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SCHOLARLY PROGRAM NOTES ON THE GRADUATE VOICE RECITAL OF LAURA
KUCCHARIK

by

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B.M., Millikin University, 1999

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A Research Paper

Submitted in Partial Fulfillment of the Requirements for the
Master of Music.

School of Music

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RESEARCH PAPER APPROVAL

SCHOLARLY PROGRAM NOTES ON THE GRADUATE VOICE RECITAL OF LAURA
KUCCHARIK

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A Research Paper Submitted in Partial
Fulfillment of the Requirements
for the Degree of
Master of Music
in the field of Vocal Performance

Approved by:

Dr. David Dillard, Chair

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AN ABSTRACT OF THE RESEARCH PAPER OF

LAURA KUCHARIK, for the Master of Music degree in Vocal Performance, presented on MAY 13, 2015, at Southern Illinois University Carbondale.

TITLE: SCHOLARLY PROGRAM NOTES ON THE GRADUATE VOICE RECITAL OF LAURA KUCHARIK

MAJOR PROFESSOR: Dr. David Dillard

This document is a discussion of the repertoire performed on my graduate voice recital. The program consists of “Erbarne Dich, mein Gott” from Johann Sebastian Bach’s *St. Matthew’s Passion*; three French *mélodies* by Franz Liszt: “S’il est un charmant gazon,” “Comment disaient-ils,” “Oh, quand je dors”; Lee Hoiby’s *Three Ages of Woman*, a setting of three poems by Elizabeth Bishop; *Siete Canciones Populares Españolas* by Manuel de Falla; four songs by Richard Strauss: “Zueignung,” “Allerseelen,” “Die Nacht,” “Befreit”; and “Non più mesta,” the finale of the opera *La Cenerentola* by Gioacchino Rossini.

My document contains limited biographical information, more specifically noting the significance of the composition within the life and career of the composer. For the Bach and Rossini pieces, both excerpted from a larger work, I discuss their roles within the respective works. I explore the origin or author of the song text, as well as analyzing and interpreting the text and its relationship to the music—incorporating my original analyses with published scholarly commentary. Finally, I consider appropriate performance practices for the selected works.

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CHAPTER 1

JOHANN SEBASTIAN BACH'S *ERBARMEDICH MEIN GOTT* FROM *ST. MATTHEW* *PASSION*

Johann Sebastian Bach's *St. Matthew Passion* premiered in Leipzig at Thomaskirche (St. Thomas' Church), Good Friday, 1727. This setting of libretto by Christian Friedrich Henrici (1700 – 1764), commonly known as Picander, is based on scripture, (Matthew, chapter 26, verses 1–75, and chapter 27, verses 1–66). Bach integrated material from traditional Lutheran hymnody- text and melodic content - for chorale material.¹ He wrote at least five Passions, but of those works, only *St. John* and *St. Matthew* did not fall into obscurity.

In *St. Matthew*, two choirs, two orchestras (violins, viola, solo viola da gamba, oboes-- oboe da caccia and oboe d'amore, 2 flutes) and soloists illuminate the events of holy week. The solo parts (soprano, alto, tenor, and bass) take on the role of various characters throughout the story (Judas, Peter, Pilate and his wife, and the high priest). More substantial solo parts are written for Jesus (bass/baritone) and the Evangelist (tenor). Chorales throughout the work reflect the voices of the crowd or the disciples. Modern performance practice generally delineates soloists and choirs; in *St. Matthew*, however, the soloists are members of the choirs. Nevertheless, traditional presentation of the Passion is often staged on a grand scale, juxtaposing two large vocal ensembles with a cluster of soloists from each choir. W. Murray Young's² detailed description of the

¹ W. Murray Young, *The Sacred Dramas of J.S. Bach: A Reference and Textual Interpretation* (Jefferson, NC: McFarland and Company, Inc., Publishers, 1994), 43.

² Young, 45.

voicing gives the impression that there are to be three distinct choirs, with the soprano *ripieno* being a separate choir. It is arguable that the work was not originally intended for such monumental scale, but for 2 small ensembles, consisting of single voices per part, from which the soloists (and the *ripieni*) are drawn—with the second choir acting as the responsive body, secondary in nature to the first choir. This hierarchy is supported by the fact that far more material was written for the first choir (and soloists). This theory would apply to the double orchestra as well, with the second group being subordinate to the first.³

“Erbarme Dich, mein Gott,” aria for alto (from Choir I) and violin obbligato, is accompanied by 2 violins, viola, organ and continuo (likely cello). The aria, which is preceded by recitative for Peter and the Evangelist, takes place after Peter has denied knowing Jesus for the third time. Overcome with grief in the realization that he has betrayed his teacher and friend, Peter retreats to the garden and weeps, begging for forgiveness. The solo violin characterizes Peter's agony, achingly pleading for mercy while the voice repeatedly supplicates “Have mercy, my God, for the sake of my tears! See here, heart and eyes before you weep bitterly. Have mercy, my God.”

³ Daniel R. Melamed, *Hearing Bach's Passions* (New York: Oxford University Press, 2005), 50-54).

CHAPTER 2

FRANZ LISZT'S *S'IL EST UN CHARMANT GAZON, COMMENT DISAIENT-ILS,*
AND *OH, QUAND JE DORS*

The Hungarian piano virtuoso Franz Liszt (1811-1886) was a leading figure in Romantic music. In addition to composing for piano and orchestra, he wrote over 80 songs, inspired by opera and German *Lieder*, as well as the poetry he chose to set.

At age 6, Franz Liszt began studying piano with his father, Adam, an amateur musician employed as a clerk by the Eszterházy family. Franz was denied admission to Paris conservatory in 1823 due to nationality. Though it was a great disappointment for young Franz, it did not hinder his musical education. Liszt flourished under the instruction of private teachers-- inspiring an affinity for teaching later in his career.

Contemporary operatic works and song literature both influenced Liszt's works. Although he composed his only opera *Don Sanche* at age 14, an appreciation for the genre infiltrated his instrumental music—including operatic fantasies for piano, an arrangement of the sextet from Donizetti's *Lucia di Lammermoor*, and arrangements of the works of Rossini. He associated with many opera singers during his time in Weimar, spurring vocal music composition. Interest in writing songs also stemmed from his admiration of Franz Schubert (1797-1828) and Robert Schumann (1810-1856).

Liszt drew text from Hungarian, German, Italian, British, French, and Russian literature, setting works of both highly regarded literary names (Victor Hugo being among his most favored) and less skilled, aristocratic writers.⁴ Early attempts at composition are characterized by orchestral-like piano accompaniments, colorful

⁴ Susan Youens, "Heine, Liszt, and the Song of the Future," 39-40.



Figure 2: Original setting of text (S. 284/1)

“Comment disaient-ils” is a playful tune, a conversation between the restless and somewhat impetuous men and the wryly flirtatious women. The piano underscores each group with contrasting motifs. To the men, Liszt has given a bouncing, staccato line that conjures an image of little boats rocking back and forth on the waves, water splashing, while the men row frantically. This ends abruptly as the women respond with a quiet continuous, flowing legato line. The texture remains relatively thin until the third stanza, when the men speak of enchantment and potions. This time, the women answer in more declamatory fashion, unaccompanied, leading into the key change. Liszt adds a final recapitulation of the women’s statements (not originally in Hugo’s poem) set to a blend of both motifs which dissipates into a progression of rolled chords, a final display of their coquettish manners.

