

Summer 8-20-2016

SCHOLARLY PROGRAM NOTES ON THE GRADUATE VOICE RECITAL OF JEREMY SIMMONS

Jeremy L.B. Simmons

Southern Illinois University Carbondale, jeremysimmons@siu.edu

Follow this and additional works at: http://opensiuc.lib.siu.edu/gs_rp

Recommended Citation

Simmons, Jeremy L. "SCHOLARLY PROGRAM NOTES ON THE GRADUATE VOICE RECITAL OF JEREMY SIMMONS."
(Summer 2016).

This Article is brought to you for free and open access by the Graduate School at OpenSIUC. It has been accepted for inclusion in Research Papers by an authorized administrator of OpenSIUC. For more information, please contact opensiuc@lib.siu.edu.

SCHOLARLY PROGRAM NOTES ON THE GRADUATE VOICE RECITAL
OF
JEREMY SIMMONS

by

Jeremy Simmons

B. A. Music, Clark Atlanta University, 2011

A Research Paper
Submitted in Partial Fulfillment of the Requirements for the
Master of Music.

Department of Music
in the Graduate School
Southern Illinois University Carbondale
December 2016

Copyright by Jeremy Simmons, 2016
All Rights Reserved

RESEARCH PAPER APPROVAL

SCHOLARLY PROGRAM NOTES ON THE GRADUATE VOICE RECITAL
OF
JEREMY SIMMONS

By

Jeremy Simmons

A Research Document Submitted in Partial

Fulfillment of the Requirements

for the Degree of

Master of Music

in the field of Music

Approved by:

Dr. David Dillard, Chair

Dr. Susan Davenport

Dr. Christopher Walczak

Graduate School
Southern Illinois University Carbondale
July 8, 2016

AN ABSTRACT OF THE RESEARCH PAPER OF

JEREMY SIMMONS, for the Master of Music degree in MUSIC, presented on July 8, 2016, at Southern Illinois University Carbondale.

TITLE: SCHOLARLY PROGRAM NOTES ON THE GRADUATE VOICE RECITAL OF JEREMY SIMMONS

MAJOR PROFESSOR: Dr. David Dillard

This document provides in-depth research on the voice recital of Jeremy Simmons. This document will discuss Vincenzo Bellini's *Sei Arietta*, Gabriel Fauré's *Poème d'un jour*, W. A. Mozart's *Don Giovanni* and the aria "Il mio tesoro." Also discussed in detail will be the first seven *Lieder* of Robert Schumann's *Dichterliebe* and four selections of Hall Johnson's arrangements of Negro spirituals. Each chapter will discuss the origins of each work, the composer or arranger's background, musical analysis of each piece, and translations.

TABLE OF CONTENTS

<u>CHAPTER</u>	<u>PAGE</u>
ABSTRACT	i
LIST OF FIGURES	iii
CHAPTERS	
CHAPTER 1 – Vincenzo Bellini.....	1
CHAPTER 2 – Gabriel Fauré.....	10
CHAPTER 3 – Wolfgang Amadeus Mozart	19
CHAPTER 4 – Robert Schumann	23
CHAPTER 5 – Hall Johnson.....	32
BIBLIOGRAPHY	37
VITA	38

LIST OF FIGURES

<u>FIGURE</u>	<u>PAGE</u>
Figure 1.1.....	2
Figure 1.2.....	3
Figure 1.3.....	5
Figure 1.4.....	7
Figure 1.5.....	9
Figure 2.1.....	12
Figure 2.2.....	15
Figure 2.3.....	16
Figure 2.4.....	17
Figure 3.1.....	20
Figure 3.2.....	21
Figure 3.3.....	22
Figure 4.1.....	25
Figure 4.2.....	27
Figure 4.3.....	28
Figure 4.4.....	30

CHAPTER 1

VINCENZO BELLINI

A great Italian composer of his time, Vincenzo Bellini is known for his use of flowing lines, which is idiomatic of *bel canto* style. *Bel canto* is an Italian style of singing and composing that literally means “beautiful singing.” Long lines and agility are the two most important characteristics of *bel canto* style. One of Bellini’s prime examples of *bel canto* can be found in his opera *Norma*. “Casta Diva,” from *Norma*, is an exquisite example of *bel canto* style. Another form of music during the *bel canto* period is the *composizione da camera*, also known as Italian chamber music. *Bel canto* composers, such as Rossini, Donizetti, and Verdi, composed this form of music. *Composizione da camera* can also be considered a small aria or *arietta*. *Sei Ariette*, like many other *composizione da camera*, were designed with the “amateur singer” in mind.¹ In Bellini’s set, most of the songs retain operatic elements and are comparable to miniature arias, with fluid, graceful melodies and even cadenzas and embellishments.²

After his arrival in Milan in 1827, Bellini befriended the composer Francesco Pollini and his wife Marianna. Bellini dedicated *Sei Ariette* to Marianna because she, along with her husband, was friends with Bellini, but also watched over him as a parent would.³ One theme throughout the set of songs is the feeling of melancholy, often caused by unrequited love. The first song in the set sets this theme.

“Malinconia, ninfa gentile” begins in 3/8 time with the piano playing the singer’s melody in the right hand and the left hand playing arpeggios. This ends with a dramatic pause before the vocal line commences. From here until the end, the left hand plays the downbeat while the right

¹ Carol Kimball, *Song: A Guide to Art Song Style and Literature* (Milwaukee, WI: Hall Leonard Corporation, 2005). 426.

² Ibid.

³ Leslie Orrey, *Bellini* (London, UK: Aldine Press, 1969). 20.

hand plays sixteenth notes directly after the strong beat. The song begins in F minor and then later uses a C7 arpeggio followed by an F major arpeggio to transition to the final key of F major. The modulation from minor to major correlates with the text “Né mai quel fonte co' desir miei,” indicating that his wishes have been granted. The full vocal range is can be seen in two measures with an E3 to an A4 on the word “trapasserò.” The song ends calmly with six measures of arpeggios of F major.

Figure 1.1

The musical score for Figure 1.1 consists of three staves. The top staff is the vocal line, featuring a melodic line with lyrics "tra - pas - se - rò,". The middle and bottom staves represent the piano accompaniment. The right hand plays chords, including a C7 arpeggio and an F major arpeggio, while the left hand plays sixteenth notes. The music is in F minor and transitions to F major.

Malinconia, Ninfa gentile

Malinconia, Ninfa gentile,
La vita mia consacro a te;
I tuoi piaceri chi tiene a vile,
Ai piacer veri nato non è.

Melancholy, gentle nymphs,
I consecrate my life to you;
Whoever your pleasures I hold in contempt
The real pleasure is not born.

Fonti e colline chiesi agli Dei;

The rivers and hills that I asked of the
gods;

M'udiro infine, pago io vivrò,
Né mai quel fonte co' desir miei,
Né mai quel monte trapasserò.

They heard me at last,
Or ever the river of my desire,
I never will cross that mountain.

