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GRADUATE RECITAL

by

Judy Ann Morgan

Report of a recital performed in partial fulfillment
of the requirements for the degree

of

MASTER OF EDUCATION

in

MUSIC

Approved:

Major Professor

Committee Member

Committee member

Dean of Graduate Studies

UTAH STATE UNIVERSITY
Logan, Utah

1976

UTAH STATE UNIVERSITY
Logan, Utah
DEPARTMENT OF MUSIC

JUDY ANN MORGAN, SOPRANO
Graduate Recital

Betty Hammond, Accompanist

- Et exultavit
Quia respexit Bach
from Magnificat in D
- Thy hand, Belinda
When I am Laid in Earth Purcell
Recitative and Aria from Dido and Aeneas
- Der Winterreise Schubert
Gute Nacht
Der Lindenbaum
Die Post
Die Krähe
Der Leiermann
- Donde lieta Puccini
Aria from La Boheme
- The Jewel Song Gounod
Recitative and Aria from Faust
- In der Frühe Wolf
- Mandoline Debussy
- Heart We Will Forget Him
The World Feels Dusty Copland
- Le Bestiaire Poulenc
Le Dromedaire *Le Daupin*
Le Chevre du Tibet *L'Ecrivisse*
La Sauterelle *La Carp*

Chase Fine Arts Center
November Sixteenth

Sunday Afternoon
Two O'Clock

PROGRAM NOTES

Et exultavit.....J.S. Bach
(Magnificat) (1685-1750)

A magnificat is a choral work based upon the words spoken by Mary soon after the annunciation. Bach's Magnificat was composed for the evening service of Christmas Day, 1723. The aria "Et exultavit" depicts the joyous exuberance of the young maiden.

Quia respexit.....J.S. Bach
(Magnificat)

This aria, from the same work, evokes a picture of the Virgin's simplicity and purity. The beautiful melodic line suggests the humility of the maiden, with its descending, bowing figures.

Thy Hand, Belinda
When I am Laid in Earth.....Henry Purcell
Recitative & Aria (Dido and Aeneas) (1659-1695)

Purcell, probably the finest English composer of all time, wrote his opera Dido and Aeneas for performance at a girls' boarding school. Curiously, it never had another performance during his lifetime. In this, the final recitative and aria, Dido, the Queen of Carthage, laments her fate after being deserted by a prince of Troy, Aeneas.

Der Winterreise (The Winter Journey).....Franz Schubert
(1797-1828)

Schubert said of this cycle of 24 songs: "I am going to sing a cycle of terrifying songs...They have afflicted me more deeply than has been the case with any other songs..." Perhaps the composer, sick and near to death, felt an affinity with the rejected wanderer who is the central figure of the cycle. These five songs were chosen as being representative of the emotions found within the work.

Gute Nacht (Good Night)

The young man leaves the town of his beloved for the frosty paths and hills of the countryside.

Der Lindenbaum (The Lime Tree)

The lime tree, a symbol of death and eternal rest, bids the wanderer to stop his journey and find peace. Notice the rustling of leaves in the accompaniment.

Die Post (The Post)

The galloping of the postman's horse and the sound of his horn are heard in the accompaniment of this song, which portrays the excitement the lover feels at the thought that he might receive a letter from his beloved. Yet, the post brings him nothing.

Die Krähe (The Crow)

In the hallucinations of the wanderer it seems as if a scavenger crow is following him, waiting for his death in order to fasten upon his body.

Der Leiermann (The Organ Grinder)

The man, half-crazed and rejected by the world, seeks the companionship of an old organ grinder, the town outcast. The monotonous drone of the old man's tune seems to echo their hopeless lives, devoid of friendship and emotion.

Donde lieta (From whence I left).....Giacomo Puccini
(La Bohème) (1858-1924)

The veristic opera composers sought to bring realism and truth into the plots of their operas. Puccini, with his natural flair for theater, wrote five successful veristic operas, one of the earliest being La Bohème. Centering itself in the bohemian Paris of the 1830's, the opera tells the story of two pairs of lovers, their separations and reconciliations. Donde lieta is sung by Mimi, a frail girl who is slowly dying of consumption, as she parts from her lover Rudolpho.

The Jewel Song.....Charles Gounod
Recitative and Aria (Faust) (1818-1893)

The libretto of this "drame lyrique" is based on the love story found in Goethe's Faust. Mephistopheles induces the aging philosopher Faust to sell his soul in return for youth and the charms of Marguerite, an innocent young girl. As a first step in their courtship, Faust leaves a casket of jewels on her doorstep. This recitative and aria are sung as she finds the gift and joyfully decks herself out in the jewels.

In der Frühe (In the Dawn).....Hugo Wolf
(1860-1903)

The Austrian composer Hugo Wolf wrote over 300 lieder, each of which is unique and innocent of cliché. He brought the unity of poetry, voice, and piano to such a peak that the only form which could follow it was the vocal song accompanied by orchestra. In der Frühe relates the feelings of one who, after spending a sleepless night contemplating night phantoms, gains the peace and calm of morning.

Mandoline.....Claude Debussy
(1862-1918)

This song, written in the youth of Debussy's style periods, pictures whirling, dancing party-goers who are accompanied by the strumming mandolin.

Heart We Will Forget Him
The World Feels Dusty.....Aaron Copland
(Twelve Poems of Emily Dickinson) (1900 -)

These two songs from the cycle Twelve Poems of Emily Dickinson are characteristic of Copland's vocal style, which employs transparent harmonies and wide melodic leaps. The music seems eminently suitable for poems which dwell upon themes of heartbreak and death.

Le Bestiaire.....Francis Poulenc
(1899-1963)

This delightful cycle, based on six poems by Apollinaire, was Poulenc's first vocal composition, written at the age of 19.

Le Dromedaire (The Camel)

The uneven gait of the camel is displayed in the accompaniment. The surprising postlude pictures the animal's habit of taking off at a fast gallop without warning.

La Chevre du Thibet (The Goat from Tibet)

The poet speaks tenderly of the hair which he prizes above that of the golden fleece.

La Sauterelle (The Grasshopper)

This short song of four measures creates a striking polymodality in its final measure.

Le Dauphin (The Dolphin)

The comical antics of these clowns of the sea is aptly portrayed.

L'Ecrevisse (The Crab)

An interesting effect is created in the cancrizan (crab-like or backwards) handling of the main theme towards the end of the song. At the same time, the voice slides down in an interesting portamento on the word "areculon" (backwards).

ENGLISH TRANSLATIONS

Et exultavit.....Bach

And my spirit hath rejoiced in God my Saviour.

Quia Respexit.....Bach

For he hath regarded the low estate of His handmaiden; For behold, from henceforth (all generations) shall call me blessed.

Der Winterreise (The Winter Journey).....Schubert

Gute Nacht (Good Night)

A stranger I came here and a stranger once again I go forth. Maytime was kind to me with its many bunches of flowers. The girl spoke of love, her mother even of marriage. Now the world is wretched, the path veiled in snow.

Why should I stay longer until I am driven away? Only stray dogs howl in front of the master's house. Love loves to wander; God made us so; from one to the other. Dear love, good night!

I would not disturb you in your dreams; that would spoil your rest. You shall not hear my footsteps - Softly, softly shut the door. But as I leave I shall write upon the gate, good night, that you may see I was thinking of you.

Der Lindenbaum (The Lime Tree)

By the fountain at the gate there stands a lime tree. In its shadows I have dreamed many a sweet dream. On its bark I have carved many a loving word. In joy and sorrow it drew me to it always.

Just now my journey took me past it at dead of night; and even in the darkness I closed my eyes, but the branches rustled as if they called to me: Come to me, friend. Here you will find your rest.

The chill wind blew straight in my face; my hat flew from my head. I did not turn back.

Now I am many hours away from that place, yet still I hear the rustle: "There you would have found rest."

Die Post (The Post)

From the street there a posthorn is sounding. What is it that makes you leap up so, my heart? The post brings you no letter. Then why do you throb so strangely, my heart?

Well, the post is coming from the town where I had a dear darling, my heart. Do you want to look over there and ask how things are going there, my heart?

Die Krähe (The Crow)

A crow came with me out of the town, and hither and thither until now has flown above my head. Crow, you strange creature, will you not forsake me? Do you hope for prey here soon, hope to claim my body? Well, there is not far to go on this journey. You, crow, let me at last see constancy to the grave.

Der Leiermann (The Organ Grinder)

There beyond the village stands an organ grinder, and with numb fingers he grinds as best he can. He staggers barefoot to and fro on the ice, and his little plate stays ever empty.

No one wants to hear him; no one gives him a glance; and round the old man the dogs snarl. And he lets it all go by, as it will do. He grinds and his organ never stands still.

Strange old fellow, shall I go with you? Will you grind your organ to my singing?

Donde lieta..(From whence I left).....Puccini

From whence happy she left at the call of her love, Mimi returns alone to her solitary nest. She returns once more to weave artificial flowers. Goodbye, without bitterness. Listen, gather together the things I left scattered about. In the drawer is my little golden rings and my prayer book. Wrap them all up in an apron and I will send the porter. Wait, underneath the pillow is my little pink bonnet. If you wish you may keep it to record our love. Goodbye, without bitterness.

In der Frühe (At the Dawn).....Wolf

No sleep has cooled my eyes and already day appears at the window of my room. My troubled mind still tosses to and fro among doubts and creates dark phantoms. Fear and fret no more, my soul! Be joyful! Already here and yonder morning bells are waking.

Mandoline (Mandolin).....Debussy

The givers of serenades and the beautiful listeners exchange meaningless words under the singing branches. It is Tircis and it is Aminte and it is the eternal Clitandre. And it is Damis who makes for the cruel ones, tender verses.

Their silk jackets, their long gowns with trains, their elegance, their joy, and their swirling blue shadows whirl in ecstasy under a pink and gray moon. And the chattering mandolin sounds in the shivering breeze.

The Jewel Song.....Gounod

Recitative: If only I dared to try on for just a moment this pair of earrings. Ah! Here is a mirror just at the bottom of the casket. How could one not be a coquette?

Aria: Ah! I laugh to see myself so lovely in this mirror. Is it you, Marguerite? Answer me quickly. No, it isn't you; this isn't your face anymore. It is the daughter of a king who one salutes when they pass. Ah, if he were here, if he could see me like this, like a noble young lady, he would find me beautiful. Let us finish the metamorphosis. I am anxious to try on the bracelet and the necklace. God! It is as if a hand has been placed on my arm.

Le Bestiaire (The Beasts).....Poulenc

Le Dromadaire (The Camel)

With his four camels Don Pedro d'Alfarou went running off to admire the world. That is what I would wish to do if I had four camels.

La chèvre du Thibet (The Goat from Tibet)

The fleece of this goat and the golden one for which Jason suffered, have no value compared to the hair of my beloved.

La sauterelle (The Grasshopper)

Here is the tiny grasshopper, food for St. John. If only my verses could be like her, a feast for the best people.

Le Dauphin (The Dolphin)

Dolphins, you play in the sea, but the wave is always bitter. It is like my joy in living even though life is cruel.

L'Écaille (The Crab)

Oh, Uncertainty! My worldly delights, you and I, we go along together as the crabs do: backwards.

La Carpe (The Carp)

In your life, in your pool, you live a long time, carp. Is it that death forgets you, melancholy fish?