“Oh quand je dors” is Hugo’s reference to the Italian poet Petrarch—and his love sonnets for the unattainable, yet captivating woman known only as “Laura.” Liszt had already penned three *Petrarch Sonnets* (in Italian) when he composed this French *mélodie*. The light texture, lyrical floating melody, and the rising and falling arpeggios of the piano line characterize the ethereal and mysterious nature of the woman whom Petrarch desired.

CHAPTER 3

LEE HOIBY'S *THREE AGES OF WOMAN*

Lee Hoiby, American composer and pianist, wrote for voice, orchestra, chamber ensemble, and solo piano in a wide range of genres including opera, ballet, theater, film and television. He is perhaps most noted for his vocal compositions, including over 100 songs. Inspired by the style of Samuel Barber and Benjamin Britten, he developed his compositional techniques under the tutelage of such notables as Darius Milhaud and Gian Carlo Menotti. He specifically cited Barber as a musical mentor of sorts; his songs reflect that with what Kimball describes as the “warm lyricism of Barber.”⁶

Hoiby was a master of text painting. His setting of Elizabeth Bishop's (1911-79) poetry, *Three Ages of Woman*, is a fine example of his creative flair for drama and flamboyant lyrical expression – and great sense of humor. Examples of his brilliant text-painting are demonstrated both in grand scale and minutiae throughout *Three Ages*. The set presents contrasting perspectives from three stages of life: the carefree innocence and pliability of youth, the preconceptions or discernment and hope of young adulthood, and the wisdom of maturity acquired at a cost. However, the retrospective nature of the first narrative implies that these dispositions are revisited throughout life regardless of actual age in years.

Bishop was raised by her grandparents in rural New England after her mother was institutionalized (her father was already deceased). Her grandfather was an

⁶ Kimball, *Song: A Guide to Art Song Style and Literature*, 304-307.

imposing figure in her early life.⁷ The significance of that relationship is illuminated in the poem, “Manners,” the first of the three Hoiby chose for this set. His artistry contributes a distinct character to Bishop’s narrative.

“Manners” begins in C major, a harmonic simplicity that enhances the rustic, youthful tone of the poem. In the opening two measures, staccato sixteenth notes in the right hand with a fluid legato bass line illustrate the picture of a horse trotting along with the wagon behind it. The right hand in the third measure disrupts the forward progression with a staccato eighth interval descending by a 5th to a tenuto quarter, repeated a third lower, creating the impression of a bump in the road or perhaps the grandfather’s whip or tightening of the reins. The “bumpy road” continues in the vocal line, with grandfather’s first statement set to this descending 5th motive and with brief interruptions in phrases. Repeated eighth notes on “whip tapped” represent the whip being tapped twice against his hat. The phrase ending with “bowed where I sat” concludes on a descending 6th as the narrator reenacts their bow.

The introduction of a new character (and his pet crow) is heralded by a modulation to D minor. In this section, Grandfather’s lesson is in a higher register than in the previous statement. It is set to repeated quarter notes on the offbeat, indicating it is a new lesson or one of greater consequence. At the close of the lesson, the key shifts to F major. As the boy, Willy, climbs into the wagon, the melodic line jumps up through a F major triad in first inversion before momentarily resting on G, but ascends an octave to F5 as the crow flies away. The crow is depicted in the piano by sextuple sixteenths fluttering between the right and left hand leading into trills. While the narrator worries

⁷ Cheryl Walker, *God and Elizabeth Bishop* (New York: Palgrave Macmillan, 2005), 4-8.

about the crow, tonality shifts to F minor. The key returns to major as the text describes how the crow flies along from fence post to fence post, while 32nd note figures dip and rise in alternation with the staccato figures in the bass line. The narrator's amazement at the crow's surprising obedience bursts forth at the apex of the melodic line. The wagon motive returns with Grandfather's next lesson.

A new memory comes to light with a transition to B flat major, through G minor and D major as the narrator recalls - with youthful glee - shouting at passers-by, barely visible through thick clouds of dust. While the singer is "shouting," the piano provides the swirling dust around her.

Finally, after climbing the hill, displayed in ascending voice and piano lines, the horse has grown tired. At the top of the hill, Grandfather says that everyone must get down and walk; the music descends and the key returns to the original C major. Thoughts of the simple days continue even after the vocal line ends as the wagon motive returns, leading to the conclusion of the piece.

In contrast to the portrait of simplicity and sentimental tone of rural life in *Manners*, *Filling Station* encapsulates urban industrialization. The gloomy, greasy stage is set by chromaticism in the piano introduction even before the singer expresses their initial impression of profound disgust. There is no established key, as the narrator is clearly uneasy at this location. The piano introduces two connected yet somewhat contrasting motives in the first measure. The right hand plays a figure of four eighth notes on two pitches alternating by a half step while the left hand has a longer, more angular line that rises by wide intervals and initially descends by half step before plunging by larger intervals. In the second measure, the right hand introduces a third

idea, wide leaps within a rising stepwise line. Later instances of chromatic versus angular lines appear in either staff in different permutations. The relationship between these devices and their frequent appearance - but with an irregular pattern - suggests the very nature of a filling station: automobiles roll in, attendants come to their service, fuel is pumped (and flows into the tank), and automobiles drive away. The scene is not one of continuous flowing motion, but a set of actions occurring in order, mechanically, yet at unpredictable intervals with a sense of stopping and starting.

The phrase "oil soaked" is set to a tri tone (or augmented 4th) and is rhythmically augmented as well, drawing out the melodic line with half note chords underneath, providing the heaviness of being bogged down by the oil and grease-- while the rise in pitches suggests heightened repulsion. The narrator continues commentary on the overall filth while the everyday routine of the filling station continues, evidenced by the ongoing eighth note figures in the piano.

The first indication of the narrator's impending revelation comes even while she is ruminating in disbelief that this could actually be someone's home. She stops to reflect that the dog, despite being dirty, is quite comfortable with the presumably undesirable circumstances. The phrase is partially unaccompanied, paralleling the interruption in her train of thought. With the new idea in mind, she notices organic life - a large begonia - amidst the mechanical muck.

A ritardando leading into the next section heralds a change of tone as the singer ponders the meaning of these peculiarities--uncharacteristically domestic objects that stand out against the grimy backdrop. It begins to dawn on her that perhaps this place has redeeming qualities after all. As the questioning continues, rising and falling

statements in the vocal line over the rising melodic line of the piano, in addition to the harmonic progression, lead toward the singer's highest pitch, an outburst of giddy astonishment regarding the doily. A whimsical depiction of the embroidered doily follows, accompanied by two measures of a rising, angular line of 8th notes which is then adorned with three measures of 16th note "filigree" characterizing the delicate and intricate needlework. The narrator remarks briefly on the grayness of the doily, accompanied by a brief appearance of the original motives. Once she realizes that someone has taken care to make this a living space, the music swells with a sweeping romantic melody and robust chords (the texture is thin until this point, perhaps suggesting superficiality). Lush sustained chords underlie the final statement "somebody loves us all."

