only because of my admiration for Ewazen's brilliant vocal and instrumental (piano and trumpet) writing but also as a mark of my respect for the composer's willingness to explore rarely paired instruments with voice. Other examples of his vocal chamber music are *Two Look at Two*, for high voice, viola and piano (1988), *Scenarios from a Mixed Landscape* for high voice, viola and harp, (1993), *SeaSkye Songs* for high voice, oboe, percussion and piano trio (1995), *Ballads of a Bohemian*, for high voice, flute, oboe, and piano (1987), *Fogs and Fires*, for high voice, percussion and two pianos (1984), and *A Dream of Long ago*, for high voice,

⁷*To cast a shadow again...* has been fully researched in Timothy Meyer Altman, "An Analysis for Performance of two chambers works with trumpet by Eric Ewazen; *...to cast a shadow again (a song cycle for voice, trumpet, and piano)* and *Trio for Trumpet, Violin, and Piano*" (Ph.D. diss., University of Kentucky, 2005).

percussion, harp and string quintet (1988).

Ewazen's compositions, filled with colorful harmonies, sumptuous melodies and sparkling characters, securely established his place in concert halls in the United States and abroad. Born in Cleveland in 1954, Ewazen studied at the Eastman School of Music and the Juilliard School of Music, where he joined the composition faculty in 1980. While studying at these distinguished institutions, Ewazen experimented with 12-tone writing. In his later years, his inspiration gravitated towards tonal music. Today, he remains one of the few American composers that writes tonal music for which he receives both praise and disapproval from music critics. For some, his music is too outdated and not progressive enough and for others, his music's lyricism and tonality are a breath of fresh air. Arguably, the true critics of the composer's works are performers and audiences all over the world who perform and hear his compositions.

Dr. Ewazen's compositional style was influenced by eastern European folk music and dance, the style of the Classical Period (Haydn and Beethoven, specifically), and jazz and musical theater of the United States. The blend of East, West and American aesthetics results in creating a truly multi-faceted artist.

... *to cast a shadow again* has eight movements with the fifth movement an interlude for trumpet and piano. This interlude provides alternating purposes; one, the impressive writing which showcases the piano and trumpet's virtuoso possibilities and the other, allowing the singer to rest vocally and emotionally prepare for the dramatic and heartbreaking final two songs. Influenced by the pinnacles of the Romantic Era song cycles such as Schubert's *Die schöne Müllerin* (1820), *Die*

Winterreise (1827) and Schumann's *Dichterliebe* (1840), *Frauenliebe und Leben* (1830) and Mahler's *Lieder eines fahrenden Gesellen* (1884 -1885), Eric Ewazen creates an emotional journey of the character's lost love, loneliness, hopelessness and despair.

A Time to Break Silence

Songs inspired by the words and writings of Dr. Martin Luther King, Jr

Wayne Oquin

b.1979

My friend and fellow collaborator, baritone Sidney Outlaw, was offered the opportunity to sing his debut New York recital through the Marilyn Horne Foundation. Around the same time, a year before this debut, the Juilliard School of Music commissioned composer Wayne Oquin to write a vocal cycle for Sidney and me. Owing to the order of events, we decided to use Sidney's debut to premiere the commissioned cycle.

At our first meeting in New York City, Wayne, Sidney and I decided that we wanted to set music to Dr. Martin Luther King's speeches. We knew immediately that we had a lot of "hoops to jump through" since we had to get the rights to these speeches first. Fortunately, the King family gracefully agreed to grant us those rights.

Wayne diligently began composing the song cycle with Sidney's and my musicianship in mind. The creative process involved many drafts and trial runs of the piece. If something was not working, all three of us would find another line, another color, another idea that did work. It was a great experience and honor to be a part of

the creative process in developing an original and unique work. The cycle was a major success and was well received by the audience and the Marilyn Horne Foundation. Sidney and I have performed the work on many occasions since then.

From the beginning of the compositional process, Dr. King's texts were both my inspiration and challenge.⁸ These writings are not lyrics or poetry; these are political essays, speeches, and sermons. What is often effective when spoken from a podium or pulpit is rarely so in the concert hall. Yet, there is a poetic thread, a beauty and command of the English language that runs throughout much of King's writings. My challenge was first to sift through more than seven hundred pages of King's complete works and to carefully select those passages that I felt were conducive to song. This meant omitting a great deal of powerful phrases for which King is well known but also including some passages which have all too frequently been overlooked.

