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## Scholarly Program Notes of Recital Repertoire

Brent M. Gravois

*Southern Illinois University Carbondale*, [brentgravois@siu.edu](mailto:brentgravois@siu.edu)

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SCHOLARLY PROGRAM NOTES OF RECITAL REPERTOIRE

by

Brent Gravois

B.A., Webster University, 2012

A Research Paper

Submitted in Partial Fulfillment of the Requirements for the  
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SCHOLARLY PROGRAM NOTES OF RECITAL REPERTOIRE

By

Brent Gravois

A Research Paper Submitted in Partial

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for the Degree of

Master of Music

Approved by:

Dr. David Dillard, Chair

Dr. Diane Coloton

Dr. Paul Transue

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## AN ABSTRACT OF THE RESEARCH PAPER OF

BRENT GRAVOIS, for the Master's degree in MUSIC, presented on APRIL 14, 2014 at Southern Illinois University Carbondale.

TITLE: SCHOLARLY PROGRAM NOTES OF RECITAL REPERTOIRE

MAJOR PROFESSOR: Dr. David Dillard

This document presents information pertaining to the repertoire being performed on Brent Gravois' graduate recital. It contains some biographical information for composers and poets, but its main purpose is to describe each song's form, style and context in order to enhance the audience's experience. The recital is titled *All About Women*. The songs chosen are presented and to be sung in chronological order according to musical era, except for the Catalogue Aria by Mozart. All of the songs are connected to women in some way and presents the male in a variety of roles: as a tyrant, young lover, spokesman for the male lover, old lover, etc. The recital includes Handel's "Tu sei il cor di questo core" from *Giulio Cesare in Egitto*; Schubert's: "An Sylvia," "Das Fischermädchen," "Mein," and "Der Tod und das Mädchen"; Mozart's "Madamina! Il catalogo è questo" from *Don Giovanni*; Bellini's "Vi ravviso" from *La Sonnambula*; Fauré's: "Lydia," "Chanson d'amour," and "Clair de Lune"; Britten's: "Lord! I Married Me a Wife," "There's None to Soothe," and "The Deaf Woman's Courtship"; Gene de Paul musical pieces: "Bless Yore Beautiful Hide" and "Sobbin' Women"; finally closing with "If Ever I Would Leave You" from *Camelot* by Frederick Loewe.

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## CHAPTER 1

GEORGE FRIDERIC HANDEL'S "TU SEI IL COR DI QUESTO CORE" FROM *GUILIO CESARE IN EGITTO*

When George Frideric Handel (1685-1759) was a young boy, his father did not wish for him to spend his time learning music. Instead, he wanted him to study law. Unbeknownst to his father, young Handel would manage to find time to practice the clavichord in the attic. His father was finally persuaded by the Duke of Saxe-Weissenfels to let him have a musical education by Friedrich Zachow, an organist at the *Liebfrauenkirche* in Halle.

It was during his time at the Hamburg opera house (1704-1707) and in Italy (1707-1709) that formed the basis of Handel's operatic style. His overtures mimic the French style which originated from Lully's ballet *Alcidiane* (1658).<sup>1</sup> Handel makes them his own by adding sections after the *allegro*, such as a *gavotte*. He uses choruses, but they are not the driving force of his operas; it is his arias. In addition, the subject matter he prefers to set is based on history, myth or legend.

*Giulio Cesare in Egitto* is an opera loosely based on the historical account of Julius Caesar's pursuit of Pompey the Great (a Roman military leader) into Egypt, and his involvement with the Egyptian Civil War. The opera begins with Caesar proclaiming defeat over Pompey and his troops. Pompey's wife (Cornelia) and her son (Sesto) beg mercy for Pompey's life. Feeling very merciful, Caesar agrees. However, the moment is interrupted when Achilla (Tolomeo's general) brings the benevolent Caesar Pompey's head in a box. Caesar is disturbed by the sight and vows to take revenge. Cleopatra

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<sup>1</sup> Donald Jay Grout and Hermine Weigel Williams, *A Short History of Opera 4<sup>th</sup> edition*, (New York: Columbia University Press, 2003) 141.