Insomnia alludes to later life; thick chords indicate a level of complexity. With age comes wisdom-- along with worldly sadness, isolation, and loneliness. The clock plods on through the night with repeated chords in the piano introduction. Syncopation, broken phrases and pauses in the vocal line contribute to a disjointed sense of time. This exemplifies exhaustion from lack of sleep, and gives the narrative a surreal, dreamlike or hallucinatory quality. Also contributing to the overall mood of the piece is progressive harmonic instability. The opening is fairly tonal, suggesting C minor, but harmonies become increasingly open obscuring the sense of key signature.

The singer experiences sudden emotional outbursts characterized by a flurry of notes in the piano line. The first time this occurs is "by the Universe deserted," revealing the likely emotional disturbance that is disrupting sleep—a sense of separation, feeling

deserted by friends, family, lover, or the divine.⁸ The next instance appears after “drop it down the well” as “care” is wrapped in a cobweb and dropped down the well, speaking to the irrational and absurd ramblings of the severely sleep deprived (or intoxicated).

The final statement “you love me” refers to the inverted world where things are the opposite of reality. The poet herself struggled with alcohol addiction, depression, and social isolation.⁹

⁸Walker, *God and Elizabeth Bishop*, 62-64

⁹Walker, 21-25.

CHAPTER 4

MANUEL DE FALLA'S *SIETE CANCIONES POPULARES ESPAÑOLAS*

Born in Cadiz to José Maria Falla y Franco and María Jesús Matheu y Zabal in 1876, Manuel de Falla y Matheu demonstrated an immense capacity for creativity early in life. One of three children, he and his siblings conceived their own theater for which Manuel wrote and produced plays and painted scenery, creations that would later rematerialize in adulthood through his works *Master Peter's Puppet Show* and *Atlántida*.¹⁰ Manuel, his sister Maria del Carmen, and brother German were tutored privately; Manuel also studied piano initially with his mother.¹¹

The children were moved to Seville due to the cholera outbreak in 1885. Manuel was so enamored with his surroundings that, upon returning to Cadiz, he created an imaginary city named "Colón." He developed the city to an extensive degree of detail-- newspapers, elections, an opera house and theatre, and even a small revolution. Deeply invested in the fantasy, he once refused to attend a carnival with other children because it was time to collect taxes in Colón. His parents became concerned when they discovered how invested Manuel was with this city; he had even developed a complex book-keeping system with receipts for tax time.¹² This meticulousness and obsessive nature remained a constant in Manuel de Falla's personality and characterized his

¹⁰ Suzanne Demarquez, *Manuel de Falla* (Philadelphia: Chilton Book Company, 1968), 2-3.

¹¹ Jaime Pahissa, *Manuel de Falla: His Life and Works* (London: Museum Press Limited, 1954), 23.

¹² Pahissa, 20-22.

approach to composition.

Several life circumstances and key relationships inspired and informed Falla's compositions. As a teenager, he regularly traveled to Real Conservatorio de Musica de Madrid to study piano with José Tragó until the family moved to Madrid in 1896.¹³ Soon after, Falla began lessons with Felipe Pedrell, who taught composition at the conservatory. Pedrell stressed the importance of nationalism in composition—that folk song should be the at the core of every region's music. This idea resonated strongly with Falla.¹⁴

When he was very young, Manuel de Falla's nanny was a lower class Andalusian woman who was very well-versed in the region's folklore and traditional songs. It is likely that this relationship spurred his compassion for the poor and interest in folk music.¹⁵ Fascination with the music of the Spanish gypsies, or *gitanos*, was evidenced early in Falla's career when he first moved to Paris and began composing *zarzuelas*, or Spanish operettas. While a more popular genre, they were more whimsical and trivial and not considered to be a high art form; they were, however, a means to earn a living. Falla was not particularly thrilled or satisfied with these compositions as examples of his creative prowess, neither in musical content nor plot.¹⁶ The *zarzuelas* were often steeped in folklore and based on folk melody, yet not generally concerned with gypsies'

¹³ Pahissa, *Manuel de Falla: His Life and Works*, 24.

¹⁴ Carol Hess, *Manuel de Falla and Modernism in Spain, 1898-1936* (Chicago: The University of Chicago Press, 2001), 18.

¹⁵ Gilbert Chase and Andrew Budwig, *Manuel de Falla: A Bibliography and Research Guide* (New York: Garland Publishing, Inc., 1986), 6.

¹⁶ Pahissa, 27-28.

customs or circumstances.¹⁷ Falla continued looking for new ways to represent flamenco and gypsies, making notes on flamenco rhythms and guitar figurations.¹⁸ This eventually led him to compose the ballet *El Amor Brujo*, written for gypsy performer Pastora Imperio and her troupe.¹⁹

His compositional techniques approached new dimensions when he stumbled upon the book *L'Acoustic Naturelle* by Louis Lucas. From this, he learned about harmonics and natural resonance. Use of harmonics became a characteristic of his methods, thus his style was often mistaken for bi- or polytonality, despite his assertions to the contrary. This speaks of the difference between the apparent structure of the end result and the process by which he achieved this overall tonal effect.²⁰

Falla was criticized by some that his Spanish music was too heavily influenced by the orientalism trends in French composition at the time, as he did live in Paris from 1907-1914, however he maintained that the Andalusian tunes were influenced by middle eastern music.²¹ This is highly probable, considering the Romani people originated in India and migrated westward through Europe acquiring linguistic and

¹⁷ Burnett James, *Manuel de Falla and the Spanish Musical Renaissance* (London: Victor Gollancz Ltd, 1979), 80.

¹⁸ Michael Christoforidis, "Manuel de Falla, Flamenco and Spanish Identity," in *Western Music and Race*, ed. Julie Brown (New York: Cambridge University Press, 2007), 231.

¹⁹ Pahissa, 83.

²⁰ James, *Manuel de Falla and the Spanish Musical Renaissance*, 76-79.

²¹ Pahissa, 76-77; Ronald Crichton, *Falla* (London: British Broadcasting Corporation, 1982), 78-79.

cultural, including musical, elements along the way.²²

In time, Falla became concerned that the pure form of Andalusian flamenco, *cante jondo*, was becoming polluted by what he called “flamenquismo.” He felt that, as gypsies during the nineteenth century sang and danced for money in cafes, they increasingly added more embellishments to attract attention. He also observed that the imposition of modern scales, rather than the traditional Oriental scales which required sliding in quarter tones, gave the music a “metric heaviness.” It seemed that popular flamenco stood as a mere caricature of the authentic Andalusian music.²³ Falla was motivated to reestablish the regional folk music in a purer form.

Falla disapproved of producing “Spanish music” solely from within the context of Madrid and other major cities without ever exploring the unique harmonic and rhythmic character of music of provincial Spain, as in the following quote:

The modern composer's road lies clear before him; it leads him to an undistorted perception of the folk-songs and folk-dances where they are freely manifested, not where they are done to order on payment of 100 pesetas, the usual procedure of English visitors in Granada. If one were to compose after such patterns, the music would surely not be worth the expended 100 pesetas. You will find unconventional rhythms, boundless riches, in the wonderful guitar, played by people who have not studied music, by blind men in the streets of Andalusia who elicit from their instrument such tones as never were heard.²⁴

Following *La Vida Breve*, critics questioned Falla’s expression of nationality, claiming that his work was generic, superficial, and following contemporary trends in popular

²² Charles Keil, *Bright Balkan Morning: Romani Lives and the Power of Music in Greek Macedonia* (Middletown, CT: Wesleyan University Press, 2002), xxiii.

