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Scholarly Program Notes of Recital Repertoire

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SCHOLARLY PROGRAM NOTES OF RECITAL REPERTOIRE

by

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B.M., Brandon University, 2008

M.M. Southern Illinois University Carbondale, 2010

A Research Paper

Submitted in Partial Fulfillment of the Requirements for the
Master of Music, Vocal Performance

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SCHOLARLY PROGRAM NOTES OF RECITAL REPERTOIRE

By

Andrea Gedrasik

A Research Paper Submitted in Partial

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ANDREA GEDRASIK, for the Master's degree in MUSIC, presented on APRIL 7, 2011, at Southern Illinois University Carbondale.

TITLE: SCHOLARLY PROGRAM NOTES OF RECITAL REPERTOIRE

MAJOR PROFESSOR: Dr. Diane Coloton

This document includes information regarding the repertoire on my graduate recital; including *An die Musik*, *Auf dem Wasser zu singen*, *Du bist die Ruh* and *Gretchen am Spinnrade*, by Franz Schubert; "Let the Bright Seraphim" from George Friderick Handel's *Samson*; Claude Debussy's *Fêtes galantes pour Madame Vasnier*; *Try Me Good King: The last words of the wives of Henry VIII*, by Libby Larsen; and "Měsíčku na nebi hlubokém" from Antonin Dvorak's *Rusalka*. I researched the lives of the composers; when applicable, the larger works the pieces are from; the lives of those to whom the pieces were dedicated and their relationships with the composers; the poets involved; and various interpretations of the pieces.

The purpose of this document is to provide a better understanding of the repertoire to be performed through knowledge of the experiences of the composers, as well as the reasons and situations surrounding why and when the works were composed; in order to enhance the listener's understanding of the works as they are heard.

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CHAPTER 1

FRANZ SCHUBERT'S *AN DIE MUSIK, AUF DEM WASSER ZU SINGEN*,
DU BIST DIE RUH and *GRETCHEN AM SPINNRADE*

Franz Peter Schubert was born in Vienna on January 31, 1797. His musical contributions include orchestral music, piano works, chamber works, and a small number of operas, but his German *Lied* are considered his greatest musical contribution. Though many composers became famous in Vienna, Schubert was first generation Viennese; making him one of the only famous Viennese composers to actually hail from Vienna.¹ His father was a school teacher from Moravia, now part of the Czech Republic; and his mother was the daughter of a professional embezzler from Northern Austria. In his early childhood, his father purchased a building to turn into a school; holding classes in the ground level while the family lived on the upper level. This is where Schubert received his education. Though music wasn't part of his formal education, he was lucky to be part of a musical family. His first piano lessons were taught to him by his older brother, until Schubert progressed beyond even his older brother's capabilities.

At age seven, he auditioned for Antonio Salieri, who was the Viennese court music director at the time. He was so impressed that he made Schubert a mezzo-soprano in a group of nine young boys to sing for services at the Imperial *Hofkapelle*. At age eight, his father began to teach him violin lessons while he

¹ Robert Winter, et al. "Schubert, Franz." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/25109pg1> (accessed March 7, 2011).

also studied counterpoint, organ, singing and figured bass with the church organist, Micheal Holzer. He was already composing songs, string quartets and piano pieces at this young age. In 1808, the Hofkapelle choir held auditions for a few vacant positions. Schubert sailed through the audition process and was placed in the choir. In addition, he was given free tuition and board to *Kaiserlich-königliches Stadtkonvikt*, the Imperial and Royal City College. This was an unbelievable educational opportunity, as it was the most prominent school for non-aristocracy in Vienna. Schubert studied with Salieri for his first two years, though Salieri wanted him to study Italian opera and he was much more interested in German music. For his final three years he studied with an upper-classman and friend, Josef von Spaun.

He began composing in earnest after he began his studies, but it took time away from academics, which caused his grades to suffer. After his fifth year he was offered another scholarship, providing that he quit focusing so much on music. After some brief consideration, he declined the offer so that he could continue composing. After leaving *Kaiserlich-Königliches Stadtkonvikt*, he got his teaching certification and taught at his father's school to earn some money while he composed.

Schubert's earliest surviving compositions are from his 13th year of age; but his earliest *lied* are from age 15. In the years 1814-15, he began focusing on the texts of one poet at a time, drawing sketches for two to twelve songs each. This process led to an output of nearly 150 songs by the 18-year-old. This includes the song *Gretchen am Spinnrade*, which is considered one of his best

works. In 1816 he composed another 110 songs, and applied to teach at the teacher's training college in hopes of earning enough money to afford to wed Therese Grob. Unfortunately, he did not get the job, and wrote a diary entry renouncing marriage, as he could not afford to support two people. Although he was only 19 years old, he never spoke of marriage again.

By age 20, Schubert was the composer of five symphonies, over 300 solo songs (more than half of the surviving total), several dozen partsongs, four *Singspiels*, four masses, seven string quartets and many more small works. However, Schubert had not yet received a single public performance in Vienna. In order to get some of his works performed, he left Vienna for the inner Ring, where his 5th Symphony was performed at an Otto Hatwig house concert.

In 1817, Schubert went back to his father's school for financial reasons, but he gained public recognition and his works began to be published. He also composed 60 new songs in this year, bringing his total number of *lieder* to around 500. He also applied to become a member of *Gesellschaft der Musikfreunde*, a prestigious amateur music group that occasionally admitted professionals; however they rejected his application at this time. The next year Count Johann Karl Esterházy hired him to tutor his daughters and entertain the family. For the first time in his career, Schubert was finally a paid musician. In 1820, he was accepted into *Gesellschaft der Musikfreunde*, and in 1821 his *lieder* began to be performed and published on a regular basis. This led to the

first Schubertiad, a concert of only Schubert's music that took place in salons and private homes; he would play piano and his friends would sing.²

Unfortunately, Schubert's success was quickly marred by his diagnosis of syphilis in 1823. Although he was hospitalized, he continued to compose, including the *lied Auf dem Wasser zu singen*. By 1824, most of his friends were out of Vienna for various reasons, which led to an end of the Schubertiads as well as left him with little support during his illness.

As a composer, Schubert brought *lied* from a little known art form to a mainstream genre. He so closely intertwined the piano with the text and melody that it was not merely accompaniment, but often like another character. Examples of this include the spinning wheel in *Gretchen am Spinnrade* and the gently rocking waves in *Auf dem Wasser zu Singen*; these are heard in the accompaniment. The lines interact in such a way that there is give and take in the stories being told; first the voice will tell a part, then the piano will take over. The melodies also tend to require the accompaniments for the overall effect of the work, not just as an additional character. In *Gretchen am Spinnrade*, the piano is not only the spinning wheel, but it also represents her anxiety. Initially, his harmonies were inspired by Mozart, but they later grew into something similar to mid-century Wagner, particularly the way he passed through many remote key

² Bosendorf New York, "Schubertiad," http://www.bosendorfernewyork.com/index.php?page=misc§ion=other_schubertiad (accessed March 11, 2011)

areas.³ He also employed various rhythms to set the atmosphere and the overall character of each individual *lied*, often with the piano.

He completed approximately 600 songs in his lifetime, with his most common song forms being strophic, ternary, bar and through-composed.⁴ Regardless of the form, Schubert adapted his music to the dramatic and emotional potential of the poetry.

The types of poetry Schubert chose to set were varied; he set some of the greatest poets of the time and before, such as Goethe and Rückhert; but he also set the poetry of friends such as Spaun and Schrober; as well as works by virtually unknown poets like Holty and Stolberg. Finally, many of his works were composed as cycles and sets, though many of the songs are performed out of context.

Du Bist die Ruh, from an untitled group of four songs in op. 59, is often taken out of this group even though the set works well together. It is the third song in a set of four love songs composed in 1823 and published in 1826; the first and second songs are about heartbreak, while the third and fourth are about the peaceful repose and bittersweetness found in love. This *lied* is about the peace found in a loved one, and is one of several of Schubert's *lied* that Franz Liszt chose to transcribe for piano in his *Lieder von Franz Schubert*, a group of 12 Schubert songs that Liszt transcribed for solo piano.

³ Robert Winter, et al. "Schubert, Franz." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/25109pg2> (accessed March 7, 2011).

⁴ Ibid.

It is one of Schubert's most popular and most performed songs; and is often studied by young singers, as it is short and seemingly simple. However, the simplicity is deceptive as the melody has a fairly large range, and the quietude of the song requires an abundance of control and smoothness to the sound. While the colour of the voice will vary with the text, the vocal quality must be completely even in all areas of the range; any inconsistencies jump out of the context and interrupt the desired peaceful ambiance that is to be achieved. It relates to the first song in the set by being composed in a similar form, but in a major key rather than minor. It is also an example of his less strict strophic songs, as he varies the melody and harmony slightly to suit the repeated text at the very end, giving the same words a new meaning.

An die Musik is an example of Schubert's strict strophic form. There is no variation in the melody, causing the effect of the piece to be a culmination of both verses, rather than something that builds as the piece goes on.⁵ It was composed in a span of time between 1815 and 1827 when Schubert set twelve poems and one unsuccessful opera libretto by his close friend Franz von Schober. It is another deceptively simple song, due to its extremely simplistic melody. The *lied* is about the importance of art in the poet's life and what it has done to enhance his existence; which Schubert reflected with a tender, almost reverent quality in the music. It is a very vague text that can apply to many situations and is open to vastly different musical and character interpretations.

⁵ Classical Archives, "An Die Musik," <http://www.classicalarchives.com/work/173232.html#tvf=tracks&tv=about> (accessed March 7, 2011).