(Tolomeo's sister) hears of Caesar's plans and wishes to assist him in his task, so she can claim the throne of Egypt. When Caesar arrives Achilla informs Tolomeo of Caesar's feelings regarding Pompey's severed head, and Tolomeo offers his hospitality to Caesar by letting him stay in one of the fine palace apartments. Tolomeo, however, tells the guards to lock up Cornelia and Sesto in separate cells, but Achilla asks Tolomeo for Cornelia's hand in marriage. Tolomeo agrees, and Achilla tells Cornelia she has no hope of freedom except through marrying him and sings "Tu sei il cor di questo core."

"Tu sei il cor di questo core" is an excellent example of Handel's *da capo* aria. It is introduced by a typical *recitativo semplice*. The vocal line is through composed, allows for passing tones and *appoggiaturi*, and is paced at the performer's rate of speech for the desired effect of imitating one's natural speech patterns.<sup>2</sup> The A section of the aria opens in D minor with a *ritornello* that modulates during the first section to the aria's relative major and cadences on F. The second *ritornello* is merely a two-measure quotation from the introduction. Achilla repeats his text (typical of a Handelian aria) as he continues into the next phrase. This phrase develops the music that was just sung and modulates back to tonic before a third *ritornello*, which is a complete restatement of the first.

The B section is considerably shorter and contains contrasting material. Though the section begins in the familiar F major, it finishes in G minor. The aria returns *da capo* to the first *ritornello* and offers the performer the opportunity to add ornaments and a cadenza to finish the aria. The piece closes with the third *ritornello*. This aria is

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<sup>2</sup> In this performance, a passing tone is sung, replacing the penultimate note.

played almost one half-step lower when the orchestra tunes to the standard of Handel's time, A4 at 423Hz, instead of today's A4 at 440Hz.<sup>3</sup>

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<sup>3</sup> Bruce Haynes and Peter Cooke, "Pitch," *Grove Music Online, Oxford Music Online*, Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40883> (accessed March 26, 2014).

## CHAPTER 2

FRANZ SCHUBERT'S "AN SYLVIA," "DAS FISCHERMÄDCHEN," "MEIN," AND "DER  
TOD UND DAS MÄDCHEN"

Franz Schubert (1797-1828) was born into a poor but musical family being one of his parents' nine children. His father, Franz Theodor Florian, was a school teacher inadequately supported by the government.<sup>4</sup> His mother, Elisabeth Vietz, was the daughter of a locksmith and gun maker who was sent to prison for embezzlement. Schubert began his education at his father's school at the age of six, however, music was not part the curriculum. Nonetheless, his brother Ignaz taught him how to play the piano. By the time he was seven, he was singing for Antonio Salieri at services in the imperial *Hofkapelle*. He also took lessons in violin, organ, counterpoint and figured bass throughout this early stage of his life. At age eleven, Schubert passed his audition to the Imperial and Royal City College, which included free tuition, room and board. At the college, Salieri became his music teacher. However, Schubert's and Salieri's musical tastes differed. Salieri wanted Schubert to follow after the Italian operatic models of composition. Instead, Schubert preferred the music of German composers.<sup>5</sup>

In 1813, Schubert moved back to his father's house and sought a teaching certification as a means of supporting himself while composing music in his spare time. He finished his first opera, *Des Teufels Lustschloss*, a three-act *singspiel*, in May 1814. Between 1815 and 1816 he composed 250 *lieder*, and by the time of his death, his songs numbered over 600. Schubert was very fond of the poetry of his time and was

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<sup>4</sup> Robert Winter, Maurice J.E. Brown, and Eric Sams, "Franz Schubert," *Grove Music Online. Oxford Music Online*, Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/25109pg1>. (accessed Jan. 12, 2013).

<sup>5</sup> Ibid.

inspired to use the text for many of his works. Unlike Beethoven, who was able to have his music performed in fine music halls and theaters, Schubert performed his music at friends' houses. These evenings were referred to as *Schubertiads*. Unfortunately, his music was not published regularly until the end of his life. In 1823, he was diagnosed with syphilis and quickly vanished from his social circles.

“An Sylvia” also known as “Was ist Sylvia” was composed in 1826 in his most commonly used form, strophic. The text comes from the Shakespeare play *Two Gentlemen of Verona*. Schubert sets the text simply and pleasantly, despite the poor translation into German by Eduard von Bauernfeld.<sup>6</sup> In the right hand of the piano, steady repeated chords give forward momentum imitating the singer's excitement, while the left hand has a simple, bouncy and light figure that suggest the protagonist's surroundings. The contour of the vocal line descends and then ascends with ease using small intervals of either a second or a third, while each stanza finishes with octave leaps. In Shakespeare's play, the song is sung by the host of the Milanese inn outside the Duke's palace under Sylvia's Chamber to lighten the heart of Julia who is disguised in boy's clothing. However, Julia does not care for the song because her betrothed, Proteus, has fallen in love with Sylvia<sup>7</sup>.