²³ Demarquez, *Manuel de Falla*, 144-147.

²⁴ Edgar Istel and Theodore Baker, “Manuel de Falla: A Study,” *The Musical Quarterly* 12, no. 4 (1926), accessed May 22, 2015, <http://www.jstor.org/stable/738336>, 501-502.

music. The critic Ignacio Zubialde referred to his style as “generic andalucismo.”²⁵ Thus Falla was further compelled to create an explicitly Spanish work. He reinterpreted melodies from late 19th and early 20th century sources and added his own original harmonies.

Siete Canciones Populares Españolas was written in 1914 for voice and piano and premiered in January of the following year. *Siete Canciones* was initially penned for a Spanish singer who was in the premier performance of *La Vida Breve* (the opera Falla composed prior to *El Amor Brujo*) at the Opéra Comique. She requested recommendations from Falla on what Spanish literature she should perform. He volunteered to arrange some songs for her himself. Around the same time a Greek singing teacher approached him to create harmonies for some traditional Greek tunes.²⁶ Once the Greek song project was complete, Falla was moved to apply the same methods of harmonization to his next work and thus began creating *Siete Canciones*.

Siete Canciones Populares Españolas:

1. The melodic material of *El Paño Moruno* (The Moorish Cloth) was taken from a well-known popular air, according to Jaime Pahissa (the composer and musicologist, also Falla's friend). It features tripletic and staccato (“plucked” sounding) figures in piano and a vocal entrance preceded by an *accacciatura*²⁷, giving it a feeling strongly reminiscent of flamenco guitar style. The opening statement in the bass line was

²⁵ Hess, *Sacred Passions: The Life and Music of Manuel de Falla* (New York: Oxford University Press, 2005), 63-64.

²⁶ Pahissa, 76-77; Crichton, *Falla*, 28.

²⁷ Crichton, 29.

borrowed from Falla's *El corregidor y la molinera*, a pantomime ballet. It is the motive of the male protagonist in the ballet.²⁸ The song is a cautionary tale which speaks to the Andalusian preoccupation with premarital virginity—the one who is not chaste will be valued as soiled or damaged.

2. *Seguidilla Murciana* – The *seguidilla* is an old form of dance and folksong in quick triple time. This piece features fast running triplets underneath the vocal line of what Crichton describes as “mocking repeated notes.”²⁹ The tempo and rhythmic repetition characterize agitation or annoyance as the narrator rattles off a string of proverbial sayings, including a version of the familiar axiom “those who live in glass houses should not throw stones.”

3. *Asturiana* – Asturias is located in northern Spain; this is a lament based on traditional melody from that region. Pahissa says the melody of *Asturiana* is like the folk tune of the same name.³⁰ The home key is F minor, although the C octave ostinato (see figure 3) in the piano accompaniment suggests that it is sitting on the dominant throughout most of the piece. The opening notes of the melodic line have a modal quality (Phrygian), which may be significant, considering the “flamenco mode” which will be discussed further with the song *Nana*. The singer retreats to a forest, looking for consolation from the “*pino verde*.” While this literally translates to “green pine,” which is the standard treatment in most published works, *pino verde* is actually the common term

²⁸ Hess, *Manuel de Falla and Modernism in Spain, 1898-1936*, 92-94

²⁹ Crichton, *Falla*, 29.

³⁰ Pahissa, *Manuel de Falla: His Life and Works*, 77.

for a weeping willow in Asturias.³¹

The image displays a musical score for the piece 'Asturiana'. It consists of two systems of music. The first system features a vocal line at the top with the lyrics 'Por Cher ver chant' and the instruction 'dolce espr.'. Below it is a piano accompaniment with a prominent ostinato pattern in the right hand, marked 'pp' and 'sempre'. The second system continues the piano accompaniment and includes a vocal line with the lyrics 'si me con - so - la - qui me con - so - le'. The piano part continues with the same ostinato pattern. The score is written in a key signature of two flats and a 3/4 time signature.

Figure 3: The ostinato and beginning of melody in *Asturiana*

4. *Jota* – The *jota* is a popular Spanish dance-song form that originated in Aragon. Falla's *Jota* consists of a characteristic alternation of instrument and voice and a rapid instrumental prelude leading up to entry of the vocal line in a slightly slower tempo.³² While it is structured after the popular model in form, as seen in Figure 4, the harmonic and melodic material is nearly original to Falla.³³ Hemiolas abound in *Jota*, as is the case though much of the set.

³¹ Hess, *Sacred Passions*, 66.

³² Crichton, *Falla*, 30.

³³ Pahissa, *Manuel de Falla: His Life and Works*, 77-78.

The dance-like music kindles an air of youthful amorousness, with the singer coyly addressing their object of affection. The two must soon part before the dance has ended and the narrator waxes sentimental, bidding farewell to their beloved, the beloved's house, and even the windows. The future of their relationship is uncertain, however—the pianissimo melodic line ends on the dominant, as the singer is left pondering that their lover's mother does not approve of this union.

Poco meno vivo che
(♩ = 96) *f*

poco rit.

Di - cen que no nos que -
Nul ne croit à notre a -

Figure 4. Falla's use of a characteristic of the *jota* style.

5. *Nana* – A lullaby based on an Andalusian cradle song; this was likely the first music Falla heard as he was sung to sleep by his mother or his nanny. It differs, according to Pahissa, from all other cradle songs of Spain or any other country and Falla believed it was tied to Hindu music rather than Arabic or Moorish.³⁴ An alternating pattern in the descending accompaniment line implies a gentle rocking motion beneath the lullaby being sung. Interestingly, there is some scholarly disagreement on the actual key of this song. Crichton and Kimball both cite the key as being E major / minor³⁵ based on the pedaling E in the bass line, however, the complete lack of an F# anywhere

³⁴ Pahissa, 78.

³⁵ Crichton, *Falla*, 30; Carol Kimball, *Song: A Guide to Art Song Style and Literature*, 504.

in the piece would suggest Phrygian mode, especially when considering that the traditional flamenco scale is a Phrygian dominant scale (see figure 5), also known as



Figure 5. Andalusian mode scale.³⁶

the “Andalusian mode.” This scale differs from the traditional Phrygian mode, with the 3rd and 7th degrees being raised, although the 3rd is also used in its natural position.³⁷

On the other hand, Demarquez identifies the piece as being in A minor, with a descending modal “Phrygian finale of the dominant” in the vocal line, and an accompaniment that “passes from the tonal to the modal by imposing the dominant.”³⁸

On paper, this is accurate, but it doesn’t really sound like it has a tendency to resolve to the suggested tonic A.

Figure 6. An excerpt of *Nana* showing the descending line, pedal E in bass, and a

³⁶ http://en.wikipedia.org/wiki/Flamenco_mode, accessed May 22, 2015

³⁷ Totton, *Song of the Outcasts: An Introduction to Flamenco*, 78-79.

³⁸ Demarquez, *Manuel de Falla*, 72.

melodic line-- all suggestive of Phrygian mode.

This peaceful lullaby interrupts the troubled relationship theme. Carol Hess describes the song as being “hypnotic and scant, perhaps a dream of procreation with the beloved.”³⁹ In the context of the rest of the set however, it could be seen as a very real consequence of their tryst.