Text by Ippolito Pindemonte (1753-1828)

Translation by Jeremy Simmons

“Vanne, o rosa fortunata” begins in 6/8 time in the key of G major. With only a simple four-measure piano introduction, the singer begins in a medium vocal *tessitura* singing in a speech-like manner. Like “Malinconia, ninfa gentile,” the piano accompaniment is simple with

the left hand playing octaves on strong beats and the right hand playing on beats 2, 3, 5 and 6. By the end of measure six, the singer has now shown a vocal range of D3 to G4. When the text states “Ma tu inchini dispettosa,” the piano accompaniment changes to dotted quarter note chords. These chords go back and forth from B7 to E minor for two measures. The piano then returns to the left hand playing the strong beat and the right hand playing on the weaker beats on the text “La tua fronte scolorita.” The repeated text “Bella rosa, bella rosa” brings about a change in the music. Starting on a C-sharp 3, chromaticism takes over in the left hand. This occurs on strong beats again. This could suggest tension building not only in the piano, but also in the sung melody. On the last two statements of “Tu d’invidia” the piano plays two surprising C-sharp fully diminished chords. This could be used to emphasize the word “You” in a declamatory manner. The song ends the same way it began, with a simple four-measure outro.

Figure 1.2

mor, Tu d'invidia ed i o d'a mor

Vanne, o rosa fortunata

Vanne, o rosa fortunata,
A posar di Nice in petto
Ed ognun sarà costretto
la tua sorte ad invidiar.

Go, oh fortunate rose,
The rest upon Nice's breast;
And everyone will be forced
To envy your life.

Oh se in te potessi anch'io
Trasformarmi un sol momento;

Oh, if I could but transform
Myself into you for a single moment;

Non avria più bel contento
Questo core a sospirar.

This heart would have no more beautiful
Content than in pining.

Ma tu inchini dispettosa,
Bella rosa impalidita,
La tua fronte scolorita
Dallo sdegno e dal dolor

But you are bowing spitefully,
Beautiful fading rose,
Your paling face,
From indignation and from sorrow.

Bella rose, è destinata
Adentrambi un'ugual sorte:
Là trovar dobbiam la morte,
Tu d'invidia ed io d'amor.

Beautiful rose, for both of us
Is destined a similar lot;
There must we find death,
You from envy and I from love.

Text by Pietro Metastasio (1698-1782)

English Translation by Ann Herklotz

“Bella Nice, che d’amore” begins in common time in G minor. When the vocal line begins, Bellini marks the passage *legato*, indicating that both piano and voice should execute their parts in a connected manner. The vocal range for this piece is from a G3 to a B-flat 4. The left hand mostly plays quarter notes while the right hand plays simple two-note chords, which supports the vocal line. Unlike the previous two *ariette*, the left and right hand play concurrently. When the text states “Ahi! verrà, né sì lontano,” both hands play B-flat chords then F7 chords. This temporary transition to B-flat occurs as the relative major of G minor. The piano then plays the simple accompaniment that began the song. The melody consists of two parts occurring consecutively more than ten times within the song.

Figure 1.3

CANTO

Bel - la Ni - ce, che d'a - mo - re De - sti il fre - mito e il de - sir, ah! I

legato
pp

The image shows a musical score for a vocal piece. It consists of three staves. The top staff is the vocal line, labeled 'CANTO', with lyrics underneath. The middle and bottom staves are for piano accompaniment. The middle staff has markings for 'legato' and 'pp' (pianissimo). The music is in G minor, as indicated by the key signature of two flats. The lyrics are: 'Bel - la Ni - ce, che d'a - mo - re De - sti il fre - mito e il de - sir, ah! I'.

“Se sperar potess'io tanto,” brings about a change in the music. The second time the singer sings “Se sperar,” the singer sings an A-flat 4 against a B fully diminished chord, creating dissonance that could illustrate desperation. The third time “Se sperar” is sung, the singer sings a B-flat 4 against a B fully diminished chord, again causing dissonance. The dissonance on “Se sperar” could foreshadow, that while the protagonist is hoping for love, his endeavors will ultimately fail. The song then ends in G minor with the singer stating, “I should wish to die.” Just as the beginning, the song ends with a six-measure postlude.

Bella nice, che d'amore

Bella nice, che d'amore
Desti il fremito e il desir, ah!
Bella Nice, del mio core
Dolce speme e sol sospir,

Ahi! verrà, né sì lontano,
Forse a me quel giorno è già,
Che di morte l'empia mano
Il mio stame troncherà.

Quando in grembo al feral nido
Peso, ah! misero, io sarò,
Deh, rammenta quanto fido
Questo cor ognor t'amò.

Sul mio cenere tacente

Beautiful Nice, who awakes
The thrill and desire of love, ah!
Beautiful Nice, sweet hope
And sole sigh of my heart.

Alas, it will come and that day
Is, perhaps, already not so far away for me,
When the cruel hand of death
Will cut short the thread of my life.

When in the bosom of the feral abode
A burden, alas, I will be,
Please remember how faithfully
This heart always loved you.

Upon my silent ashes

Se tu spargi allora un fior,
Nice, men dolente
fia l'orror.

Should you then strew a flower, Bella
Beautiful Nice, less sorrowful Dell'avel mi
Will the horror of the grave be for me.

Non ti chiedo che di pianto
Venga l'urna mia a bagnar,
Se sperar potess'io tanto,
Vorrei subito spirar.

I do not ask that, with tears,
You may come to water my grave, ah!
If I could hope for so much,
I should wish to die at once.

Text by Anonymous

Translation by Ann Herklotz

“Almen se non poss’io” begins with the right hand introducing the vocal melody while the left plays *staccato* arpeggios. The piano introduction then concludes with a *cadenza*-like scalar passage before the vocal line starts. This *cadenza* foreshadows the many *cadenzas* and vocal embellishments that will appear later in this *arietta*. Like other songs from *Sei Ariette*, this song in 6/8 time is set in C major. The left hand playing the strong beats on 1 and 4 while the right hand plays sixteenth notes arpeggios starting on the weaker beats. This song has a chord progression with a V7/V to V, which is a D7 leading to a G major chord. When the singer sings “Seguitelo,” Bellini gives the vocalist a small *cadenza* marked *lente* or slow. This could occur for the simple fact that the *arietta* is meant for the amateur singer or to allow a more advanced singer to demonstrate his or her well-developed breath control.

In the B section, the song modulates to C major’s relative major, A minor. A key factor in determining this section’s key is by noticing an E major chord, which has the G-sharp accidental. The prior *cadenza* appears again on the phrase “Questo per voi” with *lente* indicated above it. As previously stated, these shorter *cadenzas* foreshadowed the longer two *cadenzas* that appear at the end. The phrase “per voi” starts both of the *cadenzas*. In the first *cadenza*, the singer sings a high A4. The singer then sings a very virtuosic *cadenza* to end the *arietta*. This *cadenza* also shows the majority of the vocal range for the *arietta*, a G3 to an A4. At the beginning of the

piece, there is a low E3 that occurs on a dotted sixteenth note for one measure that extends the total range from E3 to A4.

Figure 1.4

The musical score consists of three systems. The first system shows the vocal line with the lyrics "no, per voi i, per voi non è". The vocal line has a "lente" marking above it. The piano accompaniment is in the left hand, playing octaves on the strong beats and arpeggios on the weaker beats. The second system continues the vocal line and piano accompaniment. The third system shows the vocal line and piano accompaniment, with the vocal line ending on a note that is not clearly visible in the image.

Almen se non poss'io

Almen se non poss'io
 Seguir l'amato bene,
 Affetti del cor mio,
 Seguitelo per me,

At least if I am not able
 To follow my sweetheart
 Affections of my heart,
 Follow him for me.