“Das Fischermädchen” is a poem by Heinrich Heine from Schubert's collection of songs grouped together after Schubert's death in 1828 by Tobias Haslinger and entitled *Schwanengesang*.<sup>8</sup> The song presents a man who sees a young girl fishing in a boat.

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<sup>6</sup> Dietrich Fischer-Dieskau, *Schubert: A Biographical Study of his Songs*, trans. and ed. Kenneth S. Whitton, (London: Cassell and Co. Limited, 1976), 233.

<sup>7</sup> William Shakespeare, *Two Gentleman of Verona*, act IV scene II.

<sup>8</sup> "Schwanengesang," *The Oxford Companion to Music*, *Oxford Music Online*, Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e6007>, (accessed March 19, 2014).

The meter is 6/8 with block chords pulsing on beats one, three, four and six. This suggests the rocking of the boat and is an example of Schubert's well-known tone-painting. The man begins with talk of cuddling, hoping to woo the young girl to shore. Once she comes to shore and sits next to him, he tries to put her at ease and relates to her by explaining how he is like the sea upon which she fishes on every day.

Schubert uses a ternary form (ABA') for this piece. The song begins in the key of F major. However, he flirts with the dominant in the first two phrases, moves to g-minor for a phrase, then returns to f-major on "*wir kosen Hand in Hand.*" Schubert chooses to repeat this phrase, sending the voice up a minor seventh for its last phrase of the stanza before its stepwise motion back to F, as if to suggest an air of carelessness.<sup>9</sup> Moving into the second stanza, Schubert chooses one of his more characteristic modulations by shifting up a minor third to A-flat major. Other than the key change, the accompaniment and vocal line remain similar throughout with only minor differences. The song closes with the third stanza set to the music of the first A section.

Schubert is known as the first composer to establish the song cycle as a major genre. *Die Schöne Müllerin* and *Winterreise* are two masterful settings of Wilhelm Müller's poetry.<sup>10</sup> *Die Schöne Müllerin* centers on a young man who, in his wandering, finds a miller's daughter whom he falls in love with, only to see her otherwise enticed by a hunter. Due to his sadness, he drowns himself. "Mein" is song eleven out of twenty in

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<sup>9</sup> Fischer-Dieskau, *Schubert: A Biographical Study of his Songs*, 280, 81.

<sup>10</sup> Though Schubert made the German song cycle popular, Beethoven introduced the first song cycle with his work *An di ferne Geliebte*.

which the protagonist is overjoyed after spending time with the miller girl and wants to tell all of nature about the way he feels.<sup>11</sup>

Again, Schubert uses ternary form (ABA') for "Mein." In order to convey the young man's excitement, he sets the tempo at *Allegro moderato* in common time. The frantic feeling is reinforced with an eighth-note *alberti* bass pattern in the left hand, with the right hand matching the pattern for the first two beats and then finishing each measure with two quarter note block chords as a way of altering the pattern. By measure five, the *alberti* bass is augmented to quarter-notes, while the right hand switches to continuous eighth-note *alberti* bass imitation until the final "mein" at the end of A'. The *lied* closes with a repeat of the song's introductory material.

The voice starts at a moderately placed E3 and steadily rises with every phrase. He first addresses the brooklet, followed by the mill wheels, then finally the birds, after which the vocal line begins to descend. He tells the birds to end their melody, yet his vocal line now has more movement. He wants his love song to be the only one heard throughout the forest. Entering the B section, he addresses the springtime and the sun with an ascending fourth, asking them each a question. Frustration is heard in his voice starting with the word "ach" as the pitches begin to be held for longer durations, and he asks if he is the only one who understands his song. During a short transition to A', he decides he does not care and repeats his song for the forest to hear.<sup>12</sup>

Schubert used themes from several of his songs in other musical genres. Some of these include "Der Wanderer" in a C major Fantasia, "Die Forelle" for a pianoforte

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<sup>11</sup> Common theme in Romantic poetry and folklore are nature as a communicable character, unrequited love and journeys that seem unimaginable long and hard.