6. *Canción* – This song is set in G major, in a buoyant 6/8 time. Kimball uses such descriptors as “flirtatious” and “charming” to illuminate the contrasting lightheartedness compared to the songs surrounding it⁴⁰ in the set; however, the poetry speaks of love lost, rendering this seemingly playful tune into a bitter ballad of betrayal and helplessness.

7. *Polo* – The *polo* is a form of flamenco dating to the 18th century. While the thematic content is original to Falla,⁴¹ the structure is suggestive of the style of a traditional *polo*, which is described by Totton as consisting of a four line verse with “ay!” repeated in a sequence after the second and fourth line, traditionally sung very fast, with a tune that covers an octave, descending (based on the Phrygian dominant scale).⁴² Falla strayed from the verse form, but retained the melodic and tempo elements. He established the driving force of the song with a persistent guitar-like piano line while the voice interjects what Crichton calls “savage cries”⁴³ of sorrow and despair, “Ay!”

Based on these observations, there are some considerations as far as

³⁹ Hess, *Sacred Passions*, 66.

⁴⁰ Kimball, *Song: A Guide to Art Song Style and Literature*, 504.

⁴¹ Pahissa, *Manuel de Falla: His Life and Works*, 78.

⁴² Totton, *Song of the Outcasts: An Introduction to Flamenco*, 116.

⁴³ Crichton, *Falla*, 30.

performance practice is concerned. It would perhaps be preferable to perform the set in the original key. While it has been published a whole step higher, one would lose the connection to authentic flamenco style by losing the E tonic of the Andalusian mode, employed in *Nana* and *Polo*, and suggested in the melodic line of *Asturiana*. Performers have chosen to present the set with guitar accompaniment to evoke authenticity, and while not inappropriate, it is wholly unnecessary, as Falla carefully crafted the piano line to capture the essence of flamenco guitar. There is a variety of popular non-vocal arrangements available for solo instruments but separating the text and music would diminish the raw emotion that epitomizes this work.

Though not typically considered a song cycle, *Siete Canciones* is usually performed as an “integrated set,” entwined by subtle narrative links.⁴⁴ It appears to be a woeful tale of a young woman, betrayed by her love, left alone to care for their child. This interpretation naturally hinges upon the gender of the protagonist, as much of the narrative is in first person perspective. While gender is not specified, the protagonist is most likely female for several reasons.

First of all, and most obviously, the set was composed for a female vocalist. Secondly, Falla often collaborated with friends Gregorio and Maria Martínez Sierra. Although the text was primarily derived from folklore, Rec Music lists Gregorio, a dramatist, play wright, and poet as the librettist for *El Paño Moruno*⁴⁵ (Hal Leonard names the source as folk poetry). It is an unverified claim but is entirely plausible that Gregorio and Maria (a crusader for women’s rights) were somehow involved in the

⁴⁴ Hess, *Manuel de Falla and Modernism in Spain*, 66.

⁴⁵ http://www.recmusic.org/lieder/assemble_texts.html?SongCycleId=285, accessed March 5, 2015)

creation of the song set. The Martínez Sierras often produced strong female characters progressive for their time. Given that Falla's most prominent collaborations with them carry this progressive ideal as well, it is not inconceivable then to attribute female gender to the protagonist of *Siete Canciones*. If indeed, the text came from Martínez Sierra, it could have been either Gregorio or María, as she rarely claimed full authorship for her works but often created under her husband's name. She had a particularly close bond with Falla but as he was deeply obsessed with sin and morality, it was presumably platonic.⁴⁶

While there yet remains ambiguity and some disparity among various scholars' opinions regarding details of *Siete Canciones*, the general consensus is that the harmonies make them unique works and not merely arrangements of the popular folk tunes. Falla employed forms and figures true to the traditional music, but did so with great creativity and harmonic expansion.

⁴⁶ Hess, *Sacred Passions*, 74-78, 104.

CHAPTER 5

RICHARD STRAUSS' *ZUEIGNUNG*, *ALLERSEELEN*, *DIE NACHT*, AND *BEFREIT*

German composer and conductor Richard Strauss is well known for his tone poems and operas, but he also produced significant works of lieder. He was six years old when he wrote his first song; nearly 80 years later he would compose *Vier letzte Lieder* (four last songs), his final published work.

The most publicized composer of the early 20th century, he did not experiment as much in lieder as he did in orchestral works—however, they certainly influenced his songs. Like Berlioz or Mahler, Strauss further developed some of his songs with orchestral accompaniment.⁴⁷ His father Franz, principal horn player for the Munich Hofkapelle, was the driving force behind Richard's musical education. He was demanding and domineering—also behaving abusively toward his wife at times.

The young Strauss had basic violin lessons first (although he didn't like to play the instrument) and then piano. He had a general disdain for practicing and attending to conventional fingering patterns, but his reading ability was excellent. He enjoyed playing reductions of orchestral scores (reading from the full score).⁴⁸

Strauss' father was opposed to new music in general, and had particular disdain for Richard Wagner. Under this influence, Richard Strauss was highly critical of Wagner in his early adolescence, repulsed by the prominence of augmented and diminished triads and prevailing dissonance. Mozart was his favorite composer; Strauss, exuberant

⁴⁷ Kimball, *Song: A Guide to Art Song Style and Literature*, 132-134.

⁴⁸ Raymond Holden, *Richard Strauss: A Musical Life* (New Haven: Yale University Press, 2011), 4-6.

in his adoration, praised the “delicate accompaniment” among other aspects of his works.⁴⁹ Hans von Bülow was a major influence in Strauss’ career, particularly as a conductor. Johannes Brahms gave him feedback following a premier performance of his work which helped him refine his compositional technique, developing thematic cohesiveness in particular.⁵⁰

By the time he was 9 years old, Strauss had written around 35 works. Many of these were dedicated to family members, including about 27 songs he wrote specifically for his aunt Joanna who was a singer. At this point in time, his interest shifted to orchestral and chamber ensembles.

Eventually, Strauss once again became inspired to write vocal music. According to Susan Youens, “consummate writing for the voice is a hallmark of Straussian song, manifested in sweeping melodic phrases designed for maximum sensuous delight”. However, she comments that his harmonic extensions are not necessarily appropriate to the poetry. Strauss believed that the best poetry had no need of music;⁵¹ perhaps this is why he often chose to set the works of poets of lesser distinction.

Opus 10, composed when Strauss was eighteen, was the first collection of lieder he chose to publish. Originally intended for tenor voice, “Zueignung,” “Allerseelen,” and “Die Nacht” are among this collection of eight songs set to the poetry of Hermann von Gilm zu Rosenegg (1812–1864). Gilm’s poetry was only published posthumously, composed in secret.

⁴⁹ Holden, *Richard Strauss: A Musical Life*, 8-12.

⁵⁰ Holden, 20.

⁵¹ Youens, ““Actually, I like my songs best”: Strauss’ lieder,” 153-154.

The title “Zueignung” was given by Strauss – the poem was originally “Habe Dank” (have thanks), the statement that concludes each stanza. “Zueignung” consists of three verses. Each verse is preceded by a two bar introduction or interlude; however, the melodic line of the first verse is prolonged and overlaps the subsequent interlude. The antecedent phrases are essentially strophic but each consequent phrase is altered. Two extra measures appear during the consequent phrase of the third verse in which the piano echoes the vocal line prior to it.