In October of 1814, Schubert composed what some considered his breakthrough *lied*, *Gretchen am Spinnrade*, d118. This is a through-composed work with modified strophes that mirror the dramatic action found in the text. The setting is based on Goethe's *Faust*, and is one of the 71 poems by Goethe that Schubert set during his lifetime. It is from Part One of *Faust*, where we find Gretchen sitting by the window waiting for Faust, the man she loves, to return. While she waits for him, she works at her spinning wheel and thinks of him and how he has changed her life. She remembers his best qualities, remarking that she only looks out the window to see if he is there and she only leaves her home to look for him. However, she has a rather pessimistic outlook on how everything will work out; stating that never more will she find peace in her heart. In the middle of the song she works herself up into such a state that she falters at the spinning wheel, which she then needs to start up again. This is masterfully depicted in the accompaniment, where Schubert composed a figure to represent the rhythm of the wheel starting back up. *Gretchen am Spinnrade* is a perpetual motion song in which the piano depicts the spinning wheel, another character in the song, embodying Gretchen's restlessness with the relentless spinning that underscores the entire *lied*. This spinning effect is intensified by the crescendo/decrescendo markings that accompany the piano figures.⁶

Finally, *Auf dem Wasser zu singen*, d774, was first published in 1823. It was composed later in Schubert's life, as he had begun working on it when he

⁶ Classical Archives. "Gretchen am Spinnrade."
<http://www.classicalarchives.com/work/25156.html#tvf=tracks&tv=about> (accessed March 7, 2011).

was placed in the hospital after his condition started to deteriorate.⁷ It is a setting of a poem by Friedrich Leopold Graf zu Stolberg in *Lied auf dem Wasser zu singen*, which was written in 1782. The title translates into *To be sung on the Water*, and in 1837 Liszt also transcribed this song for piano as part of his *Lieder von Franz Schubert*. *Auf dem Wasser zu singen* is another perpetual motion song. In this *lied*, the accompaniment depicts the undulating and rocking of the waves against the boat, which the text describes. It is another of Schubert's most popular works and is considered one of his greatest strophic settings.⁸ For texts and translation of the above mentioned *lieder*, please see Appendix A.

⁷ Classical Archives. "Auf dem Wasser zu singen."
<http://www.classicalarchives.com/work/173230.html#tvf=tracks&tv=about> (accessed March 7, 2011).

⁸ Ibid.

CHAPTER 2
GEORGE FRIDERICK HANDEL'S *LET THE BRIGHT SERAPHIM*
FROM *SAMSON*

George Friderick Handel was born in Halle, on Feb. 23, 1685. His father Georg was the barber and surgeon to the Duke of Saxe-Weissenfels; and his mother Dorothea Taust was a pastor's daughter. His father discouraged any musical pursuits, wishing for his son to study law instead. However, at age nine the Duke heard him playing the organ and insisted that he be allowed to study with Friedrich Zacho, the organist at the *Liebfrauenkirche*. Here Handel learned to play organ and harpsichord, as well as the basics of composition. After his father's death in 1697, Handel became head of the family as he was the only surviving son. He continued to pursue both law and music, being admitted to the University of Halle in 1702 to continue his legal studies. However, one month later he was appointed organist at the Cathedral Church, which changed the course of his life. After one year of probationary employment, Handel dedicated his life to music. During this time, he visited Berlin to experience the operas that were so popular there, even quoting Bononcini's works in *Trio Sonata, Op.2 No. 2*.

In 1703, Handel moved to Hamburg to continue his musical pursuits; where the only opera house outside of the royal courts was situated. He was found employment as the second violinist, before becoming the continuo harpsichordist. In 1704 Reinhard Keiser, the composer in residence, was forced to leave Hamburg due to bad debts. This meant that the young composers in the

company had a chance to put up some of their own work. He premiered his first opera *Almira* there on January 8, 1705, with success. However, he followed it with *Nero* in February of 1705, which did not do nearly as well, the music of which is now lost. He left Hamburg in 1706, after Keiser's return in 1705 made it difficult to have his compositions premiered.

He moved first to Florence, then to Rome in 1707. There he worked for cardinals Carlo Colonna and Benedetto Pamphili, composing mostly church music for his first year there. It was during this year that Pamphili gave him the libretto for the allegorical oratorio *Il trionfo del Tempo e del Disinganno*, which was the first major Italian libretto Handel set. He also set several cantatas and motets, with his first all-Italian opera *Rodrigo* being premiered in October of 1707. He moved to Naples in 1708 and on to Venice by the end of 1709, where his second Italian opera *Agrippina* premiered on Dec. 26, to huge success.

Following the success of the opera, Handel travelled through Hanover and Düsseldorf in early 1710, before moving to London in the autumn of that year. In 1705, Italian opera was introduced to the London theatres, and over the next few years producers attempted to have all English opera works achieve the same success. However, English audiences wanted to hear Italian opera, with Italian singers; castratti were particularly popular with the London crowd. When Handel arrived, he was hired to compose the first Italian opera with an entirely Italian troupe, specifically for the Queen's Theatre, which functioned as the London opera house. *Rinaldo* opened very successfully on February 24, 1711. The next year he travelled back through Hanover and Düsseldorf, but he

returned to London in 1712. He composed many operas, some keyboard music and several Italian cantatas by 1717.

During this time, he was also attempting to show his abilities as a choral and church composer. His largest scale work in this genre was a setting of B.H. Brockes' *Passion* oratorio, composed sometime between 1714 and 1717, with its first performance in 1719.

In 1717, Handel moved to Cannons, the home of James Brydges, Earl of Carnarvon. During his time working for the Earl, Handel composed at least 11 anthems, a large scale *Te Deum*, the masque *Acis and Galatea* and the first English oratorio, *Esther*, based on the biblical story in 1718. The revivals of these oratorios in 1732 were the jumping off point for the later oratorios and secular musical dramas that are among the best known of Handel's works.

In late 1718, the Royal Academy of Music was established. The purpose of the Academy was to keep Italian Opera as popular and secure in England as possible. Handel composed for them regularly until 1728, when his final opera composed for the Academy closed. During this time he also held the position Composer of Music for His Majesty's Chapel Royal, composing anthems as well as *Te Deum in A*. When King George I died in 1727, Handel composed four anthems for the coronation of George II, including *Zadock the Priest* which has been played at every coronation since then. It was also in 1727 that Handel became a naturalized British subject.

Throughout 1729, Handel travelled through Europe in hopes of finding new singers. He then returned to London where he continued his work until the

revival of *Esther* in 1732. Since the revival was not authorized by Handel, he produced a larger, unstaged version of the work. Later that year it premiered at King's Theatre, previously named Queen's Theatre, in response to the unauthorized performance. Similar circumstances revolved around a production of *Acis*. These instances exposed London to oratorio and serenata for the first time. Handel continued to compose opera, but also began composing more English oratorios, including *Deborah*, his next work. At this time, members of the nobility were attempting to replace Handel as the main Italian opera composer of Britain, but it did little more than make him better known. By autumn of 1733, the Opera of the Nobility had engaged all of Handel's singers. However, Handel put together an entirely new opera company for King's Theatre, forming an opera war between the two companies that lasted the next four years.

In 1734, Handel was offered a position at Covent Garden, where he was given two nights a week for his operas. By 1738, he turned his focus to oratorio composition, due to difficulties in finding subscribers and singers for the next opera season. He composed *Saul and Israel in Egypt* that year, both premiering in 1739. By December of 1741, Handel had ceased entirely composing Italian opera in favour of oratorio and concert works. Just prior to this, he had composed *The Messiah* and wrote the first draft of *Samson*, an oratorio in three parts, before leaving England to give a concert series in Dublin. He completed *Samson* in 1742, after he had returned to London, and the premier was given on February 18, 1743.

There are two stories offering suggestions for where the idea for composing the oratorio came from. One source claims that it was during an evening with the Earl Lord Shaftesbury in 1739, when his brother-in-law read Milton's *Samson Agonistes* while Handel improvised harmonies based on the story. Another source poses that Handel may have gotten the idea from a little known poet named Elizabeth Tollet, who wrote the 28 line poem *To Mr. Handell*, suggesting that he set Milton's *Samson Agonistes* as a choral work.⁹

The oratorio opens with Samson in chains, already blinded. The Philistines are celebrating the feast of the Dagon, the Philistine god of fertility and agriculture.¹⁰ Samson's friend Micah comes to help console Samson; afterwards Samson sings the famous aria *Total Eclipse*. Manoah has also come to comfort Samson, who rages against his enemies and their worship of false idols.

The second act begins with Manoah trying to convince Samson to once again trust in God. This is followed by a prayer from Micah that God would return to them. Delilah enters and the solemnity of the music abruptly changes to suit her bright sensuality. She briefly explains to Samson the reasons for her actions, before attempting to win him over with three separate arias. As Samson refuses her, she shows her heartlessness and leaves him. Harapha, a giant, enters and taunts Samson, telling him that he would have left him dead in a field, had they met before Samson lost his sight. Micah sends Harapha away, telling him to go to Dagon and have him strip Samson of his strength to prove his godliness. The

⁹ Robert Manson Myers, *Handel, Dryden, & Milton*, (London: Bowes & Bowes, nd.), 62.

¹⁰ Ancient History, "Dagon," <http://ancienthistory.about.com/od/godsmyth/a/Dagon.htm> (accessed March 11, 2011).

act ends with the Israelites and the Philistines praising their respective gods, though Handel supports the God of the Israelites through his elaborate treatment of their music, versus the barer sounds of the Philistines.

Act III begins with Harapha telling Samson that he will be brought to the feast of Dagon to entertain the Philistines with various feats of strength. Samson refuses, but in the end agrees and leaves among prayers that God protect him. The Israelites hear the sound of the Philistines rejoicing in the humiliation of Samson. Here, Handel incorporates a crashing musical device that leaves the Israelites praying for God's protection. A messenger enters, telling them that Samson is dead, though he destroyed his enemies as well. Originally, Handel included a funeral march which was later replaced by the *Dead March* from *Saul*, although both versions are still used. The oratorio ended with the final chorus *Bring the Laurels*.