I selected from a wide range of topics throughout Dr. King's political leadership. The songs are organized chronologically, so to hear the work in its entirety is to relive a sobering segment of American history. The

⁸ These program notes were provided by the composer, Wayne Oquin.

opening song, *Letter from a Birmingham Jail*, represents King's initial involvement with Civil Rights Movement; the final song, *I've Seen the Promised Land*, is derived from a sermon that King delivered the night before he died. In that sermon King prophetically compares himself to Moses.

I've been to the mountaintop... He's
allowed me to go up to the mountain. And
I've looked over. And I've seen the
Promised Land...

Mine eyes have seen the glory of the coming
of the Lord.

All of the words sung are taken directly from Dr. King. The title itself, *A Time to Break Silence*, comes from King's famous address on the Vietnam War, which was delivered at The Riverside Church, though that particular essay is not used in the cycle.

The musical decisions follow from King's text. King, throughout his creative life, was continually contrasting opposing ideas. Some of these found their way into the text of this cycle.

"Soothing warmth of summer... piercing chill of winter, life's moments of drought... moments of flood."

Just as the words of this cycle focus on some of these polarities, so too is the music driven by extremity; sound vs. silence; chromatic vs. diatonic; harmonic vs. melodic; in the piano writing, black keys vs. the white keys. When each of these distinct musical worlds is eventually allowed to merge with its counterpart, the result is a diverse musical fabric. In King's own words, "We are caught in an inescapable network of mutuality, tied in a single garment of destiny."

Conclusion

In selecting the material for this project, i.e., songs for lower voices, I have chosen a particular segment of the available repertoire with its specific challenges to the collaboration between the singer and the pianist. When a pianist works with a singer to prepare a song recital, there is much to demand attention. Included are the details of notes, rhythm, dynamics, pacing, stylistic considerations, interpreting the composer's 'directions', correct diction, complete understanding of the poet's language and meaning, building stamina and momentum in a recital program, deciding on the pacing between songs in a cycle or set, deciding whether to sing cycles or sets or songs, etc. These things should not, however, distract from the pianist's most important responsibilities: to present the music and the words as faithfully as possible to the poet's and composer's intentions while working as a team with his or her singer. Another often unspoken responsibility is to help the singer

sound the best possible while making him/her as comfortable on the stage as possible. Of course, this is all in the course of a concert which hopefully will become an engaging musical journey for the artists and enable them to take the audience along on the trip. The hard work behind these tasks is vast but immensely rewarding. In accomplishing all the required work, the pianist learns the many aspects of collaborative work which can also apply to life skills in general. Listening well and learning how to work collaboratively with people in all walks of life are abilities which people spend their entire lives pursuing. I feel fortunate that the art form that I love has given me these great gifts.

Appendix A: Recorded Material

CD 1

Total Time: 57:52

Chansons de Don Quichotte

Jacques Ibert (1890 – 1962)

- | | |
|----------------------------------------|------|
| 1. Chanson du depart de Don Quichotte | 3:36 |
| 2. Chanson à Dulcinée | 3:06 |
| 3. Chanson du Duc | 1:43 |
| 4. Chanson de la mort de Don Quichotte | 5:40 |

Evan Hughes, bass-baritone and Tamar Sanikidze, piano

Siete Canciones populares Españolas

Manuel de Falla (1876 – 1946)

- | | |
|------------------------|------|
| 5. El paño moruno | 1:21 |
| 6. Seguidilla Murciana | 1:25 |
| 7. Asturiana | 2:43 |
| 8. Jota | 3:07 |
| 9. Nana | 1:46 |
| 10. Canción | 0:58 |
| 11. Polo | 4:05 |

Isabel Leonard, mezzo and Tamar Sanikidze, piano

Lieder eines fahrenden Gesellen

Gustav Mahler (1860 – 1911)

- | | |
|---------------------------------------------|------|
| 12. Wenn mein Schatz Hochzeit macht | 3:55 |
| 13. Ging heut' morgen übers Feld | 4:03 |
| 14. Ich hab' ein glühend Messer | 3:16 |
| 15. Die zwei blauen Augen von meinem Schatz | 7:52 |

Sidney Outlaw, baritone and Tamar Sanikidze, piano

...to cast a shadow again

Eric Ewazen (b. 1954)

16. Stopped by the Stream	2:43
17. Luminescent Moonlight	1:39
18. Two Bees	1:14
19. That didn't take too long	3:22
20. Trumpet and Piano Interlude	1:49
21. Everyone says it snowed last night	3:13
22. Hands underwater on my body	1:57
23. Cordite Surrounded you	6:20

Evan Hughes, bass-baritone and Tamar Sanikidze, piano
Rachel Serber, trumpet

CD 2

Total Time: 57:25 h.