INTRODUCTION

The recital and its consequent report are the culmination of the Master's candidate's years of study. In order to choose his program he must become familiar with the finest compositions suitable for his vocal characteristics. He must research the musical periods and analyze the individual idiosyncracies of the composers in order to interpret the compositions he performs. He must become aware of his voice, its strengths and weaknesses, and learn to manipulate it to produce pleasing effects. And most difficult of all, he must discipline himself to do the writing, researching, analyzing, memorizing, and rehearsing which will lead to the final goal of increased perception and knowledge necessary to the recital and report. The resultant growth helps to mold the candidate into the musician he is capable of becoming.

Magnificat.....Johann Sebastian Bach
 Et exultavit (1685-1750)
 Quia respexit

Johann Sebastian Bach was born in 1685 into a family whose very name was synonymous with music in Germany. His early training in music began with the study of the violin and viola under the tutelage of his father. It was continued with his brother Johann Christoph who taught him the keyboard instruments and the rudiments of composition. Except for these excellent early lessons, Bach was a self-taught composer.

In 1700 he finished his course of study at the school run by his brother and found his first employment as a chorister at the Michaelisschule in Lüneburg. He spent the next three years at the school becoming acquainted with various nationalistic styles of music and voraciously copying the manuscripts in the well-stocked school library. The copying of music was considered to be the best way that an apprentice musician could learn composition.

After leaving the Michaelisschule he accepted a post as organist and choir director in Arnstadt. He stayed for four years, disliking his task of training the boisterous, young choristers and getting into trouble by taking a month's leave of absence to hear Buxtehude play and coming back three months later.

In 1707 Bach was offered the position of organist in Mühlhausen. He gladly accepted, but was unhappy there due to the contentions between two groups of Lutherans: the "old" church which wanted to retain Lutheran traditional music and the Pietists who wished to rid the church of all music because it had become tainted with secularism. Bach's tendency to experiment with accepted church music did not fulfill the expectations of either group, so at the end of his first year he accepted the post as court organist and chamber musician in the service of Duke Wilhelm Ernst at

Weimar. Bach brought to his new position his only happy reminder of Mülhausen, his new wife Maria Barbara.

One might wonder at Bach's quick acceptance to serve in a court when his avowed purpose of life was to serve and glorify God in his music. Blume reasons in this manner:

"Since in the Baroque era a rigid hierarchical order carried through strict gradations...questions of rank and etiquette being no external matter in life but considered of serious significance...it is understandable that musicians strove to achieve positions at court... Court and Church requirements blended so intimately that the Baroque became without more ado the age of court and aristocratic cultivation of music."¹

The total practicality of Bach's compositions are reflected by the nature of each position he held. In Weimar his duties included writing choral cantatas for each of the major church festivals of the year. At the end of his eight years there he had composed about thirty cantatas. Yet his position of organist was of the utmost importance, reflected by the outpouring of his greatest organ works: Chorale preludes, preludes and fugues, numerous toccatas, fantasias, concertos, and the beginning of his Orgelbuchlein, a teaching vehicle.

His next years were spent at Prince Leopold's court in Cöthen. Leopold's court was of the Pietistic persuasion, so Bach had little to do with church music. The prince was a fine musician himself and required music for entertainment. A great deal of Bach's time was spent in writing orchestral, small ensemble, and clavier music. The best known works from this period are the Inventions, Well-Tempered Clavier (wherein Bach fully adopted the new tempered scale of equal half steps), the French and English Suites, the violin and cello partitas, the six Brandenburg Concerti, and the Italian Concerto. During Bach's Cöthen years, his wife died and he married Anna Magdalena. The two women bore him twenty children, many of whom became important musicians in their own rights.

Prince Leopold, unhappily for Bach

¹Blume, Friedrich, Renaissance and Baroque Music, A Comprehensive Survey (New York: W.W. Norton and Company, Inc., 1967) p. 157

also remarried. His new wife resented music and insisted that too much emphasis was being placed on this aspect of her husband's life. So Bach was forced to leave Cöthen to take up life in Leipzig as the cantor of the Thomaschule. He also was the director of the city's two principal churches the Thomaskirche and the Nikolaikerche. One is overwhelmed by the duties which Bach was given in this situation. It was expected that he would teach not only music, but academic subjects as well. Considering Bach's former hatred of teaching, this must have been a heavy cross to bear. Each Sunday a new cantata was to be performed in the churches with festal music on the seven church festivals of the year. In addition he was to train the choristers for the four principal churches of Leipzig. It is no wonder that Leipzig became his choral period; there was little time to compose anything else. During his twenty-seven years in this position he wrote over three hundred cantatas, about half of which are missing. His greatest choral works also composed in Leipzig are the passions of St. John and St. Matthew, the Christmas Oratorio, and Mass in Bm, and the great Magnificat originally written in E^b, but later revised in D major.

Bach was not happy in teaching. Although he had finally been given permission to teach only music, the school laid such emphasis on the academic subjects that his pupils were chastized for practicing in their spare time. In 1736 when the opportunity came for Bach to become the composer to the imperial court, he happily accepted. Although his affiliation with the school continued, he now was powerful enough to dictate policy.

The final years of Bach's life were mainly spent in editing and revising his previous works, although his definitive work, The Art of the Fugue, was written during this time. Bach died of a stroke following eye surgery in 1750.

The most remarkable characteristic of Bach's composition is his absolute mastery of all the Baroque forms, which fulfilled their capabilities in his hands. He was able to instill a distinctly Germanic flavor in the works, whether their forms had originally been Italian, French, or German. Church music, both choral and instrumental, attained heights which have not been surpassed.

"And through this astounding array of forms and styles and textures flows the spirit of Bach's concern with the liturgy, the spirit of his dedication to the glorification of God. The terms secular and sacred cease to have any meaning in Bach's work, for all of it is fashioned out of the same material, designed to the same end, and infused with his unique spiritual expressiveness."²

The Magnificat

The magnificat was written for a five part chorus and four soloists with an accompaniment of organ, strings, two oboes, three trumpets, and timpani. It was first performed at the Thomaskirche on Christmas Day, 1723. Being performed after the sermon, the setting is necessarily brief. Dr. Schweitzer states:

"As the time allotted to the Magnificat in the evening was very short, Bach had to adjust his music accordingly. It has not suffered by this; its admirable concision exhibits the beauty of the music under the best possible circumstances."³

The old Gothic custom of Kindleinwiegen (rocking Christ's cradle) was still in effect at St. Thomas. In order to permeate the Magnificat with true Christmas flavor and to include the rocking ceremony, Bach added four traditional hymns between the 12 pieces of the Magnificat.⁴ Bach later revised the Magnificat, transposing it from E^b to D major and adding two flutes.

²Pisk, Paul; and Ulrich, Homer, A History of Music and Musical Style (New York: Harcourt, Brace, and World, Inc., 1963) p. 275.

³Schweitzer, Albert, J.S. Bach. Volume 2 (New York: The MacMillan Company, 1950) p. 167.

⁴Spitta, Phillip, Johann Sebastian Bach (Maitland, N.Y.: Dover Publications, Inc., 1951) p. 374.

The text of the Magnificat is taken from Luke 1: 46-55, which are the words the Virgin Mary spoke soon after the annunciation. A final chorus of the Doxology (Gloria Patri) is always added to the biblical verses.

"My soul doth magnify the Lord, and my spirit hath rejoiced in God my Saviour. For he hath regarded the low estate of his handmaiden; for behold, from henceforth all generations shall call me blessed. For he that is mighty hath done to me great things; and holy is his name. And his mercy is on them that fear him from generation to generation. He hath shewed strength with his arm; he hath scattered the proud in the imagination of their hearts. He hath put down the mighty from their seats, and exalted them of low degree. He hath filled the hungry with good things and the rich he hath sent empty away. He hath holpen his servant Israel, in remembrance of his mercy; As he spake to our fathers, to Abraham, and to his seed forever." Luke 1: 46-55

Et Exultavit

The aria for Mezzo-Soprano Et Exultavit follows the first chorus and is surprisingly written in the same key, D major.

"It carries out the feeling expressed in the opening but transfers it from the region of general joy and exultation to that of the quieter and more childlike joy of Christmas."⁵

The twelve measure introduction is of interest for two reasons, first the modulation from D major to G major to A major and back to D, and second Bach's use of his "joy motive" in measure 12.



Ex. 4, Et exultavit, m. 12

⁵ Spitta, p. 376.

The four measure statement of the melodic theme is followed by a repetition of the final four measures of the introduction at which time the original melodic statement is repeated. The next phrase is a modification of the previous phrase due to a modulation to the key of A major and is followed by a melismatic passage of pure exhaltation which is enhanced by three uses of the "joy" motive in the accompaniment. During this long passage Bach modulates to the key of E major and then back through the cycle of fifths to A major, D major, and G major. Then an unusual modulation to F# major followed by the cycle of fifths modulations to Bm, Em, Am, D major, G major and then the initial keys of F# major and Bm underlay a long, basically melismatic passage of fifteen measures. An interlude composed of the last eight measures of the introduction follows, now transposed to Bm and F#m. The next twelve measures of melody are more highly embroidered with the "joy" figure being written in the vocal line for the first time. The constant modulation of the accompaniment continues from Bm to Gmajor, A major, D major, E major, A major, and back to the original D major. Measures 71 and 73 demonstrate sequential passages, while Measure 75 begins the sequence but extends the end of the phrase to a deceptive cadence in Measure 78. After the final four measure melodic phrase, the introduction is reiterated as a postlude.

The musical score shows a vocal line and an accompaniment. The vocal line has lyrics: "in De - - o, sa - lu - ta - ri,". The accompaniment includes a dynamic marking of *p* and a crescendo marking *poco a poco cresc.*. The measures are numbered 71, 72, 73, and 74.

Ex. 5, Et exultavit, m. 71

Five late Baroque characteristics are demonstrated in the composition: the use of sequential materials, the moving towards periodicity, the importance of dominant relationships, the use of florid, melismatic passages,

and the importance of mood painting motives.

Quia respexit

"The feeling of the first aria was innocent Christmas rejoicing. In the second, the composer is inspired by the idea of the Mother of God. Scarcely ever has the idea of virgin purity, simplicity, and humble happiness found more perfect expression than in this German picture of the Madonna."⁶

The beauty of the melodic line of this aria is almost Italian in origin and suggests the humility of the maiden with its descending, bowing figures. The accompaniment with its solo oboe d'amore lends itself to the grace of the composition with its hesitating, feminine entrances.

Ex. 6, Quia respexit, m. 1

The introduction, a remarkable five measures in length, begins in B minor, the relative minor of the preceding aria. The four measure phrase which follows becomes sequential material for the succeeding four measure phrase. A four measure interlude leads to the B section of this AB song. The new section is in D major, but modulates to F[#] minor, a surprising cadence on the unaltered dominant of the original key. The B section is noteworthy in its use of sequence: the first measure is repeated one step higher in the second measure; the third measure is repeated a third lower in the fourth measure. The final phrase seems to denote all the wonder of the young girl in its melismatic "beatam."

⁶Spitta, p. 377.

Et exultavit

Et exultavit spiritus meus
In Deo salutari meo.

And my spirit hath rejoiced
In God my Saviour.

Quia respexit

Quia respexit humilitatem
ancillae suae; ecce enim
ex hoc beatam me dicent

For He hath regarded the low
estate of His handmaiden;
For behold, from henceforth
all generations shall call
me blessed.