<sup>12</sup> This is a possible interpretation for the repeat of music and text.

quintet in A major, and “Tockene Blumen” with variations for violin and piano. Perhaps his most well-known quoted piece is “Der Tod und das Mädchen” where Death’s theme is used in the second movement of his D minor string quartet.<sup>13</sup> “Der Tod und das Mädchen,” is a poem by Matthias Claudius. It is considered a ballad because of its exchange of dialogue, with one the characters being of a supernatural nature. Yet, unlike “Erlkönig,” the song lacks a narrator.

The form of “Der Tod und das Mädchen” is through-composed. The prelude begins *pianissimo* in cut time marked *mässig (moderato)* and in D minor. Death is portrayed by block chords for the first eight bars with a steadiness that emanates a strong, ominous motion that fills the room. The maiden begins in the relative major *etwas geschwinder* (somewhat quicker) and *poco più mosso* by her second phrase. She sees Death, and fear quickly takes its grip on her. The vocal line ascends until she finally has the courage to tell him to go. This outburst of energy has left her completely drained. The frantic accompaniment that supported her has become slow and steady like Death’s, and the vocal line descends. Death addresses the girl at *Das erste Zeitmaß* (tempo I) with a vocal pace to match his accompaniment with the same effect as the prelude. Schubert colors certain words and phrases to inflect their meanings. On “*strafen*” (punish), he drops the voice to a low A2, then brings the voice a seventh higher to F3 (the highest notes he sings) when he tells the girl to be of good cheer, and closes on the word “*schlafen*” (sleep) at D2. Though Death sings low and slow, he is

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<sup>13</sup> Fischer-Dieskau, *Schubert: A Biographical Study of his Songs*, 5.

not meant to come across as evil. Instead, Schubert regards Death as a friend that helps one to another world.<sup>14</sup>

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<sup>14</sup> Fischer-Dieskau, *Schubert: A Biographical Study of his Songs*, 85.

## CHAPTER 3

WOLFGANG AMADEUS MOZART'S "MADAMINA! IL CATALOGO È QUESTO" FROM  
*DON GIOVANNI*

Wolfgang Amadeus Mozart (1756-1791) is considered to have been a child prodigy. Noticing his son's talent at a young age, Leopold Mozart, a highly esteemed violinist of the time, gave up his own musical career to train and develop his son's talents. His innate ability and thorough training led to young Mozart's refinement of the classical style, composing in every genre of his time. One of his favorite mediums was opera, made evident with his mastery of *opera seria*, *opera buffa* and *Singspiel*. In addition, several of his operas have remained in most opera houses' regular performance repertoire since his death.

His skill at assimilating operatic styles was so well developed that he began to combine *opera seria* and *buffa* into *drama giocoso*, as in one of his most famous works, *Don Giovanni*. Lorenzo Da Ponte expanded the one act play by Giovanni Bertati entitled *Don Juan*. *Don Giovanni* was commissioned by the impresario Guardasoni after the success of *Le nozze di Figaro* in Prague in 1786.<sup>15</sup> The *seria* style is given to characters of noble stature, such as Donna Elvira, Donna Anna, and Don Octavio. These characters are distinguished either with vocal floridity, sustained lines, fast coloratura, significant leaps, high notes, a wide range or a combination of these. The *buffa* style is conferred upon those of lesser status: Leporello, Zerlina, and Masetto. They have fewer dramatic high notes, smaller ranges, fewer sustained pitches, shorter arias and the bass characters often singing patter. Don Giovanni is of nobility, however, his vocal style changes depending on the woman he is trying to seduce.

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<sup>15</sup> Da Ponte is also responsible for the libretti of *Le nozze di Figaro* and *Così Fan Tutte*.

Following the overture, *Don Giovanni* begins with Leporello keeping guard for his master outside of the Commendatore's house, while Giovanni attempts to seduce the old man's daughter, Donna Anna. Giovanni wears a mask so Anna will not recognize him, but she ejects him from her chamber. The Commendatore arrives and challenges Giovanni to a duel. Giovanni kills the father and flees. When the Don and his servant are almost home they hear a woman singing in the distance, Donna Elvira, one of Giovanni's conquests. He soon realizes who it is and escapes while Leporello shows her the list he keeps of all the women he has slept with, "Madamina! Il catalogo è questo."