Già sempre a lui vicino
 Raccolti amor vi tiene
 E insolito cammino
 Questo per voi non è.

Love already keeps you forever
 Gathered close to him,
 And this is not unaccustomed
 Path for you.

Text by Pietro Metastasio (1698-1782)

Translation by Ann Herkoltz

“Per pietà, bell’ idol mio” begins in common time with a five measure introduction. With the tempo marking of *Allegro agitato*, the piano begins furiously in C minor to set the mood of the song. The piano accompaniment, like most of the other *ariette*, occurs in with the left hand playing octaves on the strong beats and the right hand playing arpeggios on the weaker beats of the given chord. The first theme in this song is frantic and pleading, the second theme is happier in tone. This is suggested by the key transition to E-flat major, C minor’s relative major. The music then introduces C minor’s dominant, which is G major. This occurs for six measures before the music recapitulates back to the first theme of C minor. Then, instead of going back to

E-flat major for its second theme, the music changes to C major. This could represent the certainty that the tension has been resolved. The singer then sings an A-flat 4 on the word “tuo” giving this *arietta* a range of G3 to an A-flat 4. The last two significant notes in the vocal line occur with an A-flat 4 and a C4, which is interesting because that can be seen as outlining an A-flat major chord. A-flat major is the key of the last of the *Sei Ariette*.

Per pietà, bell'idol mio

Per pietà, bell'idol mio,
Non mi dir ch'io sono ingrato
Infelice e sventurato
Abbastanza il Ciel mi fa.

For pity's sake, my beautiful idol
Do not tell me that I am ungrateful
Unhappy and unfortunate enough
Heaven has made me.

Se fedele a te son io,
Se mi struggo ai tuoi bei lumi
Sallo amor, lo sanno i Numi
Il mio core, il tuo lo sa.

That I am faithful to you,
That I languish under your bright gaze,
Love, knows, the gods know,
My heart (knows), and yours knows.

Text by Pietro Metastasio

Translation by Camilla Bugge

“Ma rendi pur contento” begins in A-flat major with a three-measure chord progression. The music then gives a one-measure introduction of subdued arpeggios of the tonic triad. One difference between this *arietta* and the others is that this one has the left and right hand concurrently plays on the strong beats. Other *ariette* always occurred with the left hand playing the strong beats followed by the right hand playing arpeggios on the weaker beats. The second line of the song will occur again later in the song with greater emphasis.

In the B section, the piano plays mostly E-flat major and A-flat minor chords (Figure 1.5). The music then transitions back to A-flat major and prolongs the melody from the second line of the song. The climax of this *ariette* occurs with a high A-flat 4. The song concludes with an abbreviated repetition of the introduction.

Figure 1.5

- fan - - ni suoi pa_ven - to Più degli affan_ni mie - i, Per.

Ma rendi pur contento

Ma rendi pur contento
della mia bella il core,
e ti perdono, amore,
se lieto il mio non è.

But even make happy
The heart of my beautiful (lady)
And they forgive, love,

Gli affanni suoi pavento
più degli affanni miei,
perché più vivo in lei
di quel ch'io vivo in me.

Her troubles I fear
Than most of my troubles,
Because I live more in her
Than I live in myself.

Text by Pietro Metastasio

Translation by Jeremy Simmons

Bellini uses mostly the same compositional style and piano accompaniment for *Sei Ariette*. The left hand plays the majority of the strong beats while the right hand comes in quickly after on the weaker beats. This style of accompaniment is typical of *bel canto* music. It allows the singer freedom to phrase as he or she wishes. Moreover, it helps to set the overall mood of melancholy and unrequited love. When Bellini wants to express the tension caused by unrequited love, he uses chromaticism or strong dissonant chords. From a musical standpoint, *Sei Ariette* is not revolutionary, but it is a good way to observe how Bellini's composing style evolved into his operatic compositions.

CHAPTER 2

GABRIEL FAURÉ

Gabriel Fauré was a great French composer, teacher, pianist and organist. Considered one of the most advanced composers of his generation, his personal style influenced many other composers of the 19th and 20th centuries. The French *mélodie* was an important part of his output. While generally known for his output of vocal music, he is also known for his compositions in piano, orchestral, and chamber works. One can see, from analyzing Fauré's *Poème d'un jour*, Fauré blurred tonalities for expressive purposes.

The expressive capabilities and widespread popularity of the German *Lied* in Paris influenced the creation of the French *mélodie*. Additionally, the introduction of new romantic poetry gave composers poetic material that “called for new compositional styles and techniques.”⁴ It is said that the French *mélodie* was not created “through imitation (but) through a spirit of emulation.”⁵ *Lieder* composers such as Schubert, Schumann, Brahms, and others created songs whose subjects included popular legends, nature and supernatural beings.⁶ The French *mélodie* on the other hand is a “scholarly” creation.⁷ French *mélodie* “acquired greater unity of word and tone and a closer blend of style and refinement.”⁸ Fauré became one of the greatest patriarchs of the French *mélodie*.

Fauré's composing style of *mélodie* evolved as his career progressed. According to Jean-Michael Nectoux in his book *Gabriel Fauré-A Musical Life*, Faure's text setting became more

⁴ Carol Kimball, *A Guide to Art Song Style and Literature* (Milwaukee, WI: Hal Leonard Corporation, 2005). 157.

⁵ Jean-Michel Nectoux, *Gabriel Fauré-A Musical Life* (Cambridge, UK: Cambridge University Press, 1991), 67.

⁶ Kimball, 40.

⁷ Ibid.

⁸ Kimball, 157.

elegant as he matured. Nectoux goes on to say that Faure preferred baritone and mezzo-soprano voices because of their richer timbres. He knew the singers of his music would often be semi-amateurs, therefore he kept the vocal range narrow. This also allowed for greater intelligibility of the text, a preferred aspect of most French *mélodie* composers.⁹

From 1872 to 1878, Fauré mirrored his lover, Pauline Viardot, both in the style of his vocal writing and “his fairly disastrous choice of poems.”¹⁰ Pauline Viardot (1821-1910), a famous French singer and composer of Spanish descent, inspired much of the *mélodies* of this six-year era in Fauré’s music. The breakup between Fauré and Viardot appears in his music through the “Viardot motif”. As seen in Figure 2.1, the “Viardot motif” occurred in a plethora of Fauré’s music after his courtship with Viardot ended. This motif is a descending line in a minor scale and appears in the third song of the triptych of *Poème d’un jour*, *Op. 21*.

⁹ Nectoux, 70.

¹⁰ Ibid.

Figure 2.1

Ex. 9 'Barcarolle'

The image displays six staves of musical notation for Ex. 9 'Barcarolle'. Each staff is accompanied by a French lyric. The first staff, 'Puisqu'ici bas', features a *mf* dynamic and a triplet of eighth notes. The second staff, 'Au bord de l'eau', also includes a triplet of eighth notes. The third staff, 'Sérénade toscane', is marked *p*. The fourth staff, 'Adieu' (Poème d'un jour, III), is marked *p*. The fifth staff, 'Le Voyageur', is marked *dolce*. The sixth staff, 'Le Voyageur', is marked *f*. The music is written in treble clef with various time signatures and key signatures.