Handel used two different styles of choral composition to characterize the choruses of this oratorio. He composed in a homophonic, exuberant manner for the Philistines and in a more solemn, polyphonic manner for the Israelites.¹¹ In addition to the characterization of the choruses, he composed very contrasting arias to properly portray the mindset and experiences of the individual characters. After its premier, the oratorio was considered to have been so successful that Horace Walpole, who was a supporter of Italian opera, was

¹¹ Anthony Hicks. "Handel, George Frideric." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40060pg10> (accessed February 18, 2011).

quoted saying “Handel has set up an Oratorio against the Operas, and succeeds”¹²

However, a year later Handel revised the work, ending the work with the triumphant aria *Let the Bright Seraphim*, and its following chorus *Let their celestial Concerts*.¹³ This ending depicts the death of Samson as an ultimate triumph brought on by God and his angels, rather than a time of sorrow.

Let the Bright Seraphim is a da capo aria for soprano and piccolo trumpet. In this joyful, melismatic aria, Handel composed the vocal and trumpet lines in so that they take turns introducing and reinforcing parts of the melody. He also included moments of unison and parallel third motion between the two lines, perfectly depicting the relationship between the Seraphim and the golden trumpets used to proclaim the word and works of God. As is typical of Baroque arias, the text is repetitious, lending the singer the opportunity to reiterate the importance of the text, while offering the challenge of instilling purpose to the repetitions in the A and B sections; before returning to the A section for an ornamented rendition of the original melody. A final thought on the text is that it seems appropriate for a composer of Handel’s caliber to have set words that state that even the angels celebrate triumph and joy through the art of music.

¹² Anthony Hicks. "Handel, George Frideric." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40060pg10> (accessed February 18, 2011).

¹³ Music with Ease, “Handel’s Samson,” <http://www.musicwithease.com/handel-samson.html> (accessed March 11, 2011).

CHAPTER 3

CLAUDE DEBUSSY'S *FETES GALANTES POUR MADAME VASNIER*

Achille-Claude Debussy was born in St. Germain-en-Laye, a suburb of Paris, France on August 22, 1862. His father was once a marine officer, before settling down with his wife to run a china shop. However, he hoped that his son would follow in his earlier footsteps and become a sailor. Eight years later, the family moved to Cannes to live with Debussy's aunt; they needed a safe place to go during the Franco-Prussian war. It was she who initially set up piano lessons for the young boy with Jean Cerutti, an Italian musician. At this time, his father lost his job at the store; in order to make a living he became a captain in the ranks of the Commune, which led to his arrest and imprisonment. Debussy then went into the custody of Antoinette Mauté, who was Paul Verlaine's mother-in-law. She took it upon herself to have him admitted into the Paris Conservatoire where he received his education in piano and solfège; as well as later studying harmony and accompaniment.

Debussy began composing melodies in 1879, and in 1880 he was hired by Tchaikovsky's patroness Nadezhda von Meck to teach her children and to play duets with her on the piano. He held this position while travelling with them to Arachon and Florence; however he was not as enthused about Tchaikovsky's works as she would have liked. After returning to Paris, Debussy enrolled in a composition class taught by Ernest Guiraud. In order to pay the tuition, he took a job accompanying Victorine Moreau-Sainti's singing classes. It was there that he met Marie-Blanche Vasnier, his first love. He began composing *mélodies* for her

to sing, based on texts by Gautier, Leconte de Lisle and Banville.

In 1883, he was the runner-up for the Prix de Rome with one of his cantatas, *Le gladiateur*. By this point in his career, Debussy had composed more than 30 *mélodies*, two *scènes lyriques*, choruses, a cello suite, and a symphony.¹⁴ Later that year he began studying with Charles Gounod, who became his teacher and mentor. He composed more melodies for Madame Vasnier, this time on texts by Paul Bourget and Paul Verlaine. After the end of their relationship, Debussy went on to rework the pieces he had dedicated to her. Only *Mandoline* remained unaltered, while the rest were drastically altered or abandoned to obscurity; unavailable to singers until recently.

Throughout the mid to late 1880's, Debussy became involved in the Symbolist movement, and also began to incorporate Wagnerian influences in his compositions. However, by 1889 he decided that he needed to separate himself from Wagner. This separation is especially clear in his opera *Pelléas et Mélisande*, the first draft of which he completed in 1895. In 1892, Debussy continued composing *mélodie*, including the cycle *Proses lyriques*, which was based on his own texts that he wrote in a symbolist style. In 1893, Debussy made his way into the artistic society in Paris after he began performing at the *Societe Nationale de Musique*. He continued composing over the next few years, as well as married Lilly Texier, a French model. He became a music critic in 1901 under the assumed name Monsiuer Croche, blasting traditional music and supporting some of the more unorthodox musical enterprises of the time. In

¹⁴ François Lesure and Roy Howat. "Debussy, Claude." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/07353> (accessed March 7, 2011).

1902, *Pelléas et Mélisande* was performed for the first time. It was initially met with frigid responses from critics before becoming a national musical fixture. He continued writing musical criticisms in favour of French National music, which had been displaced by German music in recent years. This was followed by a crisis in his personal life, when he left his wife in 1904 for an amateur singer named Emma Bardac, who was married to a banker. They moved in together, leading Debussy's wife Lilly to attempt suicide. The incident led to a rift between Debussy and many of his friends at the time. His professional life took an upward turn the next year, however, when his music began to be regularly performed. He also sold the rights to all of his music to the Durand publishing company. Later in that year, 1905, his daughter was born. Three years later in 1908, he tried his hand at conducting, while *Pelléas* began to gain international recognition. In 1909, he became an advisory board member for the *Paris Conservatoire*, on Gabriel Fauré's invitation.

Over the course of the next few years, he travelled the world, giving performances to support his family. He continued to compose, but WWI pulled him into a depression that affected his creativity. He managed to find inspiration enough to compose several instrumental works in 1915, before having a colostomy for rectal cancer which caused him much pain. This, combined with the financial issues caused by the war, forced him to go back to previously started works; though he was only able to finish one violin sonata. It received its premier in September of 1917 with Gaston Poulet at St. Jean-de-Luz, and was

Debussy's final performance before he died 6 months later on the 25th of March, 1918.

Debussy's cycle *Fêtes galantes pour Madame Vasnier*, settings of Paul Verlaine's *Fêtes galantes*, was written in 1869 and was first published in this order by Bibliothèque nationale, Paris, manuscript 17716.¹⁵ They were published out of order on other dates mentioned below. Though all were composed in 1882, exact dates are only given for *Fantoches* and *En Sourdine*; January 8¹⁶ and September 16,¹⁷ respectively. However, there is a dispute between sources over which song was Debussy's first Verlaine setting. *The Singer's Debussy* by Marie-Claire Rohinsky claims that *Fantoches* was Debussy's very first setting of a Verlaine poem, but this is argued by Carol Kimball's *Song: A Guide to Art Song Style and Literature* which claims that *Mandoline* was his first Verlaine setting.

Madame Marie-Blanche Vasnier was Debussy's first love. It is generally thought that she was a talented amateur singer, with a light, high, flexible voice; this can be inferred by the high tessitura and florid nature of the songs Debussy composed for her. She was an older woman who was bored in her relationship with her husband, and was flattered by the attention the then teen-aged Debussy lavished upon her. Rather oddly, throughout the course of their on and off seven year relationship, her husband offered financial support to Debussy and

¹⁵ Graham Johnson, *A French Song Companion* (Oxford: Oxford University Press, 2002), 15.

¹⁶ Marie-Claire Rohinsky, *The Singer's Debussy* (New York: Rosen Publishing Group, 1987), 181.

¹⁷ Rohinsky, *The Singer's Debussy*, 69.

welcomed him into their home as one of the family.¹⁸[\[4\]](#)

Paul Verlaine, whose *Fêtes galantes* provided the texts for this cycle, was a symbolist poet born in Northern France, on March 30, 1844. His perspective on writing poetry shared similar values with Renaissance poetry; it was very musical, rhythmically and metrically virtuosic with formal integrity. He was part of a group of poets called the Parnassians, who all shared this view. He drew inspiration for his poetry from music, which made it ideal to set to music. Many composers chose to set his poems, but Debussy set more of his texts than any other composer, besting Faurè by only two settings. This is likely because he set two of Verlaine's *Fêtes Galantes* poems twice; the first time for Madame Vasnier, the second time he recomposed them to be published in his *Fêtes Galantes 1* and *2*. Verlaine based his *Fêtes Galantes* on the Commedia dell'arte, which uses masks that represent one emotion to partially hide deeper lying feelings. The poems are less narrative in nature and more descriptive of paintings, telling about the various scenes taking place in the whole.¹⁹ Jean-Antoine Watteau's paintings served as inspiration for many Verlaine poems.

Pantomime was originally published on May 1, 1926 by La Revue musicale, in Paris. This was the second poem in Verlaine's *Fêtes galantes*, in which he included characters from French Pantomime, the Pastorale and Commedia dell'arte. All of the characters are stock characters representing

¹⁸ Marie-Claire Rohinsky, *The Singer's Debussy* (New York: Rosen Publishing Group, 1987), 95.