"Mozart portrays the personalities of the characters and conveys their feelings so perfectly through music that listeners can immediately understand them."<sup>16</sup> This knack for musical personification is evident in the Catalogue Aria where elements of *seria* and *buffa* are shown in relief. The A section is typical of *buffa* with many repeated notes, large intervals and patter style as Leporello enumerates the conquests and their countries of origin. The B section contrasts by taking on *seria* characteristics with a slower, more elegant legato line while he gives Elvira details.

The piece begins in common time with steady eighth-note repeated block chords at *allegro* giving a sense of vivacity. Leporello addresses Elvira by descending a third at the end of the word "*Madamina*," as if in bowing gesture. He then presents her with the catalogue raising his intonation to D4 when explaining 'he made the list'; it is his way of emphasizing he is proud of his part in the Don's debauchery. He tells her to observe and read, but raises his voice a second time to get her attention. Leporello sings in his

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<sup>16</sup>J. Peter Burkholder, Donald Jay Grout, and Claude V. Palisca, *A History of Western Music*, 8<sup>th</sup> ed, (New York: W.W. Norton and Company, Inc. 2010), 562..

expected style with a series of repeated pitches with fermatas on the word “*ma*” (but) right before telling her of his 1,003 conquests in Spain. He highlights the number by repeating it three times.<sup>17</sup> He tells of their social standing, starting with the lowest. As their status rises, so does his voice. He then sings an arpeggiated dominant seventh chord as Mozart’s way of giving variety to the voice when Leporello sings every rank, every shape and every age. Donna Elvira still has not left yet, so Leporello goes over the catalogue again using similar *buffa* elements but stretches out the notes at the close of the A section, but she is still there. Ergo, he changes his vocal style to something she might relate with, *seria*.

The B section is in 3/4 at *andante con moto* and flows smoothly with a sense of regality. Three quarter time also suggests the minuet, a dance of the aristocracy. Leporello tells Elvira what he likes about the women he seduces. At his previous fast pace, she might have thought him to be a common idiot. Now he is lingering on the details of his master, as if in admiration. When he gets to the large women, he stretches the line and finally sustains a long D4, showing how majestic the tall ones are. He then lets his own personality show as he slips into a patter when he talks about the little ones, leading one to suspect that they might be his own preference. He quickly returns to similar vocal material from the start of the B section, though now it is more in mockery of her. The ambiance becomes a bit sinister as a d-minor chord is played followed by a g-minor sixth chord as he gets ready to tell her Giovanni’s favorite type - the young beginner (something she is not). He finishes by saying that Elvira herself knows what Don Giovanni does. His thrice stated “*voi sapete qualche fa*” is fertile

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<sup>17</sup> It is believed Mozart used patterns of three as way of expressing his affiliation with the freemasons.

ground for mocking or toying with her. Mozart closes the piece with a familiar dotted eighth-note, sixteenth-note then octave descent that is repeated.

## CHAPTER 4

VINCENZO BELLINI'S "VI RAVVISO" FROM *LA SONNAMBULA*

Like Mozart, Vincenzo Bellini (1801-1835) was born with a great aptitude for music with rumors of him singing a Fioravanti aria at eighteen months, conducting one of his grandfather's church services at three, and having superb skill at the piano by five.<sup>18</sup> His early musical training came from his grandfather Vincenzo Tobia Bellini and his father Rosario, both of whom were professional musicians and teachers. In 1819, he continued his education at the Conservatorio di San Sebastiano in Naples where he wrote his first opera in 1825, *Adelson e Salvini*. Its success resulted in the commission of *Bianca e Gerardo* the following year. The popularity of his operas led him to work with the most esteemed theatre poet of his time, Felice Romani.<sup>19</sup> Between 1828 and 1833, Bellini was freed from the burdon of supporting himself by living with his wealthy married mistriss, Giuditta Turina. Because of her support and the popularity of his operas, he was able to demand more money than usual for his operas. This financial freedom allowed him to take more time to complete each work. Bellini made many revisions to his scores, leading to an output of only ten operas.

Bellini is reconized for his mature writing style that distinguishes him from the other *bel canto* composers.<sup>20</sup> His melodies are longer and more elegant than his

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<sup>18</sup> Mary Ann Smart, Friedrich Lippmann, and Simon Maguire, "Vincenzo Bellini," *Grove Music Online, Oxford Music Online*, Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/02603>, (accessed Feb. 14, 2014).

<sup>19</sup> Ibid.