'Puisqu'ici bas'

'Au bord de l'eau'

'Sérénade toscane'

'Adieu' (*Poème d'un jour*, III)

'Le Voyageur'

Taken from Jean-Michel Nectoux' *Gabriel Faure: A Musical Life*

A lesser-known set of *mélodies* by Fauré is *Poème d'un jour*. Taken from Charles Grandmougin's (1850-1930) set of poems, *Poème d'un jour* depicts the life-cycle of love, which in this case, ranges from happiness to anger, and then to acceptance. *Poème d'un jour*, a triptych, was composed in 1878 after Fauré and Viardot broke up. *Rencontre*, *Toujours*, and *Adieu*

allowed Fauré to “paint three canvases of genius that a singer can interpret in different ways.”¹¹ According to Vuillermoz, Fauré had the option of taking the poetry very seriously, filling each song with great emotion, and then slowing the last song down to become an elegy. On the other hand, he could have composed with the poetry’s irony in mind. The last piece *Adieu* suggests that Fauré took the latter idea to compose these songs. Vuillermoz notes, “it is a lot more suitable to be carefree and tearless *scherzando* (playful) than to be melancholy and bathed in tears.”¹²

“Rencontre” begins with constant, moving sixteenth notes. With a tempo marking $\text{♩} = 72$, the sixteenth notes help create a sense of unending flowing lines. This song, in common time, has a melody that is mostly in stepwise motion, which has a full range from E-flat 3 to A-flat 4. This supports the singer’s *legato* line. This strophic song has many accidentals that, while not signaling modulation, add color to the accompaniment. For one measure, the time changes to 2/4 and arpeggios help create a C7 chord, which is unusual for D-flat major. The B section begins on the phrase “O passante aux doux yeux,” the key temporarily transitions to A-flat major, D-flat’s dominant. The stepwise motion in the voice helps create a great *legato* line to the high A-flat 4 for the climax of the song. Since this song is in strophic form, Verses 1 and 2 are exact repetitions of each other.

¹¹ Émile Vuillermoz, *Gabriel Fauré* (Philadelphia, PA: Chilton Book Company, 1960), 70.

¹² *Ibid*, 71.

Rencontre

J'étais triste et pensif quand je t'ai
rencontrée;
Je sens moins aujourd'hui mon obstiné
tourment.
Ô dis-moi, serais-tu la femme inespérée,

Et le rêve idéal poursuivi vainement?
Ô, passante aux doux yeux, serais-tu donc
l'amie
Qui rendrait le bonheur au poète isolé?

Et vas-tu rayonner sur mon âme affermie,

Comme le ciel natal sur un coeur d'exilé?

Ta tristesse sauvage, à la mienne pareille,
Aime à voir le soleil décliner sur la mer!
Devant l'immensité ton extase s'éveille,
Et le charme des soirs à ta belle âme est
cher.
Une mystérieuse et douce sympathie
Déjà m'enchaîne à toi comme un vivant
lien,
Et mon âme frémit, par l'amour envahie,

Et mon coeur te chérit sans te connaître
bien!

*Text by Charles Jean Grandmougin (1850-
1830)*

I was sad and pensive when I met you;

Today I feel less my obstinate torment.

Oh, tell me, might you be the woman not
even hoped for,
And the ideal dream pursued in vain?
Oh, passerby with gentle eyes, might you
be the friend
Who would bring back happiness to the
lonely poet?

And will you shine on my strengthening
soul
Like the native sky on the heart of exile?

Your timid sadness, alike to mine,
Loves to see the sun set over the ocean.
Facing this vastness your rapture awakens,
And the charm of the evenings is dear to
your beautiful soul.
A mysterious and gentle sympathy
Already chains me to you like a living
bond,
And my soul trembles, overwhelmed by
love,
And my heart cherishes you without
knowing you well!

Translation by Sergius Kagen

The through-composed “Toujours” is set in E minor and starts with raging eighth note triplets with a tempo marking of $\text{♩} = 152$. In the melody, the quarter notes help create a sense of the music not being rushed. Tonality is completely blurred in this *mélodie* with accidentals throughout. As one can see from the example below, even though the key is E minor, the piano and vocal line have accidentals in every measure of the figure. This could suggest the anger of the text.

Figure 2.2

The image shows a musical score for a vocal and piano piece. The vocal line is written in G major (one sharp) and contains the lyrics: "-toi - - les De tom - ber dans l'im - mensi - té, A la". The piano accompaniment is written in G major and features a V chord (B major) near the beginning. Both parts are marked "cresc.".

The poem “Toujours” focuses on the anger and bitterness that has resulted from a break up. The beloved has told the protagonist that their love never existed. The lover is now hurt and confused. The use of the V chord, B major, is very uncommon in this piece. It is used near the beginning on the word “j’aimais” and immediately before the climax. The phrase “Comme le printemps” emphasizes this V chord in a dramatic way, by being unaccompanied. The singer must sing a sustained *forte* E4 for ten beats ending this piece forcefully. The piano then has *piano* ending on E minor giving a sense of *dénouement*.

Figure 2.3

Com-me le prin-temps de ses
fleurs !

f sempre

Toujours

Vous me demandez de ma taire,
De fuir loin de vous pour jamais,
Et de m'en aller, solitaire,
Sans me rappeler qui j'aimais!

You ask me to be silent,
To flee far from you forever,
And depart in solitude
Without remembering the one I loved!

Demandez plutôt aux étoiles
De tomber dans l'immensité,
À la nuit de perdre ses voiles,
Au jour de perdre sa clarté,

Rather ask the stars
To fall into the infinite,
The night to lose its veils,
The day to lose its brightness!

Demandez à la mer immense
De dessécher ses vastes flots,
Et, quand les vents sont en démente,
D'apaiser ses sombres sanglots!

Ask the boundless ocean
To drain its vast waves,
And when the winds rage in madness,
To still their mournful cries!

Mais n'espérez pas que mon âme
S'arrache à ses âpres douleurs,
Et se dépouille de sa flamme
Comme le printemps de ses fleurs!
Text by Charles Jean Grandmougin (1850-1830)

But do not believe that my soul
Will free itself from its bitter sorrows
And cast off its fire,
As spring casts off its flowers.
Translation by Sergius Kagen

“Adieu” ends the triptych in a subdued E major setting. Love has finally ended and acceptance has settled upon the protagonist. Unlike the arpeggiated accompaniments in the previous *mélodies*, this song has mostly hymn-like chords that might enhance the peacefulness of the text. This song is in ABA form. After the word “Fumées,” the music modulates to E major’s parallel minor, E minor. Fauré now incorporates triplets in the accompaniment to change the mood. In the B section, the text states, “In this fickle world we see the change,” which could be a use of word painting. Since “fickle” means easily changeable, that is one possible reason why Fauré decided to change the key to minor for the second stanza of the poem. The last stanza returns to E major. The music is exactly like the first section except Fauré decides to bring in accidentals for one measure before the music ends. He puts the piano and melody in C-sharp major, a foreign key to E major. “Almost at the moment of my confession,” correlates with the sudden key change that could possibly suggest the rise of tension and excitement. He then changes the key back to E major for the final word “Adieu”.

Figure 2.4

The musical score for "Adieu" features a vocal line and piano accompaniment. The key signature is E major (one sharp). The tempo/mood is marked "dolce" and "pp" (pianissimo). The lyrics are: "Presqu'au moment de mon a - veu, A -". The piano accompaniment is marked "pp sempre" and consists of a steady, hymn-like chordal texture. The score shows a key change to E minor for the second measure of the piano part, indicated by a natural sign over the F# in the bass line.