¹⁹ Paul Griffiths. "Verlaine, Paul." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/29214> (accessed March 7, 2011).

some human quality. Ms. Rohinsky states that the poem blends the line between onstage stock characters and the offstage actors that play them. For example, it is left up to the singer to decide when Cassandre cries, is it the man or the character?²⁰

Debussy took some liberties with the text; he repeated lines as well as added musical melismas that were flattering to Madame Vasnier's voice that did not necessarily enhance the poetry. It is the opinion of Ms. Rohinsky that these liberties, combined with the vivacious music, eliminates the human characteristics that Verlaine put in the poem and only emphasizes the puppetry of the stock characters.²¹ However, the music changes to a dreamlike atmosphere for the dreaming Colombine, so she is allowed to escape the stock boundaries of her character, before the song reverts back to the bouncy ending which closes in a Major key.

This version of *En Sourdine* was published in 1944 by Elka-Vogel, in Philadelphia. This is Debussy's first version of the song, and has a high tessitura for Madame Vasnier's vocal abilities. This was completely changed in his later version of the work, which sits much lower in the voice. The atmosphere of this piece has a dreamlike quality. Debussy used alternating duplet and triplet rhythms to blur the placement of the bar lines and remove the feeling of a beat. It gives the song a feeling of being suspended, almost in water. Of the *Fêtes galantes* poems, this is the only one that was not inspired by the 18th century. It contains no Commedia dell'arte characters, but rather depicts two lovers lying

²⁰ Marie-Claire Rohinsky, *The Singer's Debussy* (New York: Rosen Publishing Group, 1987), 80.

²¹ Marie-Claire Rohinsky, *The Singer's Debussy*, 181.

under the trees, one begging the other to not allow anything to disrupt their moment of bliss that continues to linger quietly about them. However, dusk begins to fall and the song of the nightingale will soon interrupt the silence.

Mandoline was composed around the same time as *Clair de lune*, however if Carol Kimball is correct, it was composed first. Verlaine's poem is again more descriptive than narrative. He depicts finely dressed partygoers, chatting about idle matters under the trees, as blue shadows mingle with pink and grey moonlight. They are accompanied by a mandolin-like figure, which Debussy depicts in the accompaniment, first by 'tuning' the mandolin with open fifths; and maintaining a pattern that imitates the style and sound of a mandolin throughout the piece.

This is one of the only Verlaine settings for Madame Vasnier that Debussy did not revise. This may have to do with the fact that it was originally composed in a lower, more accessible tessitura. However, her influence is still evident on the last page of the song where Debussy provided a short coda of la-la-las that would have suited her agile voice. Debussy did not include this song in his later *Fêtes galantes* collections. It was published on its own, and is one of his most popular early Verlaine settings.

Clair de lune was published on May 1, 1926 by La Revue musicale in Paris. The atmosphere of the poem is very much like the *Fêtes galantes* of 18th century paintings, there is no plot, rather a description of a scene. In the scene, a Masque occurs beneath trees and moonlight, by fountains and statues. It would be a happy scene, but Verlaine depicts a sadness hidden beneath the masks.

Debussy does not mirror the sadness with the simple, elegant melody and largely major accompaniment; but he reflects the peaceful, rather than rollicking setting of Verlaine's *Masque*. Debussy felt that the restraint in the poetry needed to be matched by restraint in the composition, which led to these simpler, more elegant musical lines.

This version of *Fantoches* was composed on January 8, 1882²² but was not published until recently. It was made available by James R. Briscoe in *Songs of Claude Debussy Volume I: High Voice*. This edition was published in 1993, with the intent to indicate and choose between musical variants among primary sources. Briscoe consulted autograph manuscripts and first editions that Debussy had supervised when he compiled this collection. His editorial procedure was based around the idea that the composer's final intents were to be found in the first editions. When no first edition was available, as with *Fantoches*, Briscoe consulted autograph manuscripts as he attempted to discern and recreate Debussy's true musical intentions.²³

The poem is similar to the form and setting of *Pantomime*, with the characters described all being based on Commedia dell'arte characters. However, they are not real people or actors to be taken seriously, but rather they are marionette puppets, whose sole purpose it to tell an amusing story.

Fantoches is set with a fast, boisterous accompaniment, altering for each puppet's actions. However, it always maintains the jerky, detached, marionette-like feel, even when the vocal line becomes much more legato in the beginning of

²² Marie-Claire Rohinsky, *The Singer's Debussy* (New York: Rosen Publishing Group, 1987), 181.

²³ James R. Briscoe, *The Songs of Claude Debussy, Volume I: High Voice* (Hal Leonard Corporation, 1993), 5.

the fourth stanza. The original ending of the singing nightingale was again a device to show off the height and agility of Madame Vasnier's voice, which was later recomposed in a much lower range. This piece also shows an example of Debussy's use of octosyllables, as the first several lines of the song are all eight syllable phrases. For texts and translations of the previously discussed *mélodies*, please see Appendix B.

CHAPTER 4

LIBBY LARSEN'S *TRY ME GOOD KING*:
LAST WORDS OF THE WIVES OF HENRY VIII

American composer Libby Larsen was born in 1950 in Wilmington, Delaware. She received her BA in 1971, MM in 1975 and PhD in 1978; all from the University of Minnesota. During this time she studied with Dominick Argento, Paul Fetler and Eric Stokes. She co-founded the Minnesota Composer's Forum in 1973 with Stephen Paulus, which became the American Composer's Forum in 1996. In 1994, she won a Grammy award for producing *The Art of Arlene Auger*, featuring Larsen's *Sonnets from the Portuguese*.

Her compositions have contributed significantly to many musical genres, with over 400 works catalogued; including chamber vocal works, piano works, orchestral works, symphonies and operas.²⁴ She tends to use female subjects as the focus of her compositions. This can be seen in many of her works, including cycles *Try Me, Good King*, using the final words of five of Henry VIII's wives; and *Songs from Letters*, based on letters written by Calamity Jane to her daughter; and her opera *Mrs. Dalloway*, written after Virginia Wolfe. Larsen is the first woman to serve as Composer-in-Residence for a major orchestra; she held this position for the Minnesota Orchestra from 1983-1987, which commissioned several works during that time.

²⁴ Mary Ann Feldman. "Larsen, Libby." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/42676> (accessed February 14, 2011).

Outside of the Minnesota Orchestra, Larsen is very sought after for such commissions. *Try Me, Good King* was commissioned by the Marilyn Horne Foundation in 2000, to be performed by the Marilyn Horne Foundation Competition winner Meagan Miller. She premiered the work in New York City on January 19, 2001, with Brian Zeger playing piano. The texts were taken from the last letters and gallows speeches of the first five of King Henry VIII's wives. His sixth wife, Katherine Parr was not set in this cycle as she out lived King Henry and their marriage was considered to be quite peaceful. She did not suffer the 'crises of heart'²⁵ that the other women suffered, and therefore was not germane to the point Larsen wished to make with this work.

In addition to the historical texts, Larsen wove Elizabethan lute songs into the musical composition of each movement of this work. She chose songs based on their lyrics, finding texts that corresponded with the experiences of each woman and then included fragments of the melodies into the accompaniments of each queen's song. Larsen indicates the placement these inclusions in the score. All of these songs were composed during the life of Queen Elizabeth I, the daughter of Queen Anne Boleyn,²⁶ though further significance of the presence of the lute songs is that young women of good breeding in the time of Henry VIII were expected to learn to play the lute, among other instruments.²⁷

²⁵ Angela R. Day, "A Performer's Guide to Libby Larsen's *Try Me Good King: Last Words of the Wives of Henry VIII*," PhD diss., University of Chicago, 2008.

²⁶ Ibid.

²⁷ Ibid.

Larsen chose to use John Dowland's *In Darkness let me Dwell* for both Katherine of Aragon and Katherine Howard. The song depicts the similar mental state of these two women, although their ends were very different; Katherine of Aragon died of natural causes, while Katherine Howard was executed. Another interesting fact about choosing to use this song twice is that it bookends the cycle, bringing the work full circle.

For Anne Boleyn, she chose Dowland's *If my complaints could passions move*. This reflects the way Anne fought bitterly to move the King's Privy Council to give her a fair trial.

Jane Seymour's corresponding song is Micheal Praetorius's *Lo How a Rose E're Blooming*. This is typically a Christmas song, referring to Christ, the rose of Sharon.²⁸ However, in this case it is used to refer to Prince Edward, the long awaited male heir and 'Tudor Rose.' Furthermore, Henry's ancestors, the Lancaster and York families, both used roses as their family emblems; red and white respectively.²⁹ These were then intertwined to create the emblem the Tudor Rose, which is a smaller white rose layered on top of a larger red rose.³⁰

Finally, for Anne of Cleves Larsen chose Thomas Campion's *I care not for these ladies*, which is descriptive of the lack of attraction both King Henry and Anne felt for each other.

²⁸ Biblical references include Song of Solomon 2:1 which is further explained in Proverbs 27:2. 'I am the rose of Sharon, and the lily of the valleys,' [Song of Solomon 2:1](#) "It is Christ that speaks these words, it becomes not the spouse thus to commend herself; saith Solomon, Let another man praise thee, and not thine own mouth; a stranger, and not thine own lips," Proverbs 27:2 <http://www.learnthebible.org/christ-the-rose-of-sharon.html> (accessed February 21, 2011)

²⁹ "The Tudor Rose," The Tudor's Website, <http://www.the-tudors.org.uk/tudor-rose.htm> (accessed February 21, 2011).

³⁰ Ibid.

Another musical inclusion of note is the recurring 'bell toll' figure that Larsen has placed in the accompaniments, which she points out in the score. They occur in different registers and vary in frequency of use throughout the movements. These serve to give a feeling of urgency to each piece, as they symbolize the short amount of time each woman had to plead her case to the king and his privy council before her time ran out and she was replaced. These are heard throughout each movement, but they are always accentuated at the climax of each piece.