“Allerseelen” (or All Souls’ Day) suggests the beloved has passed away and the singer longs for them to return, recalling the blissful times they shared. Another interpretation is that the relationship, not the lover, has perished. The hope that their relationship can be restored is likened to souls being released from purgatory. Three stanzas are set to through-composed music. Each stanza concludes with “wie einst im Mai” (like once in May), which could refer to both the sentimental recollection of specific events in the past or the symbolic “springtime” of their relationship.

“Die Nacht” is relatively lean in texture as the night quietly encroaches upon the singer, enveloping the landscape and all within sight. It is not until the final phrase that we learn it is not so much the darkness of night they fear, but uncertainty of their future with a loved one. Through-composed, the harmonic structure grows slightly more complex with each stanza.

“Befreit,” which translates to “freed” or “released,” is Strauss’ through-composed setting of Richard Dehmel’s (1863-1920) poem of the same name. It is a pledge between the singer and their dying spouse that they will not be mournful when death comes, instead reflecting on the blessings of their life together- their home, their

children, and their love for one another. While Dehmel did not necessarily appreciate this setting of his text (he felt that Strauss' treatment was too gentle),⁵² it is perhaps one of Strauss's most beloved songs. *Befreit* was orchestrated for high voice in 1933. Many songs were orchestrated so that his wife Pauline, a soprano, could perform on concerts he was invited to conduct.

Strauss often emphasized text and libretto in his songs and operas, continually stressing the importance of making the audience understand what the singer was communicating. This is evident from a lighthearted edict of sorts that Strauss included in a list of "10 Golden Rules for a Young Conductor:"

It is not enough that you... should hear every word the soloist sings—you know it...by heart anyway: the audience must be able to follow without effort. If they do not understand the words they will go to sleep.⁵³

He demonstrated great understanding of the relationship between voice and orchestra. In the preface to his opera *Intermezzo*, he repeatedly emphasized the use of clear diction to project over the orchestra, rather than straining or forcing the voice to be heard, stressing the importance of conveying the text to the point that his indicated metronome markings should be modified for the particular singer if the tempo was impeding intelligibility.⁵⁴ He was very sensitive to issues of balance and blend, whether those factors were influenced by the personnel in a particular performance or by the acoustics of that venue.

⁵² Michael Kennedy, *Richard Strauss: Man, Musician, Enigma* (Cambridge: Cambridge University Press, 1999), 119.

⁵³ Richard Strauss, *Recollections and Reflections*, ed. Willi Schuh (London: Boosey and Hawkes, Ltd, 1953), 38.

⁵⁴ Strauss, *Recollections and Reflections*, 101-103.

CHAPTER 6

GIOACCHINO ROSSINI'S *NON PIU MESTA* FROM *LA CENERENTOLA*

Gioacchino Rossini wrote 34 operas in four operatic genres during his relatively short career. His orchestral scores were known for use of motivic repetition in combination with layered instrumentation and transfer of melodies to higher registers, gradually growing in volume, resulting in heightened drama (a technique eponymously referred to as the “Rossini Crescendo”). In vocal music, he sought to curb the singer’s penchant for excessive ornamentation by notating coloratura passages (although the use of alternate, highly ornamented cadenzas is still commonplace when performing Rossini, especially when the melodic content is repeated). Rossini was also one of the first composers to recognize the potential of and create principal roles for the mezzo-soprano voice.⁵⁵

La Cenerentola, based on the familiar tale of Charles Perrault’s *Cendrillon* (or *Cinderella*), premiered in Rome at the Teatro Valle on January 25, 1817. Rossini and librettist Jacopo Ferretti wrote *La Cenerentola* in just over 3 weeks.

As in the classic tale of Cinderella, the opera concludes with a *lieto fine*, in this case being released from years of abuse and enslavement. Cenerentola (or Angelina, as the character is also named in the opera) sets the scene, recalling the sorrow and suffering of her youth, yet granting forgiveness to her stepfather and stepsisters—and the reassurance that they would receive no retribution for their malevolent acts. Finally she is overwhelmed with the prospect of leaving it all behind for a bright future full of

⁵⁵ Donald Jay Grout and Hermine Weigel Williams, *A Short History of Opera* (New York: Columbia University Press, 2003), 387.

love and joy. This outpouring of gratitude and ecstasy is characterized by the rapid coloratura passages at the end of the piece.

This aria is in *la solita forma*, but it varies from the traditional format in a few specific ways. My analysis is based on the Ricordi edition.⁵⁶

The *scena* begins with Don Ramiro addressing his “bride” in A major, the key established by the prior chorus introduction. The orchestra punctuates Cenerentola’s first response with a IV chord, at the point where she is still trying to grasp what is happening to her life (D major, 1st inversion). As emotion builds from this point (“poc’anzi, il sai...”), tonality passes through B major: V – I – IV – V – I. Just before Don Ramiro’s final line of recitative, a sequence of chords begins, with downward progressing dominant relationships: G sharp major - C sharp major – F sharp major, (returning to) B major - E major. It decisively returns to B major with a V – I cadence. This sets up the introduction to the *adagio / cavatina* in E major (what is commonly the beginning introduction to the aria), reinforced by the previous downward progression of 5ths.

There is no established pattern to the meter of the verse in the *scena*. It alternates between iambic and trochaic (stressed-unstressed) or dactylic (s-u-u) and anapestic (u-u-s). The syllabic count varies from line to line.

The *cavatina* opens with an orchestral introduction as Cenerentola begins to reflect on her past, coming to realize that she is about to leave behind those sorrow-filled days of suffering and weeping. The verse, at Cenerentola’s entrance, is rhymed and metered. It consists of six lines, 8 syllables each except the final line. The pattern to

⁵⁶ Gioacchino Rossini, *La Cenerentola, melodramma giocoso* in two acts, libretto by Jacopo Ferretti (Milan: Ricordi & Co, 1953).

each 8 syllable line is stressed-unstressed-unstressed-s-u-u-s-u (the last line being an exception; unstressed – stressed – u – s – u – u – s). It consists of a mixture of pulsed and non-pulsed phrases. While there are some long and flowing melodic lines, much of the vocal demand in this section is for coloratura flexibility, allowing the singer to display their facility with both primary characteristics of *bel canto* singing.

The *tempo di mezzo* starts at the Allegro (“no, no, no, no...”) when Cenerentola, noticing her trembling family members, interrupts her herself to reassure them—and then addresses her new friends as well. After this, the chorus enters, repeatedly praising her (“you affect me, a goddess in my eyes”) and proclaiming her worthy of the throne. The verse is rhymed but not metered. With the exception of the cadenzas in this section, the meter is pulsed.

The key has been E major but prepares for the transition to G beginning with “figlia, sorella, amica” where she explains to her stepfather and stepsisters that they can still consider her a daughter and sister, pardoning them for their past misdeeds. This causes the aforementioned chorus to respond in G major, proclaiming her worthiness. It does not linger in G major for long. The key shifts frequently, mostly alternating between B major and E major, as they describe their own emotions and how they feel affected by this “goddess.” Cenerentola interrupts the chorus, speaking to her father, Ramiro, and Dandini, then exclaiming “what a moment!” A motive very quietly enters in response to Cenerentola’s statement, reflecting the excitement buzzing through the chorus. The motive consists of a repeated ascending line with a I – V – I pattern. After the first four measures, the inner voice reaches over to the higher register, adding to the increasing dramatic intensity. The section concludes with harmonically open C octaves

(lowered/natural), acting as a leading tone or neighbor tone to the B octaves. At this point, B becomes the dominant, returning to E major for the cabaletta.