<sup>20</sup> Amanda Holden, ed., *The Penguin Concise Guide to Opera*, (London: Penguin Books, 2005), 22.

contemporaries and convey a sense of Chopinesque meloanchoy.<sup>21</sup> Though Bellini often took his time when composing, occasionally, he had to work quickly. For instance, one of his greatest and most celebrated works, *La Sonnambula*, was composed in just over two months due to the need for a replacement for a more politically contraversal work, *Ernani*.

"Vi ravviso, o luoghi ameni" is an aria from *La Sonnambula* that uses the *cavatina-cabaletta* form. Also known as *la solita forma*, Bellini and his Italian contemporaries used this form as a means of expressing the ideals of *bel canto* singing. This opera begins with joyous singing of the townspeople throughout the streets, celebrating Amina's engagement to the wealthy farmer Elvino. Count Rodolpho, lord of the village who has been gone a long time returns home to mourn the death of his father. He suddenly begins to recognize the places of his childhood: the inn, the mill-stream, the fountain, the meadows, and finally everything. Count Rodolpho begins with a recitative referred to as the *scena*. The free verse text (*versi sciolti*) is set expressively in *arioso* style. The sparse accompaniment is used to punctuate the ends of phrases. As is typical, the *scena* ends harmonically open on the dominant seventh of A-flat.

The *adagio*, also referred to as the *cavatina*, resolves the previous dominant harmony on A-flat major with a simple arpeggiated accompaniment. The vocal line is rhymed and metered (*versi lirici*), set to a tempo which is slower than the *cabaletta* and reveals Bellini's melodic elegance. The goal of this section is not only to provide beautiful singing, but to display one's ability to spin a long melodic line while showing

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<sup>21</sup> Grout, *A Short History of Opera 4<sup>th</sup> edition*, 395.

little effort while the opera's drama is put on hold. At this point, the Count is wistful as he reminisces on his childhood days that are now long past. The orchestra is present continuously as accompaniment and usually does not play the melody. The *cavatina* closes on tonic of its original key of A-flat major after Rodolpho's cadenza.

The Count suddenly notices some rejoicing as the *tempo di mezzo* begins in the key of E-flat major with a typical "boom chuck chuck" pattern used during this era. Soon the texture changes: *versi lirici* becomes *versi sciolti*, and the orchestra punctuates rather than accompanies. Typically, in a *tempo di mezzo* new information is learned. In this case, the Count hears a celebration taking place, and he asks the townspeople if there is a party. He then notices the bride Amina. The dramatic interest is heightened, as he is overcome by her beauty. The section ends harmonically open on the E-flat dominant seventh chord (just like in the *scena*) and finds its resolution on A-flat major in the *cabaletta*.

The *aria* picks up momentum as the *cabaletta* is used to showcase faster virtuosic singing. Now the Count yearns for Amina, as she reminds him of a love from his past. He states, "You don't know how sweetly your eyes have touched this heart/What an adorable beauty you recall to my thoughts." His renewed energy is expressed by the tempo marking *Allegro moderato*. Moreover, triplets in the low strings contrast with dotted eighth and sixteenth notes in the woodwinds adding vitality to this new section. The piece finishes with a *coda*, which is often standard in *la solita forma*. Excitement is heightened by the faster tempo in the coda section. The rhythmic momentum propels the vocal line toward the final climactic high note and the aria comes to rest firmly on the tonic.

## CHAPTER 5

## GABRIEL FAURÉ'S "LYDIA," "CHANSON D'AMOUR," AND "CLAIR DE LUNE"

Gabriel Urbain Fauré (1845-1924) was born the youngest of six children into a non-musical but financially well off family. His mother was Marie-Antoinette-Hélène Lalène-Laprade, a member of the minor aristocracy. His father, Toussaint-Honoré Fauré, was the assistant inspector of the primary schools of Pamiers and later became the director of Montgauzy Teacher's Training Collage. In the Montgauzy old chapel, Gabriel's musical talent was discovered by a blind woman who heard him playing a harmonium.

In 1854, at age nine, he was sent to the École Niedermeyer in Paris. This was one of the two most recognized music schools in France, the other being the Paris Conservatoire. Louis Niedermeyer took notice of young Fauré's talent and admitted him at no charge. At the École Niedermeyer, study in counterpoint and composition was focused on music composed before 1750. Its rival, the Conservatoire, focused on a broader range of music including contemporary pieces