Translation from Luke 1: 47,48
King James Version

Thy Hand Belinda (Recitative)

When I am Laid in Earth (Aria from Dido and Aeneas).....Henry Purcell
(1659-1695)

Henry Purcell, one of the most brilliant English musicians of all time, began his musical career as a child prodigy. Possessed of a beautiful Soprano voice, he became a chorister in the Royal Chapel at the age of ten. After a disastrous change of voice he turned to other musical outlets, the result being his appointment as the composer to the king's orchestra at the age of eighteen. Other honors quickly followed: organist to Westminster Abbey, composer to the court, and various others.

Purcell was so prolific a composer that his collected works number thirty volumes. He seemed able to write for all mediums. His works include anthems, odes, cantatas, keyboard fantasias, passacaglias, chamber sonatas, and countless other forms. His most enduring works have been in the choral genre and in the incidental music which he wrote for dramatic plays, the best known being Diocletian, King Arthur, The Faerie Queen, The Indian Queen, and The Tempest. Purcell's masterpiece was his opera Dido and Aeneas (1689) which was the only enduring English opera until the twentieth century.

English opera was a new form patterned after the "masque" which was a loose collection of dances, orchestral music, song, and dialogue based on allegorical or mystical themes.⁷ The early operas were not well received due to the puritanical Commonwealth government which, at the time, frowned upon stage entertainments. It was perhaps due to this fact that Dido was written for amateurs, for a girls' boarding school. Of necessity, the cast

⁷Apel, Willi, Harvard Dictionary of Music (Cambridge, Mass.: Harvard University Press, 1958) p. 426.

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⁷Apel, Willi, Harvard Dictionary of Music (Cambridge, Mass.: Harvard University Press, 1958) p. 426.

was small, the vocal lines comparatively undemanding, and the plot simple. Dido, the Queen of Carthage, is persuaded to fall in love with Aeneas, a Trojan prince, in order to secure peace for their countries. The Sorceress and her witch underlings, jealous of the lovers, conceive a plot to separate them. The plot is carried forth and Aeneas leaves for Troy. Dido, forsaken and heartbroken, fatally stabs herself. Thus the opera ends.

The opera, although well enough received was not produced again until two hundred years after the death of the composer when it was revived to commemorate his passing. Apparent in the opera is Purcell's genius for combining English declamation and restraint with Italian and French influences. The overture, dances, and choruses can be attributed to the French school of Lully, while the melodic line and emotional recitatives speak of Italian influences. The motet-like choruses are unequalled in French or Italian opera of the period. The importance of each word was typically English. Purcell's frequent use of a chorus who actively participated in the plot outshone the French minimal use of the chorus. The prevailing practice of composition in French opera was to soften the ending. Purcell, with a sense of theatrical pathos, kept sustained the feeling of tragedy and emotion through the finale of Dido.⁸ The arias and recitatives are differentiated as in the Italian style opera. What amazes musicologists is that Purcell could combine these disparate elements and produce a wholly pleasing, thoroughly English style.

The recitative and aria of Dido's farewell are a masterpiece in adapting technique to expression, an unusual practice in the seventeenth century. Many of Purcell's characteristic traits may be found within the composition.

⁸ Lang, Paul H, Music in Western Civilization (New York: W.W. Norton and Company, Inc., 1941) p. 417.

As stated previously, the recitative is emotional and lyric, a new development in English opera. The early Baroque recitatives were hampered by having either too active a bass to be considered a recitative or having too stiff a melody to be considered an aria. As portrayed in *Dido*, the recitative is sufficiently melodic to portray pathos, a preferred Baroque emotion. One of Purcell's favorite compositional techniques was the use of a ground bass. This was typical of all Baroque composers, particularly the English.⁹ However, "his resourcefulness in inventing canons and grounds was without limit...In 'The Skill of Music' Purcell asserted that composing on a ground was 'a very easy thing to do,' a remark that bears witness of his great facility in these matters."¹⁰ The ground in *Dido's* farewell is five measures long and is composed largely of a descending chromatic line, a device frequently utilized by the Baroque composer to designate grief or loss of hope. With a masterful stroke Purcell combines this ground with an irregularly phrased melodic line which seems oblivious to the ground, thereby creating overlapping phrases and shifts in harmony.

When I am laid, am laid in earth, may my wrongs create no
 Verd' ich ins Grab, ins Grab gelegt, schaff mein Leiden nicht viel

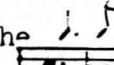
Ex. 1, When I am Laid in Earth, m. 6

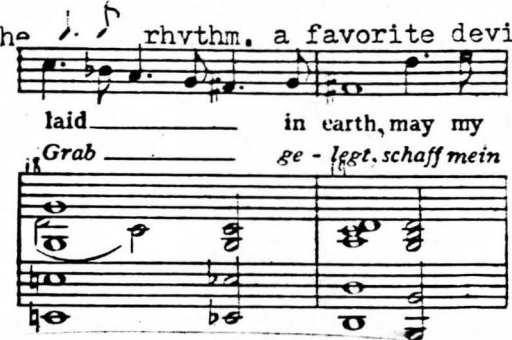
The aria is an AB form, with each section being repeated once. The *da capo* aria, so reminiscent of the late Baroque, was not yet being used in England. Middle Baroque composers generally wrote their arias in two

⁹ Apel, p. 311.

¹⁰ Bukofzer, Manfred, *Music in the Baroque Era* (New York: W.W. Norton and Company, Inc., 1947) p. 216.

parts. Also typically middle Baroque was the tendency to cadence on a V-I progression. This strong dominant-tonic relationship was so well established during this period that nearly two centuries were to pass before composers could begin to function without it.

The importance of each word, the typically English declamation of Purcell, was to become a characteristic of the High Baroque composers.¹¹ The text had become important enough to dictate an emotion or mood to the melodic line. Notice the falling, melismatic line on the phrase "laid in earth." Not only does the line portray a literal laying down of life, but also utilizes the  rhythm, a favorite device of the period.



laid _____ in earth, may my
Grab _____ ge-legt. schaff mein

Ex. 2, When I am Laid in Earth, m.18

Purcell, along with his famous teacher, John Blow, used a written out slide on a strong beat in order to enhance dramatic feeling. In the Dido aria Purcell utilizes this device twice on the melismatic and highly emotional "but ah! forget my fate."



member me, but ah! _____ for - get my fate Re -
denke mein, doch ah! _____ ver - giss mein Los, Ge -

Ex. 3, When I am Laid in Earth, m. 33

¹¹Blume, p. 76.

Tragically, Purcell died six years after the performance of Dido and Aeneas. Yet he left behind him hundreds of compositions and a place which could not be filled in English Music. North, in his manuscript "The Musical Grammarian" refers to Purcell as one who "began to show his Great skill before the reforme of musick 'al Italliana,' and while he was warm in pursuit of it, Dyed, but a greater musical genius England never had."¹²

¹²
Bukofzer, p. 218.

Der Winterreise.....Franz Peter Schubert
(The Winter Journey) (1797-1828)

The Viennese composer Franz Peter Schubert was born into a family which fostered love of music in their home. Although the father was a humble teacher, he managed to arrange for music lessons for Franz after the boy had shown unusual prowess on the violin under the tutelage of his elder brother. Because the education of his children was important to his plans for them, Father Schubert, recognizing not only Franz' musical abilities, but his native intellect, enrolled him in the Imperial Convict, an excellent preparatory school. The elder Schubert envisioned that Franz would become a teacher and help him as an assistant at the school in which he was the master. However, the young Schubert's enthusiasm for music soon overshadowed his academic studies. Franz hurried through studious exercises so that he might spend his time in composition. The young man had a beautiful voice and was selected to sing in the Chapel Royal choristers until his voice changed to a weak tenor at the age of fifteen. His other musical education at the convict consisted of theory and part writing from Salieri, and playing in the small orchestra which daily played two overtures and a symphony. Franz eventually became the concertmaster of the organization. His father, learning of the son's academic neglect and musical enthusiasm, forbade him entrance to his home. The boy lived in penury, needing friends to supply him with manuscript paper in order to continue his compositions. During these last years in the school Franz wrote several things which were not preserved and a Fantasia for four hands at the piano.

Eventually, the strain of being without funds enduced Schubert to leave the convict and to begin a teaching career, which he hated. For three years he taught the youngest group of children at his father's school and lived only for the moments when he could compose. During this period his Mass in F was written and over three hundred songs including the famous "Erlkönig" and "Gretchen am Spinnrad." His circle of friends, the "Schubertians," sustained him financially and spiritually during these difficult years. Franz finally left the teaching profession and feverishly composed full time, living with various friends from the "Schubertians." These friends would meet often to read poetry, discuss philosophy, and hear Schubert's latest works performed. Perhaps the intimacy of the Schubertian songs came in part from the small groups and rooms which heard them. Schubert's friendship with Johann Vogl, the leading baritone of the day, was to provide them both with inspiration. Vogl, because of his established reputation, was able to include many of the young man's lieder in his concert programs.

Schubert was forced to seek employment in 1818 with the Esterhazy family who were living in Hungary at the time. There he was given room and board plus two gulden for each music lesson he gave to the children. Again, Franz felt trapped in a place where "nobody cares for true art, unless it be the Countess."¹³ The Esterhazys returned to Vienna and Schubert continued to work for them while composing during odd hours. Eventually he left their home to live with various acquaintances as he composed hundreds of songs, operas, quartets, and short piano pieces. In 1820 his first songs were published and surprisingly, in the minds of the reluctant publishers, were immediate successes. Each book of songs was sold out as soon as it appeared in print.

¹³ Flower, Newman, Franz Schubert-The Man and his Circle (New York: Tudor Publishing Company, 1935) p. 85.

Yet while the publishers grew wealthy from their sale, Schubert received only small remuneration, but enough to pay his many outstanding debts. To Diabelli he sold the rights to all his past and future songs for seventy pounds.¹⁴ Schubert was to never have enough money to live more than a bare subsistence. Whenever a small sum came his way he would spend it in a vast extravagance and again be in penury.

In 1822, Schubert's health began to fail. The years of working in cold, bare rooms without the barest essentials of food and decent clothing had taken their toll. He would rarely be without pain and weakness until his death from Typhus at the age of thirty-one. Yet in these final years he produced his finest works: the two cycles Die Schöne Mullerin and Der Winterreise, and his Symphony in C, The Great. Schubert's surviving works include nine symphonies, twenty-two piano sonatas, numerous short piano pieces, thirty-five chamber compositions, six masses, seventeen operas, and over six hundred Lieder.¹⁵

"The transitional steps toward Romanticism are seen in most concentrated fashion in the music of Franz Schubert... Elements that came to characterize Romantic music - harmonic boldness, extremes in points of size, subjective expression, and fascination with instrumental tone color - were fully exploited in his works, but within forms most of which the Classical Masters had perfected."¹⁶

In Schubert's works can be found the trend toward miniaturization which began the Romantic era. Composers steered away from the Beethovenesque gigantism, perhaps afraid of comparison. Schubert also was one of a new breed of composers who were also men of letters, founded in the new

¹⁴ Flower, p. 128.

¹⁵ Grout, Donald J., A History of Western Music. Short Edition (New York: W.W. Norton and Company, Inc., 1964) p. 344.