Adieu

Comme tout meurt vite, la rose
Décloze,

How quickly everything dies, the rose
Unlcoses,

Et les frais manteaux diaprés
Des prés;
Les longs soupirs, les bienaimées,
Fumées!

On voit dans ce monde léger
Changer,
Plus vite que les flots des grèves,
Nos rêves,
Plus vite que le givre en fleurs,
Nos coeurs!

À vous l'on se croyait fidèle,
Cruelle,
Mais hélas! les plus longs amours
Sont courts!
Et je dis en quittant vos charmes,
Sans larmes,
Presqu'au moment de mon aveu,
Adieu!

Text by Charles Jean Grandmougin (1850-1830)

And the fresh colored mantles
Of the meadows;
The long sights, the beloved ones,
Disappear in smoke!

We see, in this fickle world,
Change
Faster than the waves at the shores,
Our dreams!
Faster than dew on flowers,
Our hearts!

One believed in being faithful to you,
Cruel one,
But alas, the longest loves
Are short!
And I say, leaving your charms,
Without tears,
Almost at the moment of my confession,
Farewell!

Translation by Sergius Kagen

CHAPTER 3

WOLFGANG AMADEUS MOZART

The famous Austrian composer, W.A. Mozart, is highly lauded for both his operatic and orchestral compositions. Donald Jay Grout states, “most opera composers have been specialists; Wolfgang Amadeus Mozart was one of the few whose greatness was manifested equally in opera and in other branches of composition.”¹³ Known as a child prodigy in piano and violin, Mozart composed symphonies, keyboard music, concertos and sonatas for many instruments during his lifetime. He wrote in the operatic genres of *opera buffa*, *opera seria* and *singspiel*. In *Don Giovanni*, Mozart and his librettist, Lorenzo Da Ponte, mingled *opera seria* and *opera buffa* into what they called *dramma giocoso*, a drama with comedic elements. The famous tenor aria, “Il mio tesoro,” almost never made onto the operatic stage. After its Prague premiere, the aria was cut in Vienna due to its demand for agility and highly developed breath control. Today, both “Il mio tesoro” and Don Ottavio’s other aria “Dalla sua pace” are regularly included in performance.

Living from 1749 to 1838, Lorenzo Da Ponte was a highly acclaimed Venetian opera librettist. He had involvement with the growth of *opera buffa*. His partnerships with Salieri, Martín y Soler, and Mozart make him one of the greatest librettist of his time.¹⁴ Da Ponte is famous for his three operas with Mozart, which are *Don Giovanni*, *Le nozze di Figaro*, and *Così fan tutte*.

Da Ponte begins *Don Giovanni* with the eponymous anti-hero sexually assaulting Donna Anna. Her father, Il Commendatore, tries to defend her honor, but is killed by Giovanni who

¹³ Donald Jay Grout, *A Short History of Opera* (New York, NY: Columbia University Press, 2003). 305.

¹⁴ Tim Carter and Dorothea Link. "Da Ponte, Lorenzo." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed May 9, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/07207>.

escapes with his servant, Leporello. Later, in Act II, scene 2, Ottavio and Anna find who they believe to be Don Giovanni. Ottavio finally concludes that it was, in fact, Don Giovanni who disgraced the honor of his beloved Donna Anna and sings “Il mio tesoro.”

The form, key and character of this aria form a cohesive and persuasive argument. In the A section, Don Ottavio tells Masetto, Zerlina and Donna Elvira to go to Donna Anna to console her and dry her tears. This section of the aria begins in B-flat, modulates briefly to F major and then returns to tonic at the end of the section. The music has a consoling, tender-like quality reflecting the nature of the text. Contrastingly, in the B section, Don Ottavio states that he is going off to restore Donna Anna’s honor by exacting revenge upon Don Giovanni. He will then come back and tell them of his retribution. Musically, this section has a martial-like quality that is expressed by a repeated rhythmic motif of an eighth note followed by two sixteenths (Figure 3.1). Moreover, in the B section, the orchestra also plays syncopated rhythms and staccato arpeggios traveling down and up two-octave spans. Harmonically,

Figure 3.1

f con anima e poco agitato

gar. Di - te - le che i suoi
start. Tell her that I am

this section starts in G minor and spends much time on a C dominant chord, adding tension to the scene. The C dominant chord eventually resolves to F as the aria begins transitioning to the next

A section. The text from the B section repeats in the C section, but with new music, which shares the same martial-like quality but remains in B-flat major. At the aria's conclusion, Masetto, Zerlina and Elvira follow Ottavio's orders and go off to console Donna Anna.

On the last occurrence of "cercate," the tenor sustains a high F4 for three measures followed immediately by a melisma starting on G4 down an octave, then back up to an F4 for the word "di". Since F4 is in or very near the upper *passaggio*, this can be extremely difficult for a tenor, which is, presumably, one reason for its extraction after its Prague premiere. Another difficult passage in this aria acts as a transition from the B section back to the A section. Figure 3.2 starts the virtuosic vocal line that centers itself around an F dominant seventh chord. Figure 3.3 continues the melismatic phrase, which is still centered on an F dominant seventh chord. As one can see near the *col canto* marking, Mozart decided to use chromaticism to complete the B section. The chromatic scale down could suggest that Don Ottavio is calming down or coming back to his senses. Figures 3.2 and 3.3 require an extreme control of breath support and the freedom of agility.

Figure 3.2



Figure 3.3

The image shows a musical score for two systems. The first system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line features a long slur over a series of eighth notes, ending with a fermata. The piano accompaniment has a bass line with eighth notes and a treble line with chords. The second system is marked *più calmato e dim.* and *col canto*. It also has a vocal line and piano accompaniment. The vocal line continues with a similar melodic pattern, and the piano accompaniment features a more active bass line with eighth notes.

Il mio tesoro

Il mio tesoro intanto
Andante a consolar
E del bel ciglio il pianto
Cercate di asciugarg

Ditele che i suoi torti
A vendicar io vado
Che sol di stragi e morti
nunzio vogl'io tornar,
Sì!

Text by Lorenzo Da Ponte (1749-1838)

Go, meanwhile, to console
My beloved;
And try to dry the tears
From her beautiful eyes.

Tell her that I am going off
To avenge her wrongs...
That I will come back
Messenger only of ravages
and deaths-yes!

Translation by Martha Gerhart

CHAPTER 4

ROBERT SCHUMANN

Robert Schumann, a famous German Romantic composer and critic of music, became one of the most influential contributors to the German song cycle. As the creator and critic of *Neue Zeitschrift für Musik*, he posited that Robert Franz would become the next great German *lieder* composer after Franz Schubert, all the while not realizing that it was he, himself, who would take Schubert's place. One of the most famous song cycles, *Dichterliebe* (A Poet's Love), has been highly revered by composers, singers and pianists alike since its premiere. The marriage of text and music makes this song cycle a masterpiece in the canon of Western art music.