The cabaletta unfolds in Rossini fashion, that is, the first time through the melody, we hear a single piccolo with minimal orchestra accompaniment. At Generentola's entrance, the orchestra lightly punctuates the solo line and is then joined by the chorus and other principals singing in the middle to lower register. The voices are staccato, just lightly touching each note. The accompaniment retains its character in the next repetition, but the vocal line develops, adding a little more coloratura flair and incorporating higher pitches. In the final statement of this melody, the tempo increases, the orchestra has a continuous pulse, and their chords have a fuller, thicker quality (more volume and a slightly increased instrumentation), building toward the finale. The vocal line expands to cover an octave and a half. At this point, the chorus has dropped out and will not re-enter until the final part of the coda. The principals maintain the forward-moving staccato accompaniment under the solo line with runs from A 5 to G# 3. Dramatically, this allows for a bigger build toward the end. Musically, it renders the accompaniment to be cleaner and more reserved in order to highlight the virtuosic coloratura material in the solo line (and ideally, to not cover the singer in her lower register when the line descends over 2 octaves). A cut is often made here, from rehearsal number 44 to 17 measures before the end. I find this rather unfortunate, as it eliminates the opportunity for the orchestra to fully carry out this particular manifestation of the "Rossini crescendo," 16th note passages that transfer to the higher register.

The aria builds toward the finale over a I – IV – I – V – I – IV – etc progression, featuring increasing dynamics and rising lines in the orchestra. All voices are singing at

this point, leading toward the inevitable conclusive cadence. The orchestra continues with four measures of the motive from the *tempo di mezzo* (“you are worthy of the throne, but it is just a throne to you”), then 2 measures of a I – V – I – V pattern, before making the final arpeggiated descent in E major spanning four measures.

Interestingly, in this score, if it is true to Rossini’s original, Cenerentola is assigned a final note that lies in a typically difficult place in the voice to project-- even without being an octave lower than all other female voices and accompanied by a full orchestra. If this was his intention, it seems odd that his female lead should simply blend into the ensemble at the finale, but further research is necessary to make any true judgement on the matter. At any rate, it stands to reason that the singer traditionally extends to the high B, and justifiably so.

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APPENDICES

APPENDIX A

S'il est un charmant gazon

S'il est un charmant gazon
 que le ciel arrose,
 où brille en toute saison
 quelque fleur éclore,
 où l'on cueille à pleine main
 lys, chèvrefeuille et jasmin,
 j'en veux faire le chemin
 où ton pied se pose!

If there is a charming lawn
 that heaven waters
 where shines in every season
 some blooming flower,
 where one picks by handful
 lilies, honeysuckle and jasmine,
 I want to make the path
 where you place your feet!

S'il est un rêve d'amour,
 parfumé de rose,
 où l'on trouve chaque jour
 quelque douce chose,
 un rêve que Dieu bénit,
 où l'âme à l'âme s'unit,
 oh! j'en veux faire le nid
 où ton cœur se pose.

If there is a dream of love
 scented with roses,
 where one finds each day
 something sweet,
 a dream that God blesses,
 where soul unites with soul,
 oh! I want to make a nest
 where your heart rests

Comment, disaient-ils

Comment, disaient-ils,
 avec nos nacelles,
 fuir les alguazils?
 Ramez! disaient-elles.

How, said the men
 with our little boats,
 do we escape the law?
 Row, said the women.

Comment, disaient-ils,
 oublier querelles,
 misère et périls?
 Dormez! disaient-elles.

How, said the men,
 do we forget quarrels,
 misery and peril?
 Sleep, said the women.

Comment, disaient-ils,
 enchanter les belles
 sans philtres subtils?
 Aimez! disaient-elles.

How, said the men,
 do we enchant the beautiful
 without subtle love potions?
 Love, said the women.

Oh! quand je dors

Oh! quand je dors,
viens auprès de ma couche,
comme à Pétrarque apparaissait Laura,
et qu'en passant ton haleine ma touche;
soudain ma bouche s'entr'ouvrira!

Sur mon front morne où peut-être
s'achève
un songe noir qui trop longtemps dura,
que ton regard comme un astre se lève;
soudain ma rêve rayonnera!

Puis sur ma lèvre où voltige une
flamme,
éclair d'amour que Dieu même épura,
pose un baiser, et d'ange deviens
femme; soudain mon âme s'éveillera.
Oh, viens!
comme à Pétrarque apparaissait Laura!

Oh, when I sleep,
come to my bed,
as to Petrarch, Laura appeared,
and when you pass, your breath
touches me;
suddenly, my mouth will open!

Upon my sullen brow where perhaps
ends
a dark dream which lasted too long,
your gaze, like a star, arises;
suddenly my dream will radiate!

Then on my lips where a flame flutters,
flash of love that even God has purified,
place a kiss, and from angel become
woman; suddenly my soul will awaken.
Oh, come,
as to Petrarch, Laura appeared!

Translation from French to English by Laura Kucharik

APPENDIX B

EL PAÑO MORUNO

The Moorish cloth

Al paño fino, en la tienda,
 una mancha le cayó;
 Por menos precio se vende,
 Porque perdió su valor.
 ¡Ay!

On the fine cloth, in the store,
 a stain fell;
 it is sold for a lower price
 because it lost its value.
 Alas!

Translation from Spanish to English by Laura Kucharik

SEGUIDILLA MURCIANA

Murcian Seguidilla

Cualquiera que el tejado
 Tenga de vidrio,
 No debe tirar piedras
 Al del vecino.
 Arrieros semos;
 ¡Puede que en el camino
 Nos encontremos!

He who has a roof
 of glass
 should not throw stones
 to their neighbor's (roof).
 Let us be muleteers;
 It could be that on the road
 we will meet!

Por tu mucha inconstancia
 Yo te comparo
 Con peseta que corre
 De mano en mano;
 Que al fin se borra,
 Y creyéndola falsa
 ¡Nadie la toma!

For your great inconstancy
 I compare you
 to a [coin] that runs
 from hand to hand;
 which finally blurs,
 and, believing it false,
 no one accepts!

Asturiana

Por ver si me consolaba,
 Arrime a un pino verde,
 Por ver si me consolaba.
 Por verme llorar, lloraba.
 Y el pino como era verde,
 Por verme llorar, lloraba.

To see whether it would console me,
 I drew near a green pine,
 To see whether it would console me.
 Seeing me weep, it wept;
 And the pine, being green,
 seeing me weep, wept.

Translation from Spanish to English copyright © 2003 by Claudia Landivar Cody.

Jota

Dicen que no nos queremos
 Porque no nos ven hablar;
 A tu corazón y al mío
 Se lo pueden preguntar.

Ya me despido de tí,
 De tu casa y tu ventana,
 Y aunque no quiera tu madre,
 Adiós, niña, hasta mañana.
 Aunque no quiera tu madre...