¹⁶ Pisk and Ulrich, p. 430.

literary ideas, particularly in poetry and philosophy. This interest in poetry found its fullest expression in the lied. Schubert had only to read a poem with which he felt an affinity, and within a few hours would have transformed it into a musical composition. Grillparzer, a friend of Schubert's who witnessed many of the composer's performances of his lieder conjured up allegorically their spirit and style. "He bad poetry sound and music speak, not as mistress and maid, but as sisters, the two embracing above Schubert's head."¹⁷ The composition of his over six hundred songs brought him the designation "Father of the Lied." Schubert clarified the new form of the song cycle with Die Schöne Mullerin and Die Winterreise. "He was undoubtedly one of the most gifted and fruitful inventors of melody in the whole history of music."¹⁸ The melodies of his songs remained simple, almost folk-like with the piano accompaniments gaining in importance and becoming an interesting, vital part of the form.

"Schubert's accompaniments, simple as they seem harmonically, are often pianistically complex demanding an instrumentalist of polish. In many of his songs the balance between the voice part and the piano is of the type more often encountered in chamber music than in songs of that period, through of course the piano part is hardly ever treated independently..."¹⁹

Characteristic of Schubert's accompaniments are the figurations which are suggested by a pictorial image of the text. We hear the galloping of the horse in the triplet figure of Erlkönig and the whirring of the spinning wheel in Gretchen am Spinnrad. Another style trait is his use of

¹⁷Dorian, Frederick, The History of Music in Performance (New York: W.W. Norton and Company, Inc., 1942) p. 222

¹⁸Blume, Friedrich, Classic and Romantic Music (New York: W.W. Norton and Company, Inc., 1970) p. 142.

¹⁹Kagen, Sergius, Music for the Voice (Bloomington, Ind.: Indiana University Press, 1972) 320.

chromatic coloring within a prevailing diatonic sound, non-functional chords which add freshness to his compositions. He never outgrew the Classicist feeling for periodicity and harmonic progression, although his short, unusual modulations point towards Romanticism.

Die Winterreise, written shortly before his death is a cycle of twenty-four songs set to poems of Wilhelm Müller. "The central character is a youth, disappointed in love and disillusioned with life, who sees only death as the ultimate end of his winter journey."²⁰ The cycle was written in two parts, the first twelve songs being completed in February of 1827, the second twelve in October of the same year. Schubert's last conscious moments were spent correcting the publisher's proofs for the second part. The cycle had an indelible effect upon the composer. He said to his friend Schober, "I am going to sing a cycle of terrifying songs. I am curious to hear your reaction to them. They have affected me more deeply than has been the case with any other songs..."²¹ Schubert's illnesses and coming death cast their shadow upon the cycle. Perhaps he felt an affinity with the rejected lover who is drawn "away from his dear one's town, out into the snowy hills and frosty paths. Time passes and he travels far, but his mood, instead of lightening, grows only more desolate: here and there a sprig of comfort seems to promise relief, but it brings greater heartache in its train; sometimes kindly death seems near, but the bitter force of life is stronger. At last in 'Die Nebensonnen' his mind gives way, and in the last song we leave him begging a penniless organ grinder for companionship."²²

²⁰ Einstein, Alfred, Schubert-A Musical Portrait (New York: Oxford Univeristy Press, 1951) p. 304.

²¹ Ibid., p. 303

²²

Gute Nacht

Gute Nacht, the first song in the cycle is in modified strophic form with four verses, although the second verse is often omitted. The song has a simple chordal accompaniment and begins with a six measure introduction which is also used in its entirety as an interlude between verses. Two characteristic chords are used as color in the second and third measures.



Ex. 7, Gute Nacht, m. 1

The first verse begins with two repeated melodic phrases followed by a three chord modulation from the key of D minor to the key of F major. After four measures there is another three chord modulation to the key of B^b major. After four measures in B^b Schubert uses a surprising E⁷ chord to bring us back to the original key which contains two repeated four measure phrases followed by the interlude. The second stanza is an exact repetition of the first.

The third stanza points out Schubert's compositional trait of modifying basically strophic songs with slight changes. Although the accompaniment is exactly as it was in the first and second stanzas, the melodic line now ascends after its usual beginning. There are also slight melodic changes in the final phrases of the stanza. Each of the first three stanzas is built on the following pattern: six measures of introduction * two four measure phrases with perfect cadences which are repeated * two sequential four measure phrases which modulate and form a period * two repeated four measure phrases with perfect cadences.

The fourth stanza is written in the key of D major and breaks the modulation pattern set up in the first three stanzas by going to the key of G major after the first section made up of eight measures. After four measures it reverts back to D major. At this point an interesting chord is introduced which is difficult to analyze due to its pedal tone in the bass. It appears to be an E^7 with the seventh in the bass. The raised fourth tone of the scale needed to supply this chord is repeated in the melody. The usual repeated four measure melodic phrase follows the coloristic chord and is finished off with an echo of the last two measures in the original key of D natural minor, the raised seventh having been lowered. A short postlude, another stylistic trait of Schubert's, finishes the composition.

Der Lindenbaum

Der Lindenbaum, the fifth song in the cycle is demonstrative of Schubert's skill in writing figurative accompaniment. The sixteenth note triplet figure begun in the introduction and later used as an interlude and as the accompaniment of the B section, denotes the rustling of leaves in the Linden tree. In the second measure one can hear a bird nesting in its branches.



Ex. 8, Der Lindenbaum, m. 1

The rustic feeling set in the six measures of triplets is further enhanced by two measures of hunting horn calls before the voice enters.



Ex. 9, Der Lindenbaum, m. 7

The tune is folk-like in its simplicity and indeed is so well known in Germanic countries that it has reached folksong status. In the melody Schubert uses one of his favorite formulas: two four measure phrases in exact repetition followed by two four measure phrases which have the same beginnings, but differing endings. The harmonies are mainly V and I chords in the key of E major except for an interesting II_5^6 chord found in measures 17 and 21. The third of the chord has been raised for coloristic effect rather than for a functional use as a secondary dominant since it leads to a V^7 chord.

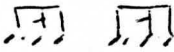
Following the first stanza there is an interlude based on the first four measures of the introduction. The second stanza, while resembling the first, is in E minor and adds a restless triplet figure in the accompaniment, befitting the words which begin the stanza "Ich musst auch heute wandern..." (It is necessary that I must wander). After the first eight measures there is a return to E major and the comforting words of the Linden tree "...hier findest du deine Ruh" (Here you will find peace).

The B section which begins with a one measure rustling figure is characteristic of Schubert in that the modulations never quite find a new key. The tonality is masked with altered tones while remaining, for the most part, in E minor. The accompaniment is built upon the triplet, rustling figure and builds an intensity with the addition of doubled octaves

in the bass and in the triplet. After two four measure phrases, a six measure interlude closely patterned after the introduction brings us back to the third stanza, which is in E major and is built upon the same pattern as the first stanza. The only difference lies in a repetition of the last two melodic phrases in order to form a satisfying ending (a compositional technique also used to end Gute Nacht) and in the use of the wandering triplet accompaniment of the second stanza. The accompaniment is slightly changed with the addition of an eighth note in the bass on the last half beat of the measure and in octave doublings of the treble. The song is finished with a six measure postlude, a repetition of the introduction save for a more finished cadence.

The unity which is brought about by the repetition of the rustling figure is admirable as is the variety caused by the slight accompaniment changes and the addition of a B section. The overall form is A a' B A.

Die Post

Unlike the previous two songs of Der Winterreise, Die Post is purely a strophic composition made up of two stanzas. The unifying force of the piece is a galloping rhythm: , which brings to mind the postman's horse. Also figurative is the post horn call built on the E^b triad.



Ex. 10, Die Post, m. 1

The galloping rhythm continues through the first seventeen measures of the stanza where a dramatic rest of one measure prepares us for the change from a mood of elation to one of disappointment, something every person has felt when "Die Post bringt keinen Brief für dich," (The post brings no letter for you). Notable also is the reiteration of the words "mein Herz" (my heart) on the climactic ending note of each phrase, depicting the heartbreak the young man feels beneath his facade of excitement.

The song, though strophic, is a departure from the simple four measure phrases so evident in much of Schubert's work. An eight measure introduction begins the piece, followed by an eight measure vocal line divided into three and five measure phrases. An interesting modulation takes place in the five measure section with the tonic chord becoming the dominant which leads to an A^{b7} chord. In the next measure the A^{b7} becomes the dominant leading to D^b . The new key lasts for only two measures and is replaced by a surprising F^7 chord, the secondary dominant of the original key of E^b . The following chord is difficult to analyze and might merely be a coloristic chord, but it could also be construed as an altered VI chord of the original key. This would seem logical as the II chord could easily lead to the VI. In the next seven measures Schubert solidly arrives at the home key of E^b . After the one measure rest previously mentioned, the B section of the stanza begins with its calmer rhythm in the key of E^b minor for four measures, at which time there is a modulation to G^b minor. Six measures later the stanza finishes in E^b major. The melodic phrasing overlaps the points where modulations occur, the first phrase of the B section being eight measures long, followed by a two measure interlude and a final nine measure phrase. After an interlude which is a repetition of the introduction, the second stanza begins. It is an exact replica of the first stanza,

consequently the overall form of the song is A B A B.

Die Krähe

In Die Krähe, the fifteenth song of the cycle, Schubert again uses his favorite triplet figure, this time to evoke the image of the Raven's lazily flapping wings. The figure is persistent throughout the composition, as insistent as the bird of prey which follows the young man until death. The Raven in German literature has much the same connotations as our American Vulture: a scavenger and harbinger of death.

The through-composed song divides easily into Schubert's favorite scheme: two four measure phrases which are repetitive. However, a modulation to the key of E^b major from the original key of C minor necessitates an altered cadence in the second phrase. After a two measure interlude, the B section is introduced in the key of G minor. Several modulations occur going through swiftly shifting keys of F minor, F major, D major, C major, and C minor. The melody is of interest in the B section due to its four measure sequential design, the second four measure phrase group being a repetition one step higher. Following the B section there is a return to the first four measure phrase of the A section. Brand new material is introduced in the melody as it ascends towards the climax in a five measure phrase. The excitement is accented with the addition of intervals in the bass rather than single notes, and in insistent repeated notes in the treble, reminiscent of a Raven's crowing. The final melodic phrase begins with a two measure repetition of the previous phrase with an added two measure cadence. The last twelve measures alternate between the keys of C minor and

F minor with C minor being the final key. The six measure postlude is a reiteration of the prelude in the more somber register found an octave lower than in the original introduction .

A compositional trick used often by Schubert is found in measures 7 and 11 of Die Krähe where he alternately raises and lowers the third of the chord.

Der Leiermann

At the end of the cycle, Schubert has written a song which with its monotonous melody written over hollow fifths is calm, devoid of emotion. There is no outburst, but simply the heartbroken, forsaken young man's pause on the brink of insanity. His life has become so devoid of companionship that he must beg the old organ grinder, the outcast of the village, to take him along and to play his songs. The incessant, unchangeable tune of the organ is heard at the beginning of the song and provides an interlude between the brief two measure melodic phrases. The brevity of the phrases suggests the weak, hopeless state of the wanderer.

The song is modified strophic, for while the two stanzas are identical, there is a coda-like addition of five measures after the second stanza. Unlike Schubert's normal scheme, the song remains in A minor without any modulations.