Katherine of Aragon, Henry VIII's first wife, was born in Spain in 1485; the youngest surviving child of Ferdinand and Isabella of Spain. At the age of three, Katherine was betrothed to the then two-year-old Prince Arthur of England, eldest son of King Henry VII. In 1501, Katherine travelled to England and was married to him at the age of 16. The marriage was short-lived, as he died of an illness six months later.

King Henry VII kept Katherine in England after the death of Prince Arthur, in an attempt to keep her dowry. The best way to ensure this seemed to be betrothing her to his younger son, Prince Henry. The young prince was not old enough to be married at this point, so Katherine waited 4 more years in England until he came of age in 1505. By this point, however, King Henry VII no longer wished Katherine to marry the prince, but wanted her for himself instead.³¹ This marriage never materialized, but Katherine remained in England until his death in

³¹ Angela R. Day, "A Performer's Guide to Libby Larsen's *Try Me Good King: Last Words of the Wives of Henry VIII*," PhD diss., University of Chicago, 2008.

1509. At this time, Prince Henry became King Henry VIII and his first order of business was to make Katherine his wife.³²

The couple was happy enough, and even more so when they discovered early on that Katherine was pregnant. The joy did not last, as Katherine gave birth to a stillborn daughter in 1510. In 1511 she gave birth to a live son, Prince Henry IX, but he died after only 52 days. This death was followed by another miscarriage and a second short-lived son. The next child was born in 1516, a daughter named Princess Mary, who survived to become the tyrant Bloody Mary after her own coronation decades later. She was followed by 2 more alleged pregnancies, but there are no official recordings after 1518.³³

Katherine's inability to produce a live male heir was a serious problem for King Henry VIII, who was raised hearing stories of the civil war³⁴ that tore England apart for years until his father won his claim to the throne. He wished to spare the country from similar turmoil, but Katherine was not succeeding at her part of this task.

During their marriage, King Henry VIII had two very public affairs, the first with Elizabeth 'Bessie' Blount, with whom he had a son; and Mary Boleyn, the sister of Anne Boleyn. She was the next young woman to catch his wandering

³² Lara E. Eakins, "Katherine of Aragon," <http://www.tudorhistory.org/aragon/> (accessed February 14, 2011).

³³Lara E. Eakins, "Katherine of Aragon," <http://www.tudorhistory.org/aragon/> (accessed February 14, 2011).

³⁴ The War of the Roses, also called the Cousin's War was waged as the Lancaster and York families fought to claim the throne of England when there was no male heir to inherit. This was finally ended when Henry Tudor (King Henry VII) of the house of Lancaster won his claim to the throne and then created peace by marrying Elizabeth of York. <http://www.the-tudors.org.uk/tudor-rose.htm> (accessed February 21, 2011).

eye. Katherine was 42 years old at this time and was no longer of childbearing age, which made her of no use to King Henry. As his interest in Katherine's lady-in-waiting Anne became more and more publicized, he began to seek an annulment of his marriage to Katherine from the Pope. He claimed that his marriage to her was cursed by God, as he had married his brother's wife. He quoted a passage from Leviticus that states if a man marries his brother's wife, they shall be childless. Katherine fought back, insisting that her first marriage had never been consummated and was therefore not a true marriage. These proceedings were drawn out over the next six years, as Katherine fought for both her position as queen, as well as the position of her daughter who would be bastardized if the marriage was annulled.

In 1533, King Henry could no longer afford to wait; Anne was pregnant. He rejected the power of the Pope in England and appointed Thomas Cranmer to grant the annulment. Katherine was stripped of her position as Queen and became Dowager Princess, as she was after Prince Arthur's death. She was then relocated from one filthy, drafty castle to another; far from the court and her daughter, with very little help or servants to care for her. She survived another 3 years and was not known to complain about her fate, but rather she prayed regularly until her death in 1536.

Larsen composed Katherine of Aragon's movement in a very free form, as she wanted it to feel somewhere between recitative and Gregorian Chant.³⁵ This is achieved through a lack of bar lines and a constant sixteenth note pulse of 'F'

³⁵ Angela R. Day, "A Performer's Guide to Libby Larsen's *Try Me Good King: Last Words of the Wives of Henry VIII*," PhD diss., University of Chicago, 2008.

the bass clef. She also composed the melody in a mostly stepwise fashion, with small leaps of thirds that are seldom unresolved. She only incorporates three larger leaps of sixths in the entire movement, all when Katherine is speaking of her undying love for Henry.

Anne Boleyn, Henry's second wife, was not a person of importance at her birth. The date was unrecorded, though historians believe that she was born between 1501 and 1509. However, they consider 1507 to be the most likely year. She was born to a diplomat and member of the King's Privy Council.³⁶ On a diplomatic visit to France, her father secured positions for Anne and her sister Mary at the French court, where they were raised. Anne was to return to England for a betrothal, but it fell through and she remained in France for several more years.³⁷ She was not recalled to the English court until 1522, where she was to be a lady-in-waiting to Queen Katherine.

King Henry became interested in Anne in 1526, but she insisted that she did not want to be a mistress; she wanted to be married. As King Henry was already unhappy with his marriage to Queen Katherine for her inability to produce an heir, this gave him more incentive to have the marriage annulled. He asked the Pope in 1527, but the support for Queen Katherine was very strong. Her Nephew, Charles V, was the Holy Roman Emperor at this time. This led to a rift between England and the Catholic Church. Due to the issue caused by the

³⁶ The Privy Council was "an elite executive board; governed England under the Crown. It was the main permanent institution of government:" <http://www.tudors.org/asa2-level/54-the-tudor-privy-council.html> (accessed February 21, 2011).

³⁷ Lara E. Eakins, "Anne Boleyn," <http://tudorhistory.org/boleyn/> (accessed February 15, 2011).

marriage, King Henry and his parliament passed the Act of Supremacy in 1534, naming him as head of the Church of England. It was at this time that England created the Christian denomination Anglicanism; which may be considered a middle ground between Lutheran and Calvinist Protestantism and Roman Catholicism. Parliament was now involved in the Act of Succession which allowed representatives of the people of England to choose their next Dynastic Monarch.

Regardless of the Church's position on the matter, King Henry and Anne were married secretly in January of 1533, while she was already pregnant with their first child.³⁸ She was crowned in June of that same year.³⁹ Their first child was a girl, the future Queen Elizabeth I, but she was followed by two stillbirths; one an allegedly deformed male fetus.⁴⁰ By 1536, King Henry was tired of waiting for a male heir, as this was his rationale for putting aside Queen Katherine. At this point he began a relationship with Jane Seymour, who was possibly a lady-in-waiting to both Queen Katherine and Queen Anne.⁴¹

On May 2, 1536 King Henry had Anne arrested for witchcraft, claiming she used spells to make him fall in love with her. The allegedly deformed fetus was

³⁸ Mellisa Toscani, "Anne Boleyn," http://departments.kings.edu/womens_history/anneboleyn.html (accessed February 14, 2011).

³⁹ Ibid.

⁴⁰ Ibid.

⁴¹ "Jane Seymour," Luminarium, <http://www.luminarium.org/encyclopedia/janeseymour.htm> (accessed February 15, 2011).

used as proof of this claim.⁴² In addition, he also had her arrested for adultery with several men, including an incestuous relationship with her brother. Historians believe these allegations to be false; the charges of witchcraft were never even raised in her sentencing. However, her supposed lovers confessed under torture. It is believed that she was sentenced strictly to get her out of Henry's way in his attempt to create a male heir. Anne was denied a fair trial, found guilty of treason, saw her daughter bastardized and her friends executed before she herself was beheaded by sword on May 19, 1536.⁴³

Larsen characterizes Anne's fight for a fair trial by showing the many tactics one may use when trying to get their way. Outside of the music itself, Larsen specifically states when the performer is to sing furiously, wistfully, pleadingly, and in desperation. Musically, she characterizes these shifts with abrupt tempo and dynamic changes. She keeps the underlying feeling of desperation moving forward by including a recurring triplet rhythm, and ensures that the most dramatic points in the text occur on notes above the staff for maximum impact. This includes the opening note of the movement; as well as on the word 'try', as it intensifies her demand to be tried in a fair, public setting.

Jane Seymour, the third of Henry's wives, was another young woman who

⁴² Brian A. Pavlac, "Anne Boleyn as a Witch," http://departments.kings.edu/womens_history/anneboleyn.html (accessed February 15, 2011).

⁴³ Angela R. Day, "A Performer's Guide to Libby Larsen's *Try Me Good King: Last Words of the Wives of Henry VIII*," PhD diss., University of Chicago, 2008.

was of no particular importance at her birth. She is believed to have been born between 1504⁴⁴ and 1509.⁴⁵

There is speculation regarding whether Jane was a lady-in-waiting to both Queen Katherine and Queen Anne, or if she was sent to court with the express purpose of stealing King Henry away from the increasingly less popular Queen Anne.⁴⁶ However, it is also considered a possibility that King Henry became interested in Jane in 1535, when he stayed in the Seymour family home in Wiltshire, England.⁴⁷

Because of the lack of clarity regarding her intentions, there are also varied opinions on Jane's feelings toward King Henry's advances. She was known to be a submissive, calm and gentle young woman. Some historians interpret this as a lack of understanding of the politics involved in her potential relationship with the King. Others believe it was a front that she used to hide her fear of King Henry, knowing his history with his previous wives. Still others believe that it was indeed a front, but that she used it to get herself moved up to prime positions in court, where she could flaunt her favor.⁴⁸ All of this is

⁴⁴“Jane Seymour,” Luminarium, <http://www.luminarium.org/encyclopedia/janeseymour.htm> (accessed February 15, 2011).

⁴⁵ Lara E. Eakins, “Jane Seymour,” <http://tudorhistory.org/seymour/> (accessed February 15, 2011).