Known as the “quintessential song cycle,”¹⁵ *Dichterliebe* is lauded for its unification of music and poetry. The flow of songs is helped with the ending of one song acting as the dominant to the next. Composed in only about a week's time, May 24th-June 1st 1840,¹⁶ Schumann composed at an expeditious rate for this cycle and many other *lieder* that year. In 1840 alone, also known as his *Liederjahr*, Schumann composed at least 140 songs. Some speculate that his wedding to Clara Wieck in the fall of that year was one possible source of inspiration for this burst of compositional activity.

The poetry of Heinrich Heine (1797-1856) was the inspiration for *Dichterliebe* as Schumann chose the poems from Heine's *Lyrisches Intermezzo* (1823).¹⁷ Originally 20 songs but later cut to 16 for publication, *Dichterliebe*'s theme “running through Heine's work is unrequited

¹⁵ Carol Kimball, *A Guide to Art Song Style and Literature* (Milwaukee, WI: Hal Leonard Corporation, 2005). 78.

¹⁶ Martin Geck, *The Life and Work of a Romantic Composer* (Chicago, IL: The University of Chicago Press, 2013). 111.

¹⁷ Kimball, 79.

love - often nostalgic, often bitter.”¹⁸ Kimball states that Heine was moved to write these poems after being rejected by his cousin Amalie. She had spurned him for another lover, whom she eventually married.¹⁹

“Im wunderschönen Monat Mai” begins in 2/4 time. The key is initially ambiguous: the presence of E-sharp could suggest F-sharp minor, but the melody is undeniably in A major. It is not until the end of the singer's first phrase before A major is confirmed as tonic. The prolongation of the unknown key could suggest a foreshadowing of the mixed emotions that will occur later on in the cycle. The song is in strophic form with two verses and starts the cycle by describing the lover's past. In the beautiful month of May the protagonist's love blossomed. It was during this time that he confessed his “desire and longing to her”. The vocal range for this piece is F-sharp 3 to G4. The song ends on a C-sharp dominant seventh chord that does not resolve until the beginning of the following song, forming a connection between the two.

Im wunderschönen Monat Mai

Im wunderschönen Monat Mai,
Als alle Knospen sprangen,
Da ist in meinem Herzen
Die Liebe aufgegangen.

In the wonderfully fair month of May,
As all the flower-buds burst,
Then in my heart
Love arose.

Im wunderschönen Monat Mai,
Als alle Vögel sangen,
Da hab' ich ihr gestanden
Mein Sehnen und Verlangen.

In the wonderfully fair month of May,
As all the birds were singing,
Then I confessed to her
My yearning and longing.

Text by Heinrich Heine (1797-1856)

Translation by James C. S. Liu

“Aus meinen Tränen sprießen” begins in A major in 2/4 time. This vocal range of the song is limited to a major third throughout most of its duration. The text tells the story of the lover's tears that help water the flowers. This metaphor might suggest that his tears were of joy

¹⁸ Kimball, 78.

¹⁹ Kimball, 79.

and that great events have occurred since falling in love with her. The lover then states that if she also loves him then he will give her the flowers, which sprang from his tears. An interesting aspect is that the piano finishes the phrases of the vocal line each time (see Figure 4.1). The singer finishes on a B while the piano plays the final A to complete the melody. The A major harmony acts as the dominant of the key of the next song in D major.

Figure 4.1

The image shows a musical score for the song 'das Lied der Nachtigall'. It consists of two staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. Both staves have a 'ritard.' marking above the final measure. The vocal line ends on a B note, and the piano accompaniment ends on an A note. The lyrics 'das Lied der Nach - ti - gall.' are written below the vocal staff.

Aus meinen Tränen sprießen

Aus meinen Tränen sprießen
Viel blühende Blumen hervor,
Und meine Seufzer werden
Ein Nachtigallenchor,

Und wenn du mich lieb hast, Kindchen,
Schenk' ich dir die Blumen all',
Und vor deinem Fenster soll klingen
Das Lied der Nachtigall

Text by Heinrich Heine (1797-1856)

From my tears spring
Many blooming flowers forth,
And my sighs become
A nightingale choir,

And if you have love for me, child,
I'll give you all the flowers,
And before your window shall sound
The song of the nightingale.

Translation by James C. S. Liu

“Die Rose, die Lilie, die Taube, die Sonne” begins in D major in 2/4 time. The accompaniment is rapid and percussive with the left hand playing on every downbeat and the right hand on each offbeat. This could suggest that the young man’s heart is racing and he excited about his new lover. This song is through-composed and ranges from D3 to E4. In the poem, the protagonist declares his love for his lover and renounces all that he had previously

loved; he refers to her as "the one." He used to love the rose, the lily, the dove and the sun, but now he loves only her. She is the small, the fine, the pure: the one. The protagonist then states the beloved is now the rose, the lily, the dove and the sun. There is a five-measure postlude ending in D major, the dominant to the key of the next song.

Die Rose, die Lilie, die Taube, die Sonne

Die Rose, die Lilie, die Taube, die Sonne,	The rose, the lily, the dove, the sun,
Die lieb' ich einst alle in Liebeswonne.	I once loved them all in love's bliss.
Ich lieb' sie nicht mehr, ich liebe alleine	I love them no more, I love only
Die Kleine, die Feine, die Reine, die Eine;	The small, the fine, the pure, the one;
Die selber, aller Liebe Wonne,	She herself, source of all love,
Ist Rose und Lilie und Taube und Sonne.	Is rose and lily and dove and sun.

Text by Heinrich Heine (1797-1856)

Translation by James C. S. Liu

“Wenn ich in deine Augen seh” is a through-composed song that begins in G major in 3/4 time. The vocal range for this song is F-sharp 3 to G4. The accompaniment often sustains a chord during vocal phrases, allowing the singer more expressive flexibility (Figure 4.2). The protagonist states that when he looks into her eyes, all of his pain and sorrow vanishes. When he kisses her mouth, he becomes complete and whole. He later states that when she says, “I love you,” he cries or will cry bitterly. The *ritard* on “I love you,” could suggest that the young man is relishing in the moment or cherishing her words. The *ritard* ends after “I love you” and the music goes back to *a tempo*; this might be used to bring out the revelation of “bitterly.” The end of the poem can be known as the “Heine Twist or Surprise.”

Figure 4.2

Langsam
p

The image shows a musical score for a song. It consists of a vocal line and a piano accompaniment. The vocal line is in G major, 2/4 time, and starts with a piano (*p*) dynamic. The lyrics are: "Wenn ich in deine Augen seh, so". The piano accompaniment is in G major, 2/4 time, and starts with a piano (*p*) dynamic. The piano part features a constant sixteenth-note accompaniment in the right hand and a bass line in the left hand.

Wenn ich in deine Augen seh'

Wenn ich in deine Augen seh',
So schwindet all' mein Leid und Weh!
Doch wenn ich küsse deinen Mund,
So werd' ich ganz und gar gesund.

When I look into your eyes,
Then vanish all my sorrow and pain!
Ah, but when I kiss your mouth,
Then I will be wholly and completely
healthy.

Wenn ich mich lehn' an deine Brust,
Kommt's über mich wie Himmelslust,
Doch wenn du sprichst: Ich liebe dich!
So muß ich weinen bitterlich.

When I lean on your breast,
I am overcome with heavenly delight,
Ah, but when you say, "I love you!"
Then I must weep bitterly.