The six measure introduction begins after two hollow fifths are sounded in the bass. For purposes of analysis the first three measures will be named Introduction A and the second three, Introduction B. There are ~~the~~ major two-measure melodies in the composition. The first two measures will be called Melody A, the second two, Melody B, and the third two, Melody C. With these labels in mind one can assign Der Leiermann the following thematic analysis:

Introduction

||: Melody A * Introduction A :||
2 measures 2 measures

||: Melody B * Introduction B :||
2 measures 2 measures

||: Melody C * Interlude based on C :||
2 measures 4 measures

Second Stanza repeats the above

Coda
5 measures

Postlude based on Interlude C
4 measures ..

Gute Nacht

Fremd bin ich eingezogen
Fremd zieh' ich wieder aus.
Der Mai war mir gewogen
Mit manchem Blumenstrauß.
Das Mädchen sprach von Liebe,
Die Mutter gar von Eh' -
Nun ist die Welt so Trübe
Der Weg gehüllt in Schnee.

Ich kann zu meiner Reisen
Nicht wählen mit der Zeit,
Muss selbst den Weg mir weisen
In dieser Dunkelheit.
Es zieht ein Mondenschatten
Als mein Gefährte mit,
Und auf den weissen Matten
Such' ich des Wildes Tritt.

Was soll ich länger weilen
Dass man mich trieb hinaus?
Lass irre Hunde heulen
Vor ihres Herren Haus;
Die Liebe liebt das Wandern
Gott hat sie so gemacht
Von einem zu dem Andern
Fein Liebchen, gute Nacht!

Will dich im Traum nicht stören,
Wär schad um deine Ruh'
Sollst meinen Tritt nicht Hören
Sacht, sacht, die Türe zu!
Schreib' im Vorübergehen
An's Tor dir: gute Nacht,
Damit du mögest sehen,
An dich hab' ich gedacht.

Poem by Wilhelm Müller

Good Night

A stranger I came here
 And a stranger once again I go forth.
 Maytime was kind to me
 With its many bunches of flowers.
 The girl spoke of love,
 Her mother even of marriage -
 Now the world is wretched,
 The path veiled in snow.

For my journey I cannot
 Choose the time;
 I must find my own way
 In this darkness.
 A mooncast shadow
 Is my companion
 And on the white fields
 I search for the footprints of deer.

Why should I stay longer.
 Until I am driven away?
 Only stray dogs howl
 In front of the master's house.
 Love loves to wander
 God made us so
 From the one to another
 Dear love, good night!

I would not disturb you in your dreams
 That would spoil your rest:
 You shall not hear my footsteps -
 Softly, softly shut the door!
 But as I leave I shall write
 Upon the gate Good Night.
 That you may see
 I was thinking of you.

Translation by William Mann

21

Der Lindenbaum

Am Brunnen vor dem Tore,
Da steht ein Lindenbaum;
Icht träumt' in seinem Schatten
So manchen süßen Traum .

Ich schnitt in seine Rinde
So manches liebe Wort;
Es zog in Freud' und Leide
Zu ihm mich immer fort.

Ich musst auch heute Wandern
Vorbei in tiefer Nacht.
Da hab ich noch im Dunkel
Die Augen zugemacht.

Und seine Zweige rauschten
Als riefen sie mir zu:
Komm' her zu mir, Geselle,
Hier findest du deine Ruh!

Die kalten Winde bliesen
Mir grad' ins Angesicht,
Der Hut flog mir vom Kopfe,
Ich wendete mich nicht.

Nun bin ich manche Stunde
Entfernt von jenem Ort.
Und immer hör' ich's rauschen:
Du fändest Ruhe dort!

Poem by Wilhelm Müller

The Lime Tree

By the fountain at the gate
There stands a lime tree:
In its shadow I have dreamed
Many a sweet dream.

On its bark I have carved
Many a loving word.
In joy and sorrow it drew
Me to it always.

Just now my journey took me
Past it at dead of night,
And even in the darkness
I closed my eyes.

But the branches rustled
As if they called to me:
Come to me, friend.
Here you will find your rest.

The chill wind blew
Straight in my face:
My hat flew from my head;
I did not turn back.

Now I am many hours
Away from that place:
Yet still I hear the rustle:
"There you would have found rest."

Translation by William Mann

Die Post

Von der Strasse her ein Posthorn klingt,
Was hat es, dass es so hoch aufspringt,
Mein Herz?

Die Post bringt keinen Brief für dich,
Was drängst du denn so wunderbarlich,
Mein Herz?

Nun ja, die Post kommt aus der Stadt
Wo ich ein liebes Liebchen hatt',
Mein Herz!

Willst wohl einmal hinüberseh'n
Und fragen wie es dort mag geh'n,
Mein Herz?

Poem by Wilhelm Müller

The Post

From the street there a posthorn is sounding
What is it that makes you leap up so,
My heart?

The post brings you no letter;
Then why do you throb so strangely,
My heart?

Well, the post is coming from the town
Where I had a dear darling,
My heart!

Do you want to look over there
And ask how things are going there,
My heart?

Translation by William Mann

Die Krähe

Eine Krähe war mit mir
Aus der Stadt gezogen,
Ist bis heute für und für
Um mein Haupt geflogen.

Krähe , wunderliches Tier,
Willst mich nicht verlassen?
Meinst wohl bald als Beute hier
Meinen Leib zu fassen?

Nun, es wird nicht weit mehr geh'n
An dem Wanderstabe.
Krähe, lass mich endlich seh'n
Treue bis zum Grabe!

Poem by Wilhelm Müller

The Crow

A crow came with me
Out of the town
And hither and thither until now
Has flown above my head.

Crow, you strange creature,
Will you not forsake me?
Do you hope for prey here soon,
Hope to claim my body?

Well, there is not far to go
On this journey.
You, crow, let me at last see
Constancy to the grave.

∴

Translation by William Mann

Der Leiermann

Drüben hinter'm Dorfe steht ein Leiermann,
Und mit starren Fingern dreht er, was er kann.

Barfuss auf dem Eise wankt er hin und her
Und sein kleiner Teller bleibt ihm immer leer.

Keiner mag ihn hören, keiner sieht ihn an
Und die Hunde knurren um den alten Mann.

Und er lässt es gehen alles, wie es will
Dreht, und seine Leier steht ihm nimmer still.

Wunderlicher Alter, soll ich mit dir geh'n?
Willst zu meinem Liedern deine Leier dreh'n?

Poem by Wilhelm Müller

The Organ Grinder

There beyond the village stands an organ grinder,
And with numb fingers he grinds as best he can.

He staggers barefoot to and fro on the ice,
And his little plate stays ever empty.

No one wants to hear him, no one gives him a glance.
And round the old man the dogs snarl.

And he lets it all go by, as it will do.
He grinds, and his organ never stands still.

Strange old fellow, shall I go with you?
Will you grind your organ to my singing?

Translation by William Mann

Donde lieta, from La Boheme.....Giacamo Puccini
(1858-1924)

Giacamo Puccini inherited a rich Italian tradition of Grand Opera; and unlike many great composers of the past, was able to write lucidly for the stage. His style pleased the Italian public, who demanded easy comprehensibility and appealing melodies in their operas. He veered away from the artistic unrealities of earlier opera and towards the veristic school which sought to bring truth to the medium. No subject seemed too earthy or shocking for the proponents of verismo. That the public was enthralled by this philosophy was attested to by the acceptance and continuance in the modern repertoire of all Puccini's major operas: Manon Lescaut(1893), La Boheme (1896), Tosca (1900), Madama Butterfly (1904), and Turandot (1926). His grasp of dramatic possibilities and sound theatrical techniques combined with his compositional powers made him the ideal person to carry on the Italian operatic tradition of Verdi, who seems to have been Puccini's model. "Set numbers of the classical type alternate with narrative or dialogue scenes, the whole framed in a continuous and prominent orchestral texture."²³ Critics of Puccini argue that his characterizations tend to be one dimensional in comparison with those of Verdi; and of course his handling of subject matter, with its veristic tendencies was quite different.

La Boheme is an opera in four acts with a libretto loosely based upon the French novel Vie de Boheme by H. Murger. The librettists Giuseppe Giacosa and Luigi Illica sought to tell the story of the Bohemian community in the Paris of the late 1830's. To summarize briefly, it is the story of two pairs of lovers who meet and separate at various intervals and for various

²³ Salzman, Eric, Twentieth Century Music-An Introduction (Englewood Cliffs: Prentice Hall, 1974) p. 92.

reasons. Mimi, a 22 year old consumptive feels that financially she is a drain on Rudolpho, the young poet with whom she has been living. Rudolpho knows she has a slim chance of surviving if she continues to share his barren, cold life. So they agree to part. In the Third Act Mimi comes back to see Rudolpho and overhears a conversation about herself and how near she is to death. In the aria Donde lieta she bids her lover good-bye and asks him to return the few things she has left behind except for her little bonnet which he may keep as a remembrance. Later, the couple reunite for a short period, separate again, and then Mimi returns to die. La Boheme continues to be one of the most popular operas ever written, still retaining a place in the repertoire of the large opera companies' throughout the world.

In the brief aria Donde lieta, almost a recitative in nature, Puccini demonstrates his remarkable ability to portray the meaning of each word in the music. In the phrase "torna sola Mimi al solitario nido" (Mimi returns all alone to her solitary nest.) the feeling of loneliness is captured in the change from sixteenth notes to a slow triplet figure and in the descending melodic line followed by a wistful repetition of the E^b on the words "

al solitario nido."

sad, for - sa - ken Mi - - mi must turn back heavy - heart - ed. For
 tor - na so - la Mi mi al so - li - ta - rio ni - do. Ri-

Andantino. espressivo

poco rit

mf agitando un poco p

EX. 11, Donde lieta, m. 5

The "Puccinian outcry"²⁴ at moments of intense emotion are felt three times in this particular aria. Puccini's knowledge of the singing voice is clearly

²⁴Robertson, Alec; and Stevens, Denis, Pelican History of Music Volume 3: Classical and Romantic (London: Pelican Books, 1968) p. 204.

evident in his careful preparation to these high tones, the approach always being by short leap (a third or a fourth) which generally avoids the difficulty of singing sustained passages in the taxing middle-high register. Equally astute are his descending scalar passages which lead back to the lower tones, giving the singer adequate time to prepare to sing through his register transitions.

This short composition demonstrates many of Puccini's stylistic traits. His phrases are short and melodic with coloratura passages being extremely rare. The effect is essentially homophonic. Accompaniments are written to support the melodic line, never to inundate. One of the dramatic effects he employed was to recapitulate a previous theme in the orchestral accompaniment in order to recall past emotions or actions. The opening orchestral theme of this aria is taken from Mimi's first act aria, Mi Chiamano Mimi in which she introduced herself to Rudolpho. Two other short themes from this previous aria are used in the following sixteenth note theme:

Ex. 12, *Donde lieta*, m. 11, m. 26

The latter theme is also included in Mimi's death scene in the Fourth Act.

Harmonically, this aria is most interesting because of its frequent modulations. The beginning theme is in D^b major, but continues for only four measures at which point a lengthy modulation to E^b major begins. Barely is the key of E^b established when it is turned into the dominant leading to the key of A^b , which in turn is supplanted by the key of D^b one-half measure

later. After a brief three measure flight into A^b, he returns to four more measures of D^b. Then there is a surprise shift to A major underlining the word "bada" in which Mimi adds further instructions which had slipped her mind. Five measures later the composition has returned to D^b major.