⁴⁶ “Jane Seymour,” Luminarium, <http://www.luminarium.org/encyclopedia/janeseymour.htm> (accessed February 15, 2011).

⁴⁷ Lara E. Eakins, “Jane Seymour,” <http://tudorhistory.org/seymour/> (accessed February 15, 2011).

⁴⁸ Ibid

speculation, however; and regardless of her reasons, Jane reciprocated the King's affections.

Within 24 hours of Queen Anne's execution, Jane and Henry were formally betrothed. They were married on May 30, 1536, only eleven days later. Though King Henry felt that Jane was his first true wife, he did not give her a coronation as he had done for Queens Katherine and Anne.

Jane became pregnant in 1537 and gave birth to Prince Edward on October 12 of that year. She attended his christening on October 15, but the labor had been hard on her, and she died on October 24. Queen Jane was laid to rest in the very tomb in St. George's Chapel in Windsor Castle that King Henry was having prepared for himself. She is the only one of King Henry's 6 wives to be buried with him.

After her death, King Henry didn't remarry for two years, which is considered to mean that he actually mourned her death.⁴⁹

Larsen shows the calm, gentle nature of Jane Seymour first by setting the song in 6/8 meter. The gentle rocking motion is indicative of a cradle and is well suited to the lullaby portion of the song. The tessitura lies in the upper middle range of the voice, with the exception of the 'A' and 'G' above the staff at the end. This provides a vocally comfortable place to produce a warm, gentle tone, appropriate for a lullaby.

The next of Henry's wives was Anne of Cleves, born September 22, 1515, the sister of the Duke of Cleves. Having mourned Jane, Henry was ready to

⁴⁹ Lara E. Eakins, "Anne of Cleves," <http://tudorhistory.org/cleves/> (accessed February 15, 2011).

remarry. Due to the split from Rome, he wanted to ensure a politically advantageous marriage that would enable him to find allies in case France or the Holy Roman Empire moved to attack countries no longer under Papal authority. There were several Duchies along the Rhine that were Lutheran, including Cleves. The duke had two younger sisters, Anne and Amelia, both of whom would have made suitable matches. However, in addition to wanting allies, King Henry sought a beautiful future wife, so he sent Hans Holbein, the most popular artist of the Tudor court to Cleves, to provide him likenesses the sister's. After seeing the paintings, Henry picked Anne as his future wife.

Upon her arrival in England, King Henry went to her in disguise, as a surprise greeting. Unfortunately, she was not prepared to meet him and was unable to hide her disapproval of the middle aged, balding, obese man that surprised her.⁵⁰ King Henry disliked her ever after that experience, claiming she was a 'Flander's Mare.'⁵¹ In addition, having been raised to aspire to become only a suitable house wife, Anne was not educated in music or literature, such things that would have made her suited for life at the Tudor court. King Henry began to seek a way out of the marriage even before it took place. Unable to stop the proceedings without creating a scandal, he allowed the marriage to take place in 1540. At this point, tensions were rising between the Duke of Cleves and the Emperor of Rome, so King Henry was soon to be obliged to support the Duke

⁵⁰ Angela R. Day, "A Performer's Guide to Libby Larsen's *Try Me Good King: Last Words of the Wives of Henry VIII*," PhD diss., University of Chicago, 2008.

⁵¹ Ibid.

in a war in which he had no interest. Meanwhile, he had also begun to notice the young Katherine Howard.

When King Henry began to seek an annulment, Anne completely cooperated, as she had no interest in the marriage either. She officially stated that the marriage wasn't consummated and that her brother had not followed proper procedure in breaking a previous betrothal. The annulment went smoothly, and in the end Anne was granted the title of the King's Sister. He gave her lands that provided her with £4000 per year,⁵² where she lived happily and comfortably in the English country. Occasionally she visited the court, including for King Henry's wedding to his sixth wife, Katherine Parr; as well as years later at the coronation of Queen Mary.⁵³

The oddity of this relationship is portrayed in the accompaniment that is reminiscent of a fanfare played prior to a hunt, but is distorted by the presence of tritones, rather than the expected perfect 4ths and 5ths. Abundant chromatic motion in the piano adds to this strange quality. This movement is also in 6/8 meter, which Larsen instructs is to be played 'boisterously.' As she did with Anne Boleyn, Larsen includes acting instructions for the singer to follow. These instructions direct the performer to sing 'matter of fact,' 'with irony' and 'cheerfully' at various sections in the movement. The melody is rather smooth, with the activity taking place in the accompaniment. This may show an element of grace in Anne's demeanor when dealing with the Privy Council, while the music

⁵² "Anne of Cleves," Luminarium, <http://www.luminarium.org/encyclopedia/anneofcleves.htm> (accessed February 15, 2011).

⁵³ Ibid.

expresses her excitement under the surface. Only in two instances does she show her hand in the music. When she is asking that the king annul the marriage and instead take her as his sister, Larsen composes an upward slide of an octave on the word 'sister', the first time from 'A' on the staff and the second time a third higher. Accompanying this musical 'giggle' is the acting instruction 'winking', signifying that Anne is actually enjoying the fact that she is going to be released from an unhappy marriage and will still live like royalty.

Henry's fifth wife Katherine Howard was again an unimportant person at birth and the date was not recorded, though she is believed to have been born between 1520 and 1525. She was the first cousin of the ill-fated Queen Anne Boleyn, and came to court in her late teens as a lady-in-waiting to Queen Anne of Cleves. Her high-spirited nature caught the attention of King Henry, and Katherine was encouraged by her uncle to respond well to this attention. King Henry and Katherine were married on July 28, 1540, only six days after his marriage to Queen Anne was annulled. Katherine was thought to be around 19 years old and the King was 49.⁵⁴

Her bright, energetic affection made him happy; and he lavished her with gifts and attention. He called her his 'rose without a thorn.'⁵⁵ When rumors of her infidelity began to circulate, King Henry refused to believe it. However, he was convinced to allow investigations into the matter to proceed. Proof of several lovers she had before her marriage surfaced. Among these lovers were a

⁵⁴ Lara E. Eakins, "Katherine Howard," <http://tudorhistory.org/howard/> (accessed February 15, 2011).

⁵⁵ Ibid.

musician, Henry Manno; her cousin, Thomas Culpepper; and Francis Dereham, to whom she was previously betrothed.⁵⁶

Katherine was known to have been meeting with these men since her marriage to King Henry, and had the poor judgment to have made one of them her personal secretary.⁵⁷ Servants who worked in her previous home testified to her relationships with these men, as did Dereham himself. Katherine was imprisoned due to this evidence, and she even admitted to the previous relationships. However, she claimed that she had not been unfaithful since her marriage to King Henry. Dereham and Culpepper were executed in December of 1541 and Katherine was released from prison. However, soon after her release, proof of infidelity since her marriage to King Henry was produced, and she was executed for treason on February 13, 1542.⁵⁸

Katherine was terrified the day of her execution, and in the days leading up to it she requested that the block she was to be executed on be brought to her, so that she might practice laying her head on it, fearing that she would make a mistake and that something would go wrong with the execution.⁵⁹ Larsen shows Katherine's fear with extensive chromaticism in the melody that forms dissonant intervals with the accompaniment, including a motive based around 'a,' 'b-flat' and 'g-sharp'. As the bell tolls show in each song, there is an element of

⁵⁶ Ibid.

⁵⁷ "Katherine Howard," Britannia, <http://www.britannia.com/bios/khoward.html> (accessed February 15, 2011).

⁵⁸ "Catherine Howard," Luminarium, <http://www.luminarium.org/encyclopedia/catherinehoward.htm> (accessed February 15, 2011).

⁵⁹ Angela R. Day, "A Performer's Guide to Libby Larsen's *Try Me Good King: Last Words of the Wives of Henry VIII*," PhD diss., University of Chicago, 2008.

time running out for each queen; but in this movement Larsen also introduces a 'tick-tock' in the right hand of the accompaniment, an eighth-note motive of 'g#' to the 'a' below it. This motive recurs throughout, sometimes in the bass, sometimes transposed, but always the descending eighth-note M7 interval. To further the intensity of the situation, Larsen composes a line that repeats three times, that seem to symbolize wails and screams, as Katherine begs the crowd to pray for her and to believe that she had done nothing wrong. The last 'wail' occurs before an unaccompanied recitative where Katherine says her final words, after which Larsen composes a rapid descent in the accompaniment, finishing the work with Katherine's chromatic motive, played three octaves lower than it is sung.

CHAPTER 5

ANTONÍN DVOŘÁK'S *MĚSÍČKU NA NEBI HLUBOKÉM*, FROM *RUSALKA*

Antonín Leopold Dvořák was born in 1841 to a Czech family in Nelahozeves, which was part of the Bohemian region of central Europe at the time. His father was the village butcher, but also played the Zither recreationally. He became a professional musician later in his life. Dvořák's mother was the daughter of an estate steward. His early musical education took place at the village school, where he studied violin and voice. He became proficient enough that he was soon playing violin for church and village gatherings. At age 12 he moved to Zlonice, where his main objective was to study the German language, as this was the dominant language in Bohemia. However, he continued his musical studies in violin and began to learn piano, organ, continuo and music theory as well. At age 15 he moved to Ceska Kamenice to continue in his studies. Soon after, he moved again, this time to Prague where he studied continuo, harmony, modulation, chorales, improvisation, counterpoint and fugue at the Prague Organ School. He completed his musical studies in 1862 at age 18, as an extremely well trained violinist.

After finishing his studies, Dvořák was hired as the principal violinist for the Provisional Theatre, which was the first Czech theatre to open in Prague. Here he played many concerts, including 3 conducted by Richard Wagner, and also German, French and English operas. Soon after, Bedřich Smetana became the conductor for the theatre where he introduced more Czech and Slavic operas to the repertoire.