Chansons Gaillardes

Francis Poulenc (1899 – 1963)

1. La maîtresse volage	0:43
2. Chanson à boire	2:32
3. Madrigal	0:41
4. Invocation aux parques	1:55
5. Couplets Bachiques	1:24
6. L'offrande	0:53
7. La belle jeunesse	1:26
8. Sérénade	4:11

Sidney Outlaw, baritone and Tamar Sanikidze, piano

Franz Schubert (1797 – 1828)

9. Liebesbotschaft	2:58
10. An die Leier	4:32
11. Rastlöse Liebe	3:29

Evan Hughes, bass-baritone and Tamar Sanikidze, piano

A Time to Break Silence

Songs inspired by the words and writings of Dr. Martin Luther King, Jr.
Wayne Oquin (b. 1979)

12. Letter from Birmingham Jail	4:47
13. I Have a Dream	2:39
14. Eulogy for the Martyred Children	2:26
15. Nobel Peace Prize Acceptance	2:05
16. A Testament of Hope	1:38
17. I've Seen the Promised Land	6:31

Sidney Outlaw, baritone and Tamar Sanikidze, piano

Ernest Chausson (1855 – 1899)

18. Chanson perpétuelle	10:26
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Isabel Leonard, mezzo and Tamar Sanikidze, piano
The Attacca String Quartet
Vessko Gellev, 1st violin
Janey Choi, 2nd violin
Artie Dibble, viola
Ben Wyatt, cello

Irving Berlin (1888 – 1989)

(Piano arrangements by Tamar Sanikidze)

19. What About Me?	3:21
20. I Am Putting All My Eggs in One Basket	2:12
21. I Am Old Fashioned	2:37
22. White Christmas	2:54

Isabel Leonard, mezzo and Tamar Sanikidze, piano

Appendix B: Sample Recital Programs

The following recitals are examples of how to program interesting and varied art song recitals:

Baritone

Karl Loewe (1796-1869)

An Aphrodite
Ich hab' im Traum geweinet
Mein Herz, ich will dich fragen
Ich denke dein, wenn mir der Sonne...

Modest Mussorgsky (1839 - 1881)

Songs and Dances of Death

Intermission

Maurice Ravel (1875 - 1937)

Chansons madécasses

Gerald Finzi (1901 - 1956)

Let Us Garlands Bring

Tenor

Gabriel Fauré (1845 - 1924)

Poeme d'un jour, Op. 21

Benjamin Britten (1913 - 1976)

Winter Words

Franz Liszt (1811 - 1886)

Petrarca-Sonette, S. 270

Intermission

Ricky Ian Gordon (b.1956)

Wild Swans
New Moon
Run Away
Let Evening Come
Joy

Robert Schumann (1810 - 1856)

Dichterliebe, Op. 48

Mezzo

Joseph Haydn (1732 - 1809)	<i>Scena di Berenice</i>
Charles Griffes (1884 - 1920)	<i>In a Myrtle Shade</i> <i>Come love across the sunlit land</i> <i>Evening Song</i>
Arnold Schoenberg (1874 - 1951)	<i>Brettl-lieder</i>

Intermission

Ernest Chausson (1855 – 1899)	<i>Chanson perpétuelle</i>
Robert Schumann (1810 - 1856)	<i>Frauenliebe und leben, op. 42</i>

Soprano

Hugo Wolf (1860 – 1903)	<i>Gretchen vor dem Andachtsbild der Mater</i> <i>Dolorosa</i> <i>Verborgenein</i> <i>Die Sprode</i> <i>Der Musicant</i> <i>Mignon (Kennst du das Land)</i>
Sergei Rachmaninoff (1873 -1943)	<i>Songs op. 38</i>

Intermission

Hector Berlioz (1803 - 1869)	<i>Les nuits d'été</i>
Samuel Barber (1910 - 1981)	<i>Knoxville, Summer of 1915</i>

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