The pulling away from tonality was a major characteristic of late Romantic, early twentieth century composers. The amazing thing is that Puccini, while utilizing modulatory techniques which eventually destroyed tonality, still functioned mainly within tonal bounds. One is hardly aware that he has gone through eight key changes in thirty-eight measures, which certainly attests to Puccini's compositional brilliance.

Almost negligible in this composition, but evident in his other works, is the frequent use of added note chords and dissonance. This is most clearly shown in measures 31 and 32 where an A dominant seventh chord is used in the bass with an added "B" and "G" in the treble. Also barely noticeable in Donde lieta is his frequent use of unfilled octaves in the accompaniment. The only section of this composition which could be said to employ this technique is the concluding phrase. A fairly obvious harmonic trait is the frequent use of seventh chords, often moving parallelly, which perhaps accounts for the modulatory facility which Puccini enjoyed.

Donde lieta

Donde lieta usci al tuo grido d'amore,
Torna sola Mimi al solitario nido.
Ritorna un'altra volta a intesser finti fior!
Addio, senza rancor.

Ascolta, ascolta
Le poche robe aduna che lasciai sparse.
Nel mio cassetto stan chiusi quel cerchietto d'or
e il libro di preghiere.

Involgi tutto quanto in un grembiale
e manderò il portiere.

Bada, sotto il guancialetto c'è la cuffietta rosa.
Se vuoi...se vuoi serbarla a ricordo d'amor..

Addio, senza rancor.

From Whence I Left

From whence happy she left at the call of her love,
Mimi returns alone to her solitary nest.
She returns once more to weave artificial flowers!
Goodbye, without bitterness

Listen, listen
Gather together the things I left scattered about.
In the drawer is my little golden ring
and my prayer book.

Wrap them all up in an apron
and I will send the porter.

Wait, underneath the pillow is my little pink bonnet
if you wish..if you wish you may keep it to record our love.

Good-bye, without bitterness.

Translation by Judy Morgan

The Jewel Song, from Faust Charles Gounod
(1818- 1893)

"Charles Gounod is now being discovered after years of silly condemnation for being of his age and reflecting its sentiment."²⁵

The young Gounod vacillated between music and the priesthood and eventually chose music as his profession. His early compositions were mainly masses, oratorios, and cantatas which were well received, but have now fallen into disuse. The period during which he composed was Teutonically oriented, but France has ever been insulated from the musical revolutions which surrounded it. Particularly in the operatic field, French composers, influenced by the ultra-conservative Opera Comique, ignored Wagnerian onslaught and produced instead the drame lyrique or lyric opera.²⁶ Gounod's neo-classic tendencies found the form much to his liking, although his only opera which has retained its place in the standard repertoire is Faust, based on the first part of Goethe's drama. The Germans have never fully forgiven Gounod the French blasphemy of the Faust story, "holy writ of German romantic opera."²⁷ Germans perform this opera under the title Margarethe. Faust is the most famous lyric opera of all time, now being performed in twenty-four languages. Even before Gounod died in 1893, it had been performed over five hundred times. Strangely enough, the opera's original reception was very cool. Gounod had trouble finding a publisher and

²⁵Robertson and Stevens, p. 162.

²⁶Grout, p. 376.

²⁷Robertson and Stevens, p. 163.

received only forty pounds for the English rights. However, its succeeding triumphs evidently made up for any difficult beginnings the opera may have had. The libretto was written by Michel Carre and Jules Barbier and was offered first to Meyerberr who refused it saying "' Faust is the Ark of the Covenant, a sanctuary not to be approached with profane music."²⁸ One wonders at the credibility of this story when Meyerbeer was known to do almost anything for the sake of stage sensationalism. At any rate, the libretto was offered to Gounod, the result being "...a work of just proportions, in an elegant lyric style, with attractive melodies, sufficiently expressive but without Romantic excesses."²⁹ Historically, the opera was important because of its finesse and neo-classic proportions, a reaction to the Meyerbeer-Wagner traditions. Faust was first performed as an opera comique, arias connected by spoken dialogue. Ten years later recitatives were added along with ballet music by Leo Delibes. It is the latter version which has become so widely acclaimed.

The story concerns Faust, an aging philosopher who sells his soul to Mephistopheles in order to regain youth and the love of the maiden Marguerite. Marguerite bears Faust's child and becomes the talk of the town. Her brother Valentine dies trying to defend her honor against Faust. Marguerite, now in a half crazed state murders her child and is thrown into prison. She repents and calls upon the holy angels to save her from Faust. In the finale Faust is taken down to hell and Marguerite is borne to heaven by the angels.

"The Jewel Song" takes place in the Third Act. Faust has left a casket of jewels on the doorstep of the unsuspecting Marguerite. She excitedly

²⁸Krehbiel, H.E., Faust (New York: G. Schirmer, Inc., 1902) p. viii

²⁹Grout, p. 376.

adorns herself and exclaims "It isn't you. It must be the daughter of a king!"

The recitative which precedes the aria underlines the excitement of Marguerite with a light sixteenth note accompaniment in a nebulous B minor-B phrygian mode. The aria, which is written in the ABA Coda plan, continues the intensity with a repeated eighth note pedal tone on the dominant, which brings us to the key of E major. The B section contrasts in the subdominant key of A major followed by the A section in the original key of A major. The Coda closes the aria. The orchestral accompaniment is very light and alternates between simple chords and staccato scale passages. The orchestral postlude which follows the Coda uses unadorned octaves in the treble and tremolo strings in the bass, a device frequently employed by the French composers. The harmonies are straight forward and simple, a mark of the French tradition. The main compositional device is an abundance of short sequences. The first two phrases are sequential, as are the two phrases "C'est la fille d'un roi" and "Ah, s'il etait ici, S'il me voyait ainsi." The melodic line is very simple and unornamented, but is much lighter than the lyricism of the Italian operas of the same period. There is no comparison to the heavy, modulating Germanic musical dramas.

Gounod was a true exponent of the French tradition: lyric rather than dramatic, restrained rather than emotional, simple rather than complex.

Recitative and Aria

The Jewel Song

Recitative: Si j'osais seulement me parer un moment
De ces pendants d'oreille!

Ah! Voice justement au fond de la cassette un miroir.
Comment n'etre pas coquette ?

Aria: Ah! Je ris de me voir si belle en ce miroir.
Est-ce toi, Marguerite, est-ce toi?
Reponds-moi, reponds vite.

Non! Ce n'est plus toi.
Non, ce n'est plus ton visage.
C'est la fille d'un roi
Qu'on salue au passage.

Ah s'il etait ici!
S'il me voyait ainsi.
Comme une demoiselle
Il me trouverait belle.

Achevons la metamorphose.
Il me tarde encore d'essayer
Le bracelet et le collier.

Dieu! C'est comme une main
Qui sur mon bras se pose!

Recitative and Aria

The Jewel Song

Recitative: If I only dared to try on for just a moment
This pair of earrings.

Ah! Here is a mirror just at the bottom of the casket.
How could one not be a coquette?

.. .

Aria: Ah! I laugh to see myself so lovely in this mirror.
Is it you, Marguerite, is it you?
Answer me; answer quickly.

No! It isn't you
No! This isn't your face anymore.
It is the daughter of a king
Who one salutes when they pass.

Ah, if he were here.
If he could see me like this.
Like a noble young lady.
He would find me beautiful.

Let us finish the metamorphosis.
I am anxious to try on the bracelet and the necklace.

God! It is as if a hand
Has been placed on my arm!

Translation by Judy Morgan

In der FrüheHugo Wolf
(1860- 1903)

The Austrian composer of lieder, Hugo Wolf, could well be one of the most tragic figures in music history. Alternately driven to compose feverishly or fearing that he had lost his creative powers, the unfortunate man spent his final years in an asylum where "his most merciful days were of grandiose delusion and his most terrible those of such violence that he was kept in a caged bed."³⁰ Yet no other man had such an effect upon the German lied of the late nineteenth century. Wolf brought the unity of poetry, voice, and piano to such a peak that the only form which could follow it was the vocal song with orchestral accompaniment.

Wolf was virtually self-taught having been thrown out of every school he had ever attended including the Vienna Conservatory where he announced to the director that his music courses were of no value.³¹ Wolf was an unsociable egotist whose only allegiance was to Richard Wagner, whom he idolized. He firmly attacked any style in opposition to Wagner's, an attitude which earned him great enmity as the music critic for the Wiener Solonblatt, the nineteenth century equivalent of the Ladie's Home Journal. His shocked readers nicknamed him the "wild wolf" for his vitriolic attacks on Brahms.³² Wolf never found any work to suit him as well as composing, for he could not get along with anyone who might compromise his musical ethics.

³⁰Robertson and Stevens, p. 174.

³¹Ibid., p. 174.

³²Lang, p. 983.

In 1887 he left his journalistic post and devoted himself to composition, supported by his few friends. He composed in bursts of creative energy; and then drained completely, suffered from what he termed "mental consumption."³³ During the blank periods he doubted that he would ever compose again. Yet in a few months another spurt of composition would surface and he would feverishly write, always immersing himself in the works of one poet each time. From 1888-1890 he set to music fifty-three poems by Mörike, fifty-one by Goethe, forty-four Spanish songs, seven Italian songs, and seventeen poems by Eichendorf. He later finished the set of Italian songs and added three of Michelangelo's sonnets. Wolf had a total output of over three hundred songs, each one unique and completely innocent of cliché or formula. Although he composed a few symphonic poems, the opera Corregidor, and several choral pieces, his distinctive idiom was the lied.

Wolf's vocal style was declamatory, rarely lyrical, with irregular chord resolutions, unprepared dissonances, altered chords, and sudden chromatic shifts. Since his aesthetic beliefs were based on Wagnerian principles it is not unusual that the piano ruled his songs just as Wagner's orchestra ruled his musical dramas. Wolf called his compositions songs for voice and piano, giving each equal emphasis. However, it is usually the piano which sets and sustains the mood of the poet. The songs become not only a textual setting, but an extension of the mind of the poet.³⁴

"The romantic song composer, inspired by a poem, transformed it into a song, and this song was no longer the property of the poet. Wolf wanted something more. He did not recast mood and idea, but attempted to guide the listener's soul towards the poem."³⁵

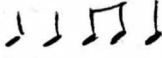
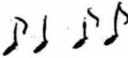
³³Rolland, Romain, Musicians of Today (New York: Henry Holt and Company, 1915) p. 182.


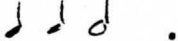
³⁴Fisk and Ulrich, p. 558.

³⁵Lang, p. 1011.

Wolf's first published collection of songs in 1889 was immediately successful. He was one of the few composers of the late Romantic period to gain an international reputation during his lifetime.

In der Frühe was written in one of Wolf's first spurts of creative energy in 1888. The text is by Eduard Mörike and fully explores the feelings of one who after spending a sleepless night contemplating night phantoms, gains the peace and calm of morning.