In 1871 Dvořák began to try his hand at composition. Smetana felt that he showed promise, so he promoted Dvořák's compositions in song recitals he gave throughout Prague. Dvořák's first attempt at opera was a work called *King and Charcoal Burner*, however his style was heavily influenced by Wagner and the work was too difficult to be performed by the musicians available at the Provisional Theatre. Dvořák used this failure as a tool to completely revise not only the score, but his entire approach to composition. His second attempt at *King and Charcoal Burner* resulted in an entirely different score, a style that Dvořák referred to as 'National, rather than Wagnerian.'⁶⁰ It was successfully premiered in 1874.

In addition to his operas, Dvořák composed in many other genres, including piano, orchestral and symphonic works. By 1878 he was an internationally recognized composer, who was much sought after for commissions. In the next few years he also composed two more operas, *The Cunning Peasant* and *Dimitrij*, the latter being considered one of his most important operas.

In 1883 Dvořák moved to England, where he and his work were very well received. His time there propelled him from being an internationally recognized composer, to being internationally famous. In 1889 he became a professor at Prague Conservatory, where he worked and composed until 1891 when he was approached by the National Conservatory of Music in America in New York City, where he began to gain recognition in 1879. They offered him the position of

⁶⁰ Klaus Döge. "Dvořák, Antonín." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/51222> (accessed February 28, 2011).

artistic director and professor of composition, promising him 25 times the salary the Prague Conservatory was paying him. After much consideration, he moved to the United States with his wife and two children and began teaching there in 1892. However, the economic crisis that hit in the 1890's made it impossible for the NCMA to pay him what he was promised. In 1894 the Dvořák family returned to Prague, sending word behind them that Dvořák would not be returning to fulfill his contract.

He continued composing there, and in 1901 was made the director of Prague Conservatory. His final compositions were all operas, which he explained by saying "Over the last few years I have written nothing but operas. Not out of vanity or the desire for fame, but because I consider opera the most advantageous of genres for the nation too. Large sections of society hear such music, and hear it very often."⁶¹ He composed *Rusalka*, in 1901. Using Fouque's *Undine* as the subject, and included elements of Hans Christian Andersen's *The Little Mermaid*, as well as elements from Gerhart Hauptmann's fairytale *Die versunkene Glocke*⁶². *Rusalka* was composed to be a Czech national opera, premiering in Prague on March 31, 1901. It became one of Dvořák's two greatest operatic successes, gaining the same critical acclaim as *Dimitrij*. Its success was such that Gustav Mahler attempted to have it premiered in Vienna as well, but due to politics and financial issues that premier never took place.

⁶¹ Klaus Döge. "Dvořák, Antonín." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/51222> (accessed February 28, 2011).

⁶² Robert L. Larsen, ed, "Arias for Soprano, Volume Two," G. Schirmer Inc, 2004, 17.

The opera opens with the three Dryads of the forest, who are singing about the moon and mischievously joking about waking Vodník, a Watersprite who is Rusalka's father. He awakens and they run away. Rusalka tells her father how sad she is living underwater, regardless of how carefree and happy life seems there. She has fallen in love with a human who comes to swim in the waters she lives in; but as she is not mortal, she is nothing to him but a wave. She wishes to become a mortal woman who can experience love, and when she dies her soul can rise above the earth to heaven. Her father tries to convince her not to consider this, as experiencing human love is not worth living as a sinful being; and that if she chooses to become a human, her sisters will shed tears every night for her as she will never be allowed to return to the waters. She begs him to tell her how to change, so he gives her the name of Jezibaba, the witch who can grant her this desire, and Vodník leaves bemoaning her fate. Rusalka sings *Měsíčku na nebi hlubokém*, begging the moon to watch over the man she loves. After she ends the aria, she calls out for Jezibaba to find a way to change her into a human.

Rusalka makes a deal with Jezibaba, trading her voice for mortality. As she leaves the witch's cottage the prince, who has been hunting, stumbles upon her and falls in love. At the end of Act One, the Prince has taken Rusalka with him to his castle, away from the Nature Spirits, who mourn her loss.

In Act Two we learn that though Rusalka is with the Prince, she is cold to him and that she has no passion that he can see in her. A Princess also sees this lack of warmth toward the Prince and goes about trying to steal him from

Rusalka, to whom he is betrothed. Rusalka desperately tries to return to her father, regaining her speech back at the lake with him. He tells her that she must persevere, and that she can't return. Rusalka laments her choice, as she is neither human nor spirit, and she can neither live nor die. She tries to win back the Prince when he and the princess come to the lake, only to be pushed away. Vodník drags her into the waters, telling the prince that he will never escape Rusalka. The princess leaves, laughing at the curse that has befallen the prince.

Act Three begins with Rusalka sad and ill in her tree above the lake. Jezibaba comes to her, and Rusalka confesses that she has lost everything. She begs the witch to help her, but Jezibaba laughs, saying that she helped her once and why should she help her now that Rusalka doesn't like the way it worked out? She tells Rusalka to take a knife and kill the prince, and that through this she may return to the realm of Nature Spirits. Rusalka refuses, saying that she will be miserable, but he must live happily. She enters the lake, but the water nymphs refuse to let her stay. The gameskeeper and the turnspit now find Jezibaba, saying the prince is deathly ill under the spell of a witch. They ask for aid, but run when Vodník rises and rages that the prince is the one who betrayed Rusalka, and that he deserves to be cursed. The prince now rushes in, searching for her, begging her to heal him or kill him. She tells him that because he betrayed her they may never be together and that she will be little more than a vision to torment him. She expresses that he must die by her hand, but that she also wishes to hold him. She takes him in her arms and he dies in her embrace,

but Vodník wails that the sacrifice is in vain, as he died in her arms, not by her hand. After his death, she returns to the lake, ending the opera.

Měsíčku na nebi hlubokém, or *Song to the Moon* is a plea that the moon, whose light can see for regions and who travels the world, would tell Rusalka where the man she loves is. She asks that the moon peer into his home and tell him to dream of her, that she is there waiting for him; and that if he should dream of her that his remembrance should awaken him. As the moon begins to depart behind a cloud, she begs it not to disappear. Dvořák's rich harmonies and simple, yet passionate melody create a stillness and quietude that is reminiscent of a dark forest, bathed in moonlight. He also includes melodic figures in the orchestra that depict the silver moonlight reflecting off of the shimmering water. Instead of using coloratura to show her agitation, Dvořák instead composed long, sustained notes in the melody that reflect Rusalka's quiet desperation. For the text and translation of this aria, please see Appendix C.

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APPENDICIES

APPENDIX A

<p>AN DIE MUSIK (Franz Adolf Friedrich von Schober) Du holde Kunst, in wieviel grauen Stunden, Wo mich des Lebens wilder Kreis umstrickt, Hast du mein Herz zu warmer Lieb entzunden, Hast mich in eine beßre Welt entrückt!</p> <p>Oft hat ein Seufzer, deiner Harf' entflossen, Ein süßer, heiliger Akkord von dir Den Himmel beßrer Zeiten mir erschlossen, Du holde Kunst, ich danke dir dafür!</p>	<p>TO MUSIC</p> <p>Oh hallowed Art, how often, when depression and life's wild circle had ensnared my space, have you aroused my heart to love's compassion, have you removed me to a better place!</p> <p>How often has the sigh your harp created, a sacred chord of your enchanted mood, to heaven's better times my soul elated: Oh hallowed Art, accept my gratitude! Walter A. Aue</p>
<p>AUF DEM WASSER ZU SINGEN (Friedrich Leopold) Mitten im Schimmer der spiegelnden Wellen Gleitet, wie Schwäne, der wankende Kahn: Ach, auf der Freude sanftschimmernden Wellen Gleitet die Seele dahin wie der Kahn; Denn von dem Himmel herab auf die Wellen Tanzet das Abendrot rund um den Kahn.</p> <p>Über den Wipfeln des westlichen Haines Winket uns freundlich der rötliche Schein; Unter den Zweigen des östlichen Haines Säuselt der Kalmus im rötlichen Schein; Freude des Himmels und Ruhe des Haines</p>	<p>TO BE SUNG ON THE WATER</p> <p>In the middle of the shimmer of the reflecting waves Glides, as swans do, the wavering boat; Ah, on joy's soft shimmering waves</p> <p>Glides the soul along like the boat; Then from Heaven down onto the waves Dances the sunset all around the boat.</p> <p>Over the treetops of the western grove</p> <p>Waves, in a friendly way, the reddish gleam; Under the branches of the eastern grove Murmur the reeds in the reddish light; Joy of Heaven and the peace of the grove</p>

<p>Atmet die Seel im errötenden Schein. Ach, es entschwindet mit tauigem Flügel Mir auf den wiegenden Wellen die Zeit; Morgen entschwinde mit schimmerndem Flügel Wieder wie gestern und heute die Zeit, Bis ich auf höherem strahlendem Flügel Selber entschwinde der wechselnden Zeit.</p>	<p>Is breathed by the soul in the reddening light. Ah, time vanishes on dewy wing for me, on the rocking waves; Tomorrow, time will vanish with shimmering wings Again, as yesterday and today, Until I, on higher more radiant wing, Myself vanish to the changing time. Lynn Thompson</p>
<p>DU BIST DIE RUH (Franz Rückert) Du bist die Ruh, Der Friede mild, Die Sehnsucht du Und was sie stillt. Ich weihe dir Voll Lust und Schmerz Zur Wohnung hier Mein Aug und Herz.</p>	<p>YOU ARE PEACE You are repose, The mild peace, You are longing And what stills it. I consecrate to you Full of pleasure and pain As a dwelling here My eyes and heart.</p>
<p>Kehr ein bei mir, Und schließe du Still hinter dir Die Pforten zu. Treib andern Schmerz Aus dieser Brust! Voll sei dies Herz Von deiner Lust. Dies Augenzelt Von deinem Glanz Allein erhellt, O füll es ganz!</p>	<p>Come live with me, And close quietly behind you the gates. Drive other pain Out of this breast May my heart be full With your pleasure. The tabernacle of my eyes by your radiance alone is illumined, O fill it completely! Lynn Thompson</p>
<p>GRETCHEN AM SPINNRADE (Johann Wolfgang von Goethe) Meine Ruh' ist hin, Mein Herz ist schwer, Ich finde sie nimmer Und nimmermehr.</p>	<p>GRETCHEN AT THE SPINNING WHEEL My peace is gone, My heart is heavy, I will find it never and never more.</p>
<p>Wo ich ihn nicht hab Ist mir das Grab,</p>	<p>Where I do not have him, That is the grave,</p>