They say we don't love each other
 because they never see us talking
 But they only have to ask
 both your heart and mine.

Now I bid you farewell,
 to your house and your window
 And even though your mother may not
 want it,
 Farewell, my sweetheart until tomorrow.
 Even though your mother may not want it.

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Nana

Duérmete, niño, duerme,
 Duerme, mi alma,
 Duérmete, lucerito
 De la mañana.
 Nanita, nana,
 Nanita, nana.
 Duérmete, lucerito
 De la mañana.

Go to sleep, Child, sleep,
 Sleep, my soul,
 Go to sleep, little star
 Of the morning.
 Lulla-lullaby,
 Lulla-lullaby,
 Sleep, little star
 of the morning.

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Cancion

Por traidores, tus ojos,
 Voy á enterrarlos;
 No sabes lo que cuesta, "Del aire"
 Niña, el mirarlos.
 "Madre, á la orilla."

Dicen que no me quieres,
 Ya me has querido...
 Váyase lo ganado "Del aire"
 Por lo perdido.
 "Madre, á la orilla."

Song
 Because your eyes are traitors
 I will hide from them
 You don't know how painful
 it is to look at them.
 Mother, I feel worthless.

They say they don't love me
 and yet once they did love me
 Love has been lost in the air
 Mother, all is lost.

Translation from Spanish to English copyright © 2009 by Anne Evans.

Polo

¡Ay!
 Guardo una, ¡Ay!
 ¡Guardo una pena en mi pecho,
 ¡Ay!
 Que a nadie se la diré!

Malhaya el amor, malhaya,
 ¡Ay!
 ¡Y quien me lo dió a entender!
 ¡Ay!

Ay!
 I keep a... (Ay!)
 I keep a sorrow in my breast
 Ay!
 that to no one will I tell.

Wretched be love, wretched,
 Ay!
 And he who gave me to understand it!
 Ay!

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APPENDIX C

Zueignung

Ja, du weisst es, teure Seele,
Dass ich fern von dir mich quäle,
Liebe macht die Herzen krank,
Habe Dank.

Einst hielt ich, der Freiheit Zecher,
Hoch den Amethysten-Becher,
Und du segnetest den Trank,
Habe Dank.

Und beschworst darin die Bösen,
Bis ich, was ich nie gewesen,
Heilig an's Herz dir sank,
Habe Dank.

Allerseelen

Stell auf den Tisch die duftenden
Reseden,
Die letzten roten A stern trag herbei,
Und lass uns wieder von der Liebe reden,
Wie einst im Mai.

Gib mir die Hand, dass ich sie heimlich
drücke
Und wenn man's sieht, mir ist es einerlei,
Gib mir nur einen deiner süs sen Blicke,
Wie einst im Mai.

Es blüht und duftet heut auf jedem Grabe,
Ein Tag im Jahr ist ja den Toten frei,
Komm an mein Herz, dass ich dich wieder
habe,
Wie einst im Mai.

Dedication

Yes, you know it, beloved soul,
that I am tormented far from you,
love makes the heart suffer.
Have thanks.

Once I, the one who delighted in
freedom, held high the amethyst cup
and you blessed the drink.
Have thanks.

And exorcised the evil ones therein,
until I, as I had never been,
holy, holy onto your heart I sank.
Have thanks.

All Souls' Day

Put on the table the fragrant mignonettes
carry the last red asters here,
and let us again talk of love
like once in May.

Give me your hand, that I may secretly
press it,
and if anyone sees it, it makes no
difference to me,
give me only one of your sweet glances
like once in May.

Today it blossoms and smells sweet on
each grave
one day in the year indeed the dead are
free,
come to my heart, that I have you again,
like once in May.

Die Nacht

Aus dem Walde tritt die Nacht,
 Aus den Bäumen schleicht sie leise,
 Schaut sich um im weitem Kreise,
 Nun gib acht.

Alle Lichter dieser Welt,
 Alle Blumen, alle Farben
 Löscht sie aus und stiehlt die Garben
 Weg vom Feld.

Alles nimmt sie, was nur hold,
 Nimmt das Silber weg des Stroms,
 Nimmt vom Kupferdach des Doms
 Weg das Gold.

Ausgeplündert steht der Strauch,
 Rücke näher, Seel an Seele;
 O die Nacht, mir bangt, sie stehle
 Dich mir auch.

Befreit

Du wirst nicht weinen. Leise, leise
 wirst du lächeln: und wie zur Reise
 geb' ich dir Blick und Kuss zurück.
 Unsre lieben vier Wände!
 Du hast sie bereitet,
 ich habe sie dir zur Welt geweitet --
 o Glück!

Dann wirst du heiss meine Hände fassen
 und wirst mir deine Seele lassen,
 lässt unsern Kindern mich zurück.
 Du schenktest mir dein ganzes Leben,
 ich will es ihnen wiedergeben --
 o Glück!

Es wird sehr bald sein, wir wissen's
 beide,
 wir haben einander befreit vom Leide;
 so gab' ich dich der Welt zurück.
 Dann wirst du mir nur noch im Traum
 erscheinen und mich segnen
 und mit mir weinen -- o Glück!

The Night

Out of the woods treads the night,
 out of the trees she gently steals,
 she looks around in a wide circle,
 now be careful.

All the lights of this world,
 all flowers, all colors
 she erases and she steals the sheaves
 away from the field.

She takes everything, whatsoever is lovely,
 takes the silver away from the river,
 takes from the copper roof of the
 cathedrals, away the gold.

The shrub stands plundered;
 come closer, soul to soul,
 oh the night, I'm afraid, she steals
 you from me, too.

Freedom

You will not weep. Gently, gently,
 you will smile, and as though going on a
 journey, I will return your glance and kiss.
 Our lovely four walls,
 you have prepared them,
 I have made them as a world for you,
 oh happiness!

Then you will warmly clasp my hand,
 and you will leave your soul with me,
 you leave me behind for our children.
 You gave me your whole life,
 I will give it back to them,
 oh happiness!

It will be very soon, we both know it,
 we have granted each other freedom
 from grief,
 so I give you back to the world.
 Then you will only appear to me in
 dreams and bless me
 and weep with me, oh happiness!

APPENDIX D

Nacqui all'affanno... Non più mesta

Nacqui all'affanno e al pianto,
 Soffrì tacendo il core;
 Ma per soave incanto
 Dell'età mia nel fiore,
 Come un baleno rapido
 La sorte mia cangiò.

No! tergete il ciglio:
 Perché tremar, perchè?
 A questo sen volate,
 Figlia, sorella, amica,
 Tutto trovate in me.

Non più mesta accanto al fuoco
 Starò sola a gorgheggiar, no!
 Ah fu un lampo,
 un sogno, un gioco
 Il mio lungo palpitar.

Ah, sì!

I was born deeply troubled and crying,
 Silently suffering at the core;
 But by a sweet enchantment
 in the flower of my youth,
 Like a flash
 My fate will change.

No, wipe away your tears:
 Why do you tremble, why?
 Fly to my bosom
 Daughter, sister, friend
 All found in me.

No more sadness by the fire
 To be warbling alone, no!
 Ah, it was a flash of lightning,
 a dream, a game
 My long life of fear.

Ah, yes!

<http://operainenglish.blogspot.com/2011/07/non-piu-mesta-la-cenerentola.html>

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