Text by Heinrich Heine (1797-1856)

Translation by James C. S. Liu

“Ich will meine Seele tauchen” brings about a change to the cycle. This is the first song of the set that is concretely in a minor key. This two-verse strophic song starts in 2/4 time with constantly moving thirty-second notes in the accompaniment. The vocal range of this song is A-sharp 3 to F-sharp 4. The lover is now reminiscing about the splendid events between him and his ex-lover. He begins by stating that he wants to plunge his soul into the cup of the lily, which is a reference to “Die Rose, die Lilie.” This can be seen as a sexual metaphor because he then states that her sigh will be like a song to him. He then reminisces about the sweet, wonderful hour they shared together. A six-measure postlude ends in B minor, which acts as the dominant of the next song.

Ich will meine Seele tauchen

Ich will meine Seele tauchen
In den Kelch der Lilie hinein;
Die Lilie soll klingend hauchen
Ein Lied von der Liebsten mein.

I want to plunge my soul
Into the chalice of the lily;
The lily shall resoundingly exhale
A song of my beloved.

Das Lied soll schauern und beben,
Wie der Kuß von ihrem Mund',
Den sie mir einst gegeben
In wunderbar süßer Stund'!

The song shall quiver and tremble,
Like the kiss from her mouth,
That she once gave me
In a wonderfully sweet hour!

Text by Heinrich Heine (1797-1856)

Translation by James C. S. Liu

“Im Rhein, im heiligen Strome” is a through-composed song that begins in E minor. The unusual accompaniment, which is the left hand playing long whole notes and the right playing a distinct rhythm, might suggest a somber-walking manner (Figure 4.3). With a range of E3 to F4, the song tells how the antagonist thinks about his ex-lover. While traveling in Cologne, he sees a cathedral reflected in the Rhine River. He enters the cathedral where he sees a painting of the Mother Mary; he notices an uncanny resemblance to his ex-lover. The eyes, the lips, and the little cheeks of the Mother Mary look extremely similar to his ex-lover. The song ends a 16-measure postlude. One challenge for the singer is what to do during the long postlude. One strategy is to gradually prepare emotionally for the following song.

Figure 4.3

Ziemlich langsam

Im Rhein, im heiligen Stro- -me,

Im Rhein, im heiligen Strome

Im Rhein, im heiligen Strome,
da spiegelt sich in den Well'n
mit seinem großen Dome
das große, heilige Köln.

In the Rhine, in the holy stream,
There is mirrored in the waves,
With its great cathedral,
Great holy Cologne.

Im Dom da steht ein Bildniß
auf goldenem Leder gemalt.
In meines Lebens Wildniß
hat's freundlich hineingestrahlt.

In the cathedral, there stands an image
On golden leather painted.
Into my life's wilderness
It has shined in amicably.

Es schweben Blumen und Eng'lein
um unsre liebe Frau;
die Augen, die Lippen, die Wänglein,
die gleichen der Liebsten genau.

There hover flowers and little angels
Around our beloved Lady
The eyes, the lips, the little cheeks,
They match my beloved's exactly.

Text by Heinrich Heine (1797-1856)

Translation by James C. S. Liu

“Ich grolle nicht” (I bear no grudge) is a strophic song in C major that contains a vocal range of C3 to A4. Unlike any other of the songs from the cycle, this song has a Schubert-like accompaniment with constant nonstop eighth-note chords until the end of the piece (Figure 4.2). The first line states, “I bear no grudge, even as my heart is breaking” foreshadowing the rest of the song. In the second stanza, the lover states that he saw his ex-lover in his dream where he saw a snake that feeds on her night-filled heart. He states that he saw how miserable she is and then repeats that he bears no grudge. He states “Ich grolle nicht” six times in the short song, which ironically suggests how angry he truly is and how he bears a grudge.



Ich grolle nicht

Ich grolle nicht, und wenn das Herz auch
bricht,
Ewig verlor'nes Lieb! Ich grolle nicht.
Wie du auch strahlst in Diamantenpracht,

Es fällt kein Strahl in deines Herzens
Nacht,
Das weiß ich längst.

Ich grolle nicht, und wenn das Herz auch
bricht,
Ich sah dich ja im Traume,
Und sah die Nacht in deines Herzens
Raume,
Und sah die Schlang', die dir am Herzen
frißt,
Ich sah, mein Lieb, wie sehr du elend bist.

Ich grolle nicht.

Text by Heinrich Heine (1797-1856)

I bear no grudge, even as my heart is
breaking,
Eternally lost love! I bear no grudge.
Even though you shine in diamond
splendor,
There falls no light into your heart's night,
That I've known for a long time.
I bear no grudge, even as my heart is
breaking.
I saw you, truly, in my dreams,
And saw the night in your heart's cavity,
And saw the serpent that feeds on your
heart,
I saw, my love, how very miserable you
are.
I bear no grudge.

Translation by James C. S. Liu

From “Im wunderschönen Monat Mai” to “Ich grolle nicht,” Schumann set Heine’s set of poems in an extremely expressive way by giving the accompaniment a duet-like part with the singer and by giving the accompaniment sustained chords, which allows the singer to be

expressive in a speech-like manner. Schumann had a way of interlocking the text and the accompaniment in order to deliver the story of the bitterly scorned lover. This happens by giving tension in the accompaniment to express the tension of the poetry. The vocal range is medium and only goes outside of that for expressive purposes. Schumann might use the medium range in order to deliver the text in the clearest and easiest way possible.

CHAPTER 5

HALL JOHNSON

A great composer and violist, Hall Johnson is widely known for his arrangement of Negro spirituals. Born to a minister father and mother who was a former slave, Hall Johnson acquired his music skills at a young age. Early in his life, Johnson started studying *solfeggio* with his father and piano with a local high school teacher. Johnson eventually went on to earn his bachelor's degree from Allen University and his master's degree from the University of Pennsylvania, where he studied composition. Additional training was done at Juilliard and the University of California in Los Angeles where he studied foreign languages. Hall Johnson's arrangements of Negro spirituals are widely known throughout the world especially in historically black colleges and universities.

“In Africa, singing coordinated their movements, lifted their spirits, enabled the slower workers to keep up, and warded off fatigue.”²⁰ Singing has been a long tradition in the African culture. When Africans were brought as slaves to the New World, the tradition stayed true and remained with them. Singing helped the slaves retain a better morale during these oppressive times. Moreover, singing in the fields helped the slaves pace themselves. The music was mostly improvisatory as the slaves continued to work.

“Their skill at improvisation-at making up songs to fit the occasion, to regulate the work at hand, to compliment or to denigrate-was remarkable to observers.”²¹ In order to keep themselves moving, slaves had to improvise songs at will. These songs consisted of messages ranging from the graciousness of Jesus to covert messages telling how to escape to freedom.

²⁰ Mellonee V. Burnin, *African American Music: An Introduction* (New York, NY: Routledge, 2006), 44.

²¹ *Ibid*, 49.

During the times of The Underground Railroad, the secret messages were sung in front of slave masters without the slave masters even knowing that the slaves were planning their liberation. Singing was not just restricted in the fields; this occurred a great deal in the churches and revivals also.

“When introduced to Christianity, African slaves reinterpreted their religious instruction through an African cultural lens.”²² In the New World, African slaves would interpret the Gospel and transform them into songs. This is why most Negro spirituals that portray certain Bible verses have a different vernacular than most listeners are used to hearing. An example of this can be seen in Hall Johnson’s “Witness,” which states: “Christ tol’ Nicademus as a friend ‘Man you must be born again.’” The Negro spiritual, also known as the Negro folk spiritual, “symbolized Black cultural identity and Black religious expression as it evolved on North American soil.”²³ This expression continued to grow with African American traditions into the church.