<p>Die ganze Welt Ist mir vergällt. Mein armer Kopf Ist mir verrückt, Mein armer Sinn Ist mir zerstückt.</p> <p>Meine Ruh' ist hin, Mein Herz ist schwer, Ich finde sie nimmer Und nimmermehr.</p> <p>Nach ihm nur schau ich Zum Fenster hinaus, Nach ihm nur geh ich Aus dem Haus.</p> <p>Sein hoher Gang, Sein' edle Gestalt, Seine Mundes Lächeln, Seiner Augen Gewalt, Und seiner Rede Zauberfluß, Sein Händedruck, Und ach, sein Kuß!</p> <p>Meine Ruh' ist hin, Mein Herz ist schwer, Ich finde sie nimmer Und nimmermehr.</p> <p>Mein Busen drängt sich Nach ihm hin. [Ach]1 dürft ich fassen Und halten ihn, Und küssen ihn, So wie ich wollt, An seinen Küssen Vergehen sollt!</p>	<p>The whole world Is bitter to me. My poor head Is crazy to me, My poor mind Is torn apart.</p> <p>My peace is gone, My heart is heavy, I will find it never and never more.</p> <p>For him only, I look Out the window Only for him do I go Out of the house.</p> <p>His tall walk, His noble figure, His mouth's smile, His eyes' power, And his mouth's Magic flow, His handclasp, and ah! his kiss!</p> <p>My peace is gone, My heart is heavy, I will find it never and never more.</p> <p>My bosom urges itself toward him. Ah, might I grasp And hold him! And kiss him, As I would wish, At his kisses I should die!</p> <p style="text-align: right;">Lynn Thompson</p>
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APPENDIX B

<p>PANTOMIME Pierrot, qui n'a rien d'un Clitandre, Vide un flacon sans plus attendre, Et, pratique, entame un pâté.</p> <p>Cassandre, au fond de l'avenue, Verse une larme méconnue Sur son neveu déshérité.</p> <p>Ce faquin d'Arlequin combine L'enlèvement de Colombine Et pirouette quatre fois.</p> <p>Colombine rêve, surprise De sentir un coeur dans la brise Et d'entendre en son coeur des voix.</p> <p>EN SOURDINE Calmes dans le demi-jour Que les branches hautes font, Pénétrons bien notre amour De ce silence profond.</p> <p>[Fondons]¹ nos âmes, nos coeurs Et nos sens extasiés, Parmi les vagues langueurs Des pins et des arbousiers.</p> <p>Ferme tes yeux à demi, Croise tes bras sur ton sein, Et de ton coeur endormi Chasse à jamais tout dessein.</p> <p>Laissons-nous persuader Au souffle berceur et doux Qui vient, à tes pieds, rider Les ondes des gazons roux.</p> <p>Et quand, solennel, le soir Des chênes noirs tombera Voix de notre désespoir, Le rossignol chantera.</p>	<p>PANTOMIME Pierrot, who is nothing like Clitandre, empties a bottle without ado, and, ever practical, cuts into a pâté.</p> <p>Cassandre, at the end of the avenue, sheds an concealed tear for his disinherited nephew.</p> <p>That impertinent Harlequin schemes the abduction of Columbine and whirls around four times.</p> <p>Columbine dreams, surprised at feeling a heart in the breeze and at hearing voices in her heart. Laura Claycomb</p> <p>MUTED Calm in the half-day That the high branches make, Let us soak well our love In this profound silence.</p> <p>Let us mingle our souls, our hearts And our ecstatic senses Among the vague langours Of the pines and the bushes.</p> <p>Close your eyes halfway, Cross your arms on your breast, And from your sleeping heart Chase away forever all plans.</p> <p>Let us abandon ourselves To the breeze, rocking and soft, Which comes to your feet to wrinkle The waves of auburn lawns.</p> <p>And when, solemnly, the evening From the black oaks falls, The voice of our despair, The nightingale, will sing. Emily Ezust</p>
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<p>MANDOLINE Les donneurs de sérénades Et les belles écouteuses Échangent des propos fades Sous les ramures chanteuses.</p> <p>C'est Tircis et c'est Aminte, Et c'est l'éternel Clitandre, Et c'est Damis qui pour mainte Cruelle [fait]¹ maint vers tendre.</p> <p>Leurs courtes vestes de soie, Leurs longues robes à queues, Leur élégance, leur joie Et leurs molles ombres bleues,</p> <p>Tourbillonnent dans l'extase D'une lune rose et grise, Et la mandoline jase Parmi les frissons de brise.</p> <p>CLAIR DE LUNE Votre âme est un paysage choisi Que vont charmant masques et bergamasques, Jouant du luth et dansant, et quasi</p> <p>Tristes sous leurs déguisements fantasques! Tout en chantant sur le mode mineur L'amour vainqueur et la vie opportune. Ils n'ont pas l'air de croire à leur bonheur, Et leur chanson se mêle au clair de lune, Au calme clair de lune triste et beau, Qui fait rêver, les oiseaux [dans]¹ les arbres, Et sangloter d'extase les jets d'eau,</p> <p>Les grands jets d'eau sveltes parmi les marbres.</p>	<p>MANDOLIN The givers of serenades And the lovely women who listen Exchange insipid words Under the singing branches.</p> <p>There is Thyrsis and Amyntas And there's the eternal Clytander, And there's Damis who, for many a Heartless woman, wrote many a tender verse.</p> <p>Their short silk coats, Their long dresses with trains, Their elegance, their joy And their soft blue shadows,</p> <p>Whirl around in the ecstasy Of a pink and grey moon, And the mandolin prattles Among the shivers from the breeze. Emily Ezust</p> <p>MOONLIGHT Your soul is a chosen landscape charmed by masquers and revellers</p> <p>playing the lute and dancing and almost sad beneath their fanciful disguises!</p> <p>Even while singing, in a minor key, of victorious love and fortunate living they do not seem to believe in their happiness, and their song mingles with the moonlight, The calm moonlight, sad and beautiful, Which sets the birds in the trees dreaming, And makes the fountains sob with ecstasy, The tall slender fountains among the marble statues! Peter Low</p>
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<p>FANTOCHES Scaramouche et Pulcinella, Qu'un mauvais dessein rassemble, Gesticulent noirs sous la lune,</p> <p>Cependant l'excellent docteur Bolonais Cueille avec lenteur des simples Parmi l'herbe brune.</p> <p>Lors sa fille, piquant minois, Sous la charmille, en tapinois, Se glisse demi-nue,</p> <p>En quête de son beau pirate espagnol, Dont un [langoureux]¹ rossignol Clame la détresse à tue-tête.</p>	<p>MARIONETTES Scaramouche and Pulcinella, brought together by some evil scheme gesticulate, black beneath the moon.</p> <p>Meanwhile, the learned doctor from Bologna slowly gathers medicinal herbs in the brown grass.</p> <p>Then his sassy-faced daughter sneaks underneath the arbor half-naked, in quest</p> <p>Of her handsome Spanish pirate, whose distress a languorous nightingale deafeningly proclaims. Laura Claycomb</p>
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APPENDIX C

MĚSÍČKU NA NEBI HLUBOKÉM	MOON IN THE BROAD SKY
<p>Měsíčku na nebi hlubokém světlo tvé daleko vidí. Po světě bloudíš širokém, dívás se v příbytky lidí. Po světě bloudíš širokém, díváš se v příbytky lidí.</p>	<p>Moon in the broad sky you see afar around the entire Earth you roam, you see into the homes of people around the entire Earth you roam, you see into the homes of people.</p>
<p>Měsíčku postůj chvíli, řekni mi, kde je můj milý, Měsíčku postůj chvíli, řekni mi, řekni kde je můj milý.</p>	<p>Moon, pause for a moment, answer me, where is my love, Moon, pause for a moment, answer me, where is my love?</p>
<p>Řekni mu, stříbrný měsíčku, mé že jej objímá rámě, aby si alespoň chvíličku, vzpomenul ve snění na mne, aby si alespoň chvíličku, vzpomenul ve snění na mne.</p>	<p>Tell him, oh pale moon, that my arms envelop him, so that he, for at least a moment, might see me in his dreams, so that he, for at least a moment, might see me in his dreams.</p>
<p>Zasvěť mu do daleka, zasvěť mu, řekni mu, řekni, kdo tu naň čeká; zasvěť mu do daleka, zasvěť mu, řekni mu, řekni, kdo tu naň čeká.</p>	<p>Give him your beams afar, give him your beams, tell him, tell, that I wait for him here; give him your beams afar, give him your beams, tell him, tell, that I wait for him here.</p>
<p>O mně-li duše lidská sní, Ať se tou vzpomínkou vzbudí! Měsíčku, nezhasni, nezhasni, Měsíčku, nezhasni!</p>	<p>Oh, if his human heart dreams of me, Let this vision awaken! Moon, stay with me, stay with me, Moon, stay with me!</p>

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