The unifying force of the composition is the  rhythm found in the treble accompaniment. This figure is relieved only at the one measure interludes between the first and second stanzas and in the final restful measures. The uneasy, sleepless feeling is introduced in the low, heavily accented accompaniment. The initial chords in the first two measures are in D minor. As the daylight appears the chords remain in a low register, but are in C and B major. The measure interlude reiterates the peaceful, major chords. Yet the poet's mind still dwells on thoughts of doubt and night phantoms, so Wolf uses a direct imitation of the first two trouble measures, this time a fifth higher on A minor. The following two measures are a loose imitation of the last two measures of the first stanza, though still maintaining minor chords. There is a second interlude which is modulatory rather than restful. At this point the poem speaks hopefully and Wolf emphasizes this with a change to E major and a repeated, perfect fifth in the bass which has an unchanging rhythm  and has lost its restless wandering feeling. The first two troubled stanzas were in four measure groupings with one measure of interlude. Now there is joyful modulation and a new phrase every three measures without interludes. Wolf, in his experimentation to be rid of functional tonal relationships,

found that root movements of a third, rather than of a fifth were satisfying and yet not stereotyped. The last stanza of In der Fröhe resulted from this experimentation. The first three measures, as stated before, are in E major. The next three are in G major; the following three in B^b major, and the final six are in D major, the parallel major to the key which began the composition. The effect of moving a third higher each three measures is one of a lifting of the spirit, which is what the poet had in mind as he moved from "struggle no more" to "Be joyful" and finally "Morning bells are waking." The relentless treble accompaniment rhythm echoes only the last three notes of the figure  and then comes to rest with a doubling of that echo .

Claude-Achille Debussy, totally unschooled until he entered the Paris Conservatory, became one of the most influential composers France was to produce. His initial contact with music was with Mme Maute de Fleurville who taught him piano and prepared him for entrance to the conservatory. Debussy, a brilliant pianist and an experimenter with new chords and sequences, found it hard to confine himself to the strict conventions of his teachers.

"Debussy often created disturbances not only in Guiraud's class, but also in Delibes...He used to preach revolt against traditional harmony to his fellow students. 'Dissonant chords,' he would say, 'must be resolved. What's that you say? Consecutive fifths and octaves are forbidden. Why? Parallel movement is condemned, and the sacrosanct contrary movement is beatified. By what right, pray?'" ³⁶

In spite of the friction between conservatism and his new ideas, Debussy won the coveted Grand Prix de Rome in 1884 and was awarded three years of study in Rome. The experience was an unhappy one for him, and he returned to Paris before the allotted time.

His exposure to other cultures and philosophies after his return was to greatly affect his compositional techniques. The music of Wagner with its unresolved dissonances and abandonment of tonality, the addition of the pentatonic and whole tone scales to his technical repertoire, and his friendships with leading impressionists of his day aided him in producing a highly personalized style, labelled "impressionistic music" in order to

³⁶ Vallas, Leon, Claude Debussy, His Life and Works (London: Oxford University Press, 1933) p. 4.

link it with the school of painting which sought to evoke moods in its audiences, to juxtapose colors and planes rather than logically grouping ideas.

"The principal means by which Debussy achieved his impressionistic effects was harmony...the use of chords in a largely nonfunctional manner...The chords employed are chiefly sevenths and ninths (often with the chromatic alterations and non-harmonic tones) sometimes triads, augmented fifths, or irregular types built on fourths or seconds. A very common device is the chord stream, a succession of chords with organum-like parallel movement of all the voices."³⁷

Debussy's sounds and movements are related sensually and aurally, not by tonal logic. The complete break with Germanic principles guiding tonal usage became a matter of French chauvinism. Debussy became concerned with the furthering of French musicians, French literature and art.

His work is easily divided into three periods. The first period contains his early piano works which were still under the shadow of the conservatory restraints. The best known example of this period is Suite Bergamasque. In the second division, his work was greatly influenced by impressionism: Prelude to the Afternoon of a Faun, La Mer, Pour le Piano, String Quartet, Nocturnes, and various others. The creation of his opera Pelleas et Melisande occurred during this time. The opera created a sensation with its psalmodic declamation, almost appearing to be natural spoken language. There is a complete lack of musical form. The music serves only to evoke the mood of the poetry.³⁸ Debussy's last period were more austere, almost neo-classic in style: Etudes, En blanc et noir, Epigraphes, and various art songs are representative of these years.

³⁷Grout, p. 411.

³⁸Lang, p. 1023.

The B section continues in mixolydian, though the modal flavor is not present due to the elimination of the characteristic seventh tone in most of the harmonization. The treble accompaniment figure is taken from the two measure interlude between sections and continues throughout most of the B section. The parallelism of chords in the left hand is typical of Debussy.

Leurs cour-tes ves - tes de soie, Leurs lon-gues
 Their silk - en jack - ets and short, Dresses with

Ex. 15, Mandoline, m. 26

The return to the A section is smoothly made with the resumption of the arpeggiated strum during the last two measures of the B section. The fifths are moved down a step to the original key and the A section begins. The coda is united to the preceding sections with the reiteration of a theme found in measures 35 and 36 of the B section. After two modal modulations through G mixolydian and E^b mixolydian to C mixolydian, Debussy brings us back to the original accompaniment figure and tuning note.

Mandoline

Les donneurs de serenades
 Et les belles ecouteuses
 Echantent des propos fades
 Sous les ramures chanteuses.

C'est Tircis et c'est Aminte
 Et c'est l'eternel Clitandre
 Et c'est Damis qui pour mainte
 Cruelle fait maint vers tendre.

Leurs courtes vestes de soie,
 Leurs longues robes a queues,
 Leurs elegance, leur joie,
 Et leurs molles ombres bleues.

Tourbillonnent dans l'extase
 D'une lune rose et grise,
 Et la mandoline jase
 Parmi les frissons de brise.

Poem by Paul Verlaine

Mandolin

The givers of serenades
 And the beautiful listeners
 Exchange pointless words
 Under the singing branches.

It is Tircis and it is Aminte
 And it is the eternal Clitandre
 And it is Damis who makes tender verses
 For many a cruel one.

Their jackets of silk,
 Their long gowns with trains
 Their elegance, their joy,
 And their soft, blue shadows

Whirl in the ecstasy
 Of a pink and gray moon,
 And the mandolin chatters
 Among the shivers of the breeze.

Translated by Judy Morgan.

The World Feels Dusty
 Heart We Will Forget Him.....Aaron Copland
 (Twelve poems of Emily Dickinson) (1900-)

Aaron Copland was born in Brooklyn to non-musical parents who had to be coaxed to allow their son to take music lessons. Aaron was thirteen years old before he was allowed to study the piano. Two years later he was writing his own compositions.. Wanting help with his writings, he studied theory through a correspondence course. When he was seventeen years old he was allowed to study with Rubin Goldmark, later the head of the graduate studies in composition at Juilliard. Under his guidance Copland wrote The Cat and the Mouse, still a vital part of piano teaching repertoire. In 1921 Copland's cravings for modernism and his impatience with the strict conservatism of Goldmark drew him to newly founded school of composition for Americans at Fontainebleau. The teaching of Nadia Boulanger along with the heady atmosphere of a city seething with talents such as Milhaud, Poulenc, Honegger, Stravinsky, Bartok, Schoenberg, and Prokofiev had a lasting impression on the young Copland's work. After remaining in Paris for three years, Copland returned to the states to fulfill a commission for an organ concerto the the New York Symphony. The conductor was less than impressed as he turned around to the audience and stated, "If a young man at the age of 23 can write a symphony like that, in five years he will be ready to commit murder."³⁹

In 1925 he wrote Music for the Theater, a jazz oriented piece inspired by Milhaud, and a piano concerto which was extremely dissonant. Neither composition was well received by the general public or by the critics.

³⁹Berger, Arthur, Aaron Copland (New York: Oxford University Press, 1953) p. 12.

However, through them he was brought to the attention of the leading avant garde musicians of the era. He was immediately offered commissions from the Koussevitsky Foundation and later the Guggenheim Foundation.

Not content to be known merely for his musical compositions, Copland has spent a great deal of his life lecturing and teaching. During Walter Piston's sabbatical year at Harvard, Copland took his place, that is if anyone could. He has continued to lecture there through the years, but has mainly been affiliated with the Berkshire Music Center as a semi-permanent staff member.

Perhaps the impressions made upon him by "le Six" during his Parisian years led him to organize the Young Composers' Group in the United States. Its purpose was to improve the acceptance in this country of contemporary composition. The group was not highly successful; whenever Copland was not present, dissension would tear the organization apart. Eventually, it was disbanded. Copland also helped to begin the American Composers' Alliance, an organization based on ASCAP philosophy for those who did not or could not affiliate with the latter association. Realizing that one of the most difficult aspects of composing is "getting published," Copland helped to originate Cos Cob Press, which successfully sought manuscripts of young unknowns or of those composers who were too "far out" for the publishers of the day to consider. He also managed to regularly contribute articles and musical reviews to various literary and music periodicals, and to write three books: What to Listen for in Music, Our New Music, and Music and Imagination.⁴⁰

Copland's works are categorizable in several stages. His first stage, although alive with dissonance and having a strong American flavor, was traditionally oriented. During these early years the previously mentioned The Cat and the Mouse and his Symphony for Organ and Orchestra were written.

⁴⁰ Berger, p. 112.

His second style period, influenced by American jazz and "Le Six" is represented by Music for the Theatre and a string trio. In the third period jazz interpolations were forsaken for a lean textured, abstract style which has continued to be a Copland trademark. His Piano Variations and Statements were composed during this period. In the years following the third style Copland worked simultaneously in two areas. His movie and ballet music, written for immediate public approval, are based on folk song feelings, but rarely actual quotations of folk tunes. Having pleased a demanding public, he was free to please himself in the style of his serious music. Consequently, one can enjoy the Rodeo ballet music and the stark abstractions of his Third Symphony without being puzzled about the disparity of compositional style. In recent years Copland has become more involved with serialism. Connotations and Inscape demonstrate his abilities with that technique.

The song cycle Twelve Poems of Emily Dickinson was completed in 1950 during his dual style period. These songs are typical of the austere Copland transparency of texture, with its precise tonal vocabulary, lack of scale and arpeggio figures, and large vocal leaps. Also evident is the Copland love for the intervals of the third and tenth, the ninth, eleventh, and thirteenth chords which, due to omission of chord members, become difficult to classify tonally. Also detectable is his feeling for the folk idiom, not apparent in actual quotation, but in characteristic leaps of a fourth or fifth and in the use of modality. His economy of means seems totally appropriate for songs which are preoccupied with thoughts of death.

"The quality of the inspirations in the Dickinson settings, within an idiom that does not give its secret up too freely, places them in the category of the finest contemporary song literature. The cycle brings Copland's purest melodic contours (the interval of the third again) into association with the vocal procedures that have become pretty much the property of the advanced chromatic schools..."⁴¹

The World Feels Dusty

The World Feels Dusty, the fourth song of the cycle, demonstrates Copland's ability to utilize chords by piling up thirds and then omitting chord members to produce a transparent, almost atonal sound... Indeed, the composition is almost impossible to analyze in terms of tonality and chord function. The main analytical interest is in chord and interval structures and the aural reaction to their construction. The unity of this particular song comes not from functional tonality, but from a rhythmic motive $\downarrow \downarrow$ which is found in every measure except at two points where a release is indicated by the words. This insistent rhythm seems to be indicative of the feelings of helplessness one might have at the inevitable approach of death. The descending treble interval built on the same rhythm gives one the impression of a sigh, reminiscent of Baroque word painting techniques.

⁴¹Berger, p. 83.