The Negro folk spiritual grew with the establishment of the African American Methodist Episcopal (AME) Church.²⁴ In 1787, Richard Allen and Absalom Jones founded the Free African Society, which later helped to institutionalize the AME Church in 1794. Under Richard Allen’s leadership in the AME Church, changes were made that differed from the Methodist church. Allen was satisfied with the gospel of the Methodist teachings but despised the Methodist hymnal. Allen compiled his own hymnal to make it more appealing to the African American congregation of his church. Selections from these hymnals played a considerable role when arrangers started to use them to construct the popular Negro folk spirituals that we know today.

²² Ibid, 53.

²³ Ibid.

²⁴ Ibid.

“The next form of religious musical expression to develop among Blacks on U.S. soil was the arranged spiritual.²⁵ Harry T. Burleigh (1866-1949) a famous composer, arranger and baritone, helped to actualize the arrangement of spirituals. Burleigh was the first composer to make African American music available to classically trained musicians by arranging Negro folk spirituals into a more classical form. Prior to Burleigh’s arrangements, The Fisk Jubilee Singers (1871) were the only people making Negro folk spirituals known to the public. Burleigh’s influence helped influence other composers to start arranging spirituals, which includes composers such as Hall Johnson.

From his earliest childhood, Hall Johnson could remember hearing the old “Negro songs” constantly. As his musical appreciation developed, he began to understand the treasury of music that Negro folk spirituals enveloped.²⁶ Hall Johnson’s arrangements are often sung at the end of recitals to conclude the program, a tradition started by Harry T. Burleigh himself. The conclusion of recitals with Negro folk spirituals helps the singer to display a unique aspect of his or her artistry while paying homage to the African American legacy.

“To perform spirituals, whether they exhibited double entendre or not-that is whether they conveyed subliminal messages understood by only the initiated, or members of the group was to wage systematic warfare on the institution that imposed the chains of bondage. To sing the spiritual was to be free.”²⁷ When one performs a Negro folk spiritual, not only is he or she conveying the African American struggles of the past, he or she is also portraying the genius behind African American heritage.

²⁵ Ibid, 61.

²⁶ Eugene Thamon Simpson, *Hall Johnson: His Life, His Spirit, and His Music* (Lanham, MD: The Scarecrow Press, 2008), 19.

²⁷ Ibid, Burnin 61.

“His Name So Sweet,” in the key of G major, is a rejoicing, strophic song about the sweet name of Jesus. A spiritual with a conversational tone, this song tells about a preacher or pastor coming from the fountain, which most likely represents a baptism; a fountain is where most Southerners were baptized. The preacher asks a ‘po’ sinner, a class-leader, and a presiding elder if they love Jesus. They all answer, “Yes, yes I do love my Jesus!” As the singer continues asking people if they love Jesus, the song becomes more ecstatic, which is heightened by the slurred high G to B for the class leader and presiding elder. The song ends with a *ritardando* on the last phrase; this could possibly mean to sing “His name so sweet” as sweet as possible.

“Witness,” in the key of F-sharp minor, is a proclamation of the goodness of the Lord. The syncopated rhythms throughout the song help tell the story in a preacher-like way. This spiritual includes Biblical stories from Mark 4:39, John 3 and Judges 16. These stories tell about of biblical miracles and proclaim the soul as a witness for the Lord. It could be suggested that the aforementioned Bible verses speak to the soul and the soul believes these stories therefore believing that Jesus will help anybody that calls on him.

“I Cannot Stay Here by Myself” is in the key of C major and in 3/4 time. This song depicts a slave’s lament. A lament tells a sad story that usually includes groaning or crying. In this arrangement, Johnson puts a groan in the third measure with a crescendo followed by a decrescendo. The slave states that sometimes he or she weeps like a willow and sometimes moans like a dove. The slave then asks the Lord where can they go and what can they do to escape. The uses of flat third and seventh scale degrees are derivatives of the blue’s scale. The flat notes in the blues scale helps depict the pain and sorrow of the slave's lament.

“Ride on, King Jesus!” in F major, has a victorious march-like quality in the accompaniment. Mostly taken from Revelation 19:16, “Ride on, King Jesus!” proclaims Jesus'

position above all earthly political authority. He is the King of kings and the Lord of lords. It depicts Jesus' hardships and how He is still be able to overcome them. The phrases, "no man can-a hinder me" and "No man works like Him," proclaim that no matter the trials or tribulations, Jesus is still there to help him or her overcome any obstacles. The accompaniment can be heard playing the melody during the chorus while it only plays chords on the strong beats during the verses. The song concludes with the piano playing the downbeat and the singer singing the second and third beat of the quarter note triplet.

Not only inspired by biblical references, spirituals relayed covert messages that planned getaways during the era of the Underground Railroad and were a key factor in a slave finding freedom. These messages were a key factor in one achieving freedom during these times. The slaves created the spirituals we know today. Through arrangements in a more classical manner, the spirituals are now performed in public venues across the world.

BIBLIOGRAPHY

- Bellini, Vincenzo. *15 Composizioni da Camera: per canto e pianoforte*. Milan, Italy: G. Ricordi, 1979.
- Burnin, Mellonee V. *African American Music: An Introduction*. New York, NY: Routledge, 2006.
- Carter, Tim and Dorothea Link. "Da Ponte, Lorenzo." In *Grove Music Online*. Oxford University Press, accessed May 9, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/07207>.
- Fauré, Gabriel. *Poème d'un jour*. Paris, France: Durand, 1880.
- Geck, Martin, and Stewart Spencer trans. *Robert Schumann: The Life and Work of a Romantic Composer*. London, UK: The University of Chicago Press, 2013.
- Grout, Donald Jay. *A Short History of Opera*. New York, NY: Columbia University Press, 2003.
- Johnson, Hall. *The Hall Johnson Collection*. New York, NY: Carl Fischer, 2003.
- Kimball, Carol. *Song: A Guide to Art Song Style and Literature*. Milwaukee: WI: Hal Leonard Corporation, 2005.
- Mozart, Wolf Amadeus. *Don Giovanni*. New York, NY: G. Schirmer, 1787.
- Nectoux, Jean-Michel, and Roger Nichols trans. *Gabriel Fauré: A Musical Life*. Cambridge, UK: Cambridge University Press, 1991.
- Orrey, Leslie. *Bellini*. London, UK: Aldine Press, 1969.
- Schumann, Robert. *Dichterliebe*. New York, NY, Dover Publications, 1981.
- Simpson, Eugene Thamon. *Hall Johnson: His Life, His Spirit, and His Music*. Lanham, MD: The Scarecrow Press, 2008.
- Vuillermoz, Émile, and Kenneth Schapin trans. *Gabriel Fauré*. Philadelphia, PA: Chilton Book Company, 1960.

VITA

Graduate School
Southern Illinois University

Jeremy Lovell Blunk Simmons

jeremysimmons@siu.edu

Clark Atlanta University
Bachelor of Art, Music May 2011

Research Paper Title:
Scholarly Program Notes on the Graduate Voice Recital of Jeremy Simmons

Major Professor: Dr. David Dillard