Ex. 16, The World Feels Dusty, m. 1

The first pause in the rhythm occurs during the phrase "cools like the rain" when a surcease and a freshness would be expected. The second pause again indicates a release from worry at the words "and holy balms." Each time the rest precedes and helps to dramatize the singer's melodic descent to a low A[#]. The melody is characteristic of Copland in two ways: the use of wide intervallic leaps, and the outlining of chords in thirds.

Ex. 17, The World Feels Dusty, m. 22

Much of the tension and release therefrom are due to rhythm, but a great deal is also due to the thickening of chord textures. As previously stated, the harmonies at the beginning of the song are transparent, pared down to essentials. At the sixth measure, the essential chords are embroidered with a slight counterpoint which, after four measures, builds to a

dramatic fortissimo and fairly thick chordal structure. The chord at this point might be analyzed as being a G^{13} chord with only one member being omitted. However, due to the spacing of the members, the effect given is that of a polychord built on a G^7 chord in the bass and a D^9 in the treble. Its resolution to a simple G chord provides a dramatic release of tension.

The image shows two staves of musical notation. The top staff is a single melodic line in treble clef, starting with a fortissimo (*ff*) dynamic and a breath mark (>). It contains several notes with slurs. Below the staff, the lyrics "Flags..... vex a dy - ing" are written. The bottom staff consists of two systems of two staves each (treble and bass clefs). The first system shows a fortissimo (*ff*) dynamic with a breath mark (>) and a crescendo leading to a mezzo-forte (*mf*) dynamic. The second system shows a fortissimo (*ff*) dynamic with a breath mark (>) and a crescendo leading to a mezzo-forte (*mf*) dynamic. The notation includes chords and melodic lines in both hands.

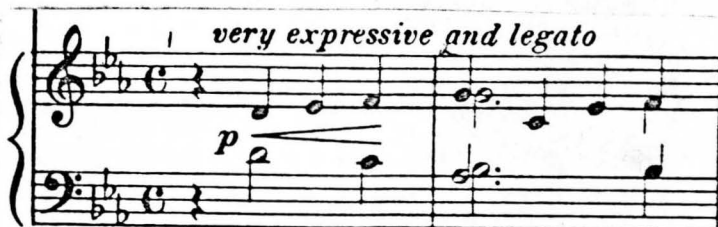
Ex. 18, The World Feels Dusty, m. 11

The release is continued in the rhythm three measures later with the addition of a $\frac{4}{4}$ measure, a return to $\frac{3}{4}$, and then the first pause mentioned in the beginning of the analysis. A return to the ostinato brings about the same feeling of sigh and resignation, yet now there is a calmer mood due to a two measure lack of the dissonant intervals which accompanied the original statement. The accompaniment no longer contains the figure in the bass, but only in the treble where it appears to have a lighter effect. This section has a definite feeling of a return to the first section, but the melody is totally different until the last phrase, which, except for the final A^\sharp , is a duplicate of the second melodic phrase of the song. A final release is felt in the last measure with the addition of a new treble syncopation, the one example of the relief from the ostinato effect in the treble. It is of interest to note that with only three exceptions the accompaniment is written in two measure patterns, while the melodic phrases are varying lengths, always an odd number of

measures. The overlapping of the two elements masks the bass patterns and adds to the continuity of the composition.

Heart, We Will Forget Him

The fifth song of the cycle, Heart, We Will Forget Him, while having the same slow, sustained feeling as The World Feels Dusty, demonstrates different techniques. The accompaniment moves restlessly in quarter notes, revealing the inner turmoil revealed in the words of the poem. The melody either moves in a scalar fashion or leaps more widely than in the previous composition, with intervals of sevenths, octaves, and chains of fourths. The song is through-composed with no melodic repetition, but the accompaniment repeats itself in basically the same notes in two ten-measure phrases. The only differences in the phrases are in the register and octave intervals found in the bass line, and in the modulation at the end of the second phrase.



m. 1-2



m. 11-12

Ex. 19, Heart, We Will Forget Him

The final seven measures of the accompaniment are a repetition of the first six measures of the second phrase with an added appropriate cadence. The

accompaniment is dominantly triadic with occasional uses of quartal chords. The moving quarter notes provide a smooth transition between the two types of harmony. Particularly effective is the simple outlining of treble chords found in measures 21-24 against triadic bass chords. The treble fluctuates between triadic and quartal outlining and then moves into two descending scale passages: the first a locrian scale, the second synthetic; while the bass outlines chords.

That I my thoughts may dim

molto marc.

mf

Ex. 20, Heart, We Will Forget Him, m. 24

In measure 29 the bass has an ascending locrian scale passage while the treble doubles the melody, a surprising major seventh leap upwards on the word "haste." The melodic rhythm adds interestingly to the effect.

Haste..... lest while you're lag - ging,

p

Ex. 21, Heart, We Will Forget Him, m. 29

There is a final return to the bass pattern of the second phrase.

Le Bestiare ou Cortege d'Orphee.....Francis Poulenc
(1899-1963)

Soon after the ending of World War I Erik Satie formed a group of young French composers who were bound by their desire to free music from "impressionism, primitivism, and other modern 'isms' by turning for models to the realistic style of the dance hall and cabaret, to jazz and to other manifestations of actual popular taste."⁴² The group was called Les Six or Les Nouveaux Jeunes (The New Young People) and had Erik Satie as their musical advisor and Jean Cocteau as their literary mentor. The young men were influenced more by what they did not want than by what they did want. No coherent or consistent position was taken by Les Six as a whole. They obviously had been grouped together as an analogy to the Russian "Five." However, each of the composers was strongly influenced by the popular idioms of the day and by the irreverent and often irrelevant wit of Erik Satie.⁴³ The six composers: Georges Auric, Louis Durey, Arthur Honegger, Darius Milhaud, Francis Poulenc, and Germaine Tailleferre; are known today chiefly for the works of Milhaud, Honegger, and Poulenc. Poulenc, the youngest of the six composers, survived the group which had quickly lost its identity, to become an important composer of the following three decades.

He was virtually self taught, but grew up in a Parisian musical atmosphere of experimentation and change which embraced young composers and offered to them resources which had been withheld in previous eras—the

⁴²Grout, p. 429.

⁴³Salzman, p. 56.

tutelage of experienced composers, foundations which were anxious to commission new works, and a society which was willing to at least listen to the experimental music. Poulenc developed into a two faceted composer: one facet being represented by his carefully worked out, witty and elegant small pieces and the other by his "buffa" style of juxtaposing within one composition wrong notes, sentimental chansons, movie music, and bar room ballads.⁴⁴ Evident in both styles is his great melodic gift. His compositions tend to be homophonic rather than contrapuntal, supported with fresh, uncluttered harmonies. His choral-vocal works best show his compositional abilities and have been his most widely acclaimed genre. The Gloria, Stabat Mater, and Mass in G are intensely appealing works pervaded by a joyful spirituality and the inevitable Poulenc lyricism.

His operas are not performed as frequently as his choral works, but have been well received. Les Mamelles de Tirésias (The Breasts of Tiresias) is a two act opera buffa in which a young woman decides not to bear children or to play the part of the loving wife any longer. So she sheds her most obvious feminine attribute and proceeds to live the life of a businessman. In contrast, the three act opera Dialogues des Carmélites, written sixteen years later, is a serious opera in the grand tradition which Salzman analyzes as "crossing Duparc with Mussorgsky,"⁴⁵ a provocative statement at the least.

Poulenc's greatest successes have been his songs, which were usually composed in the Romantic tradition of the song cycle. Le Bestiaire or

⁴⁴Salzman, p. 58.

⁴⁵Ibid., p. 58.

Cortège d'Orphée was the first of his cycles, written as his autograph states on the bridge over the Seine during April and May of 1919. Poulenc was still only nineteen years old, yet these short songs composed so early in his career show the simplicity, wit, and harmonic ingenuity which were to become his trademark. They are set to six poems by Guillaume Apollinaire who was to serve as the librettist for Les Mamelles and whose other poems were often a basis for other songs by Poulenc (chiefly the cycle Banalities).

The first song Les Dromadaire begins with a piano portrayal of the uneven, slow gait of a camel found in the following figure:

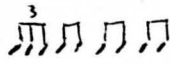


Ex. 22, Les Dromadaire, m. 1

The harmonies throughout the song demonstrate one of Poulenc's favorite compositional devices - placing a minor third and a Major third in the same chord, or in near juxtaposition in order that the tonality be neither clearly major or minor. The melody line is in E phrygian, resulting in interesting polymodal effects. The only melodic exception to the mode is at the end of the first stanza where Poulenc injects two measures which are purely E major. The assymetrical planning of phrases also serves to underline the freshness of Poulenc's approach to composition. The introduction is ten measures long, divided into groups of three, four, three. The first stanza is in three groups of four measure phrases, followed by a seven measure interlude. As the second stanza begins, the listener is led to expect a strophic song, but instead hears two four-measure phrases followed by two measures of the incessant harmonies one has heard since

the song began. Poulenc's wit surfaces in the four measure postlude, a surprising allegro in E major which underlines the psychological make-up of a camel which will without warning suddenly take off at a fast gallop.

The second song La Chèvre du Thibet (The Goat from Tibet), is in the Dorian mode. Yet Poulenc, although clearly defining the mode in the accompaniment, again clouds tonality by completely leaving out the characteristic raised sixth of the scale in the vocal line. The line is simplicity itself with a gentle ostinato effect in the accompaniment. As in Les Dromadaire the phrasing is asymmetrical with four measures of vocal line, two measures of interlude, and a final three measures of vocal line.

La Sauterelle (The Grasshopper) is surprisingly written in a Lento tempo. Obviously the songs are not all written to ape the physical attributes of the animals, but to emphasize thoughts engendered by their presence. In this poem Apollinaire is reminded that the grasshopper was the nourishment of St. John (permissible poetic license) and wishes that his verses might also be a banquet for the best people. The accompaniment of this four measure song follows the melody of the first two measures and then repeats itself at the third measure. However, the vocal line changes at the third measure, creating a polytonal effect. Unity is achieved not only through the repetitive accompaniment, but also by utilizing a  rhythm in the melodic line of measures one, three, and four.

The animated Le Dauphin (The Dolphin) achieves the mood of the clownish actions of dolphins who play in the sea even though the waves are always

bitter. The poet likens them to his joy in living, even though life can be cruel. An interesting effect is created in the prelude with a melody that cadences initially on the second degree of the scale; while at the end of the prelude it cadences on the tonic in the bass and the persistent second degree in the treble. The same effect is used to end the song. Poulenc uses two of his favorite devices, mentioned previously. First he simultaneously uses raised and lowered thirds in four of the measures of this song, but rather than blurring the tonality as in the Dromadaire, they only serve to add a comic effect.

très souple

Ex. 23, Le Dauphin, m. 4

The addition of a $\frac{6}{4}$ measure amidst the definitive $\frac{4}{4}$ pattern previously established leads the listener to underscore the meaning of the phrase being sung at that time: "Life is cruel again." The effect is further enhanced when the voice terminates the final phrase on the seventh degree of the scale.

The fifth song of the cycle, L'Écrevisse (The Crab), is written in A^b Phrygian. Unusually, both the vocal line and accompaniment support the mode. The bass line forms a light ostinato against which Poulenc, with his witty irony, writes a cancrizan (crab-like or backwards) of the initial theme. The vocal line accents the cancrizan theme with a downward portamento on the word reculons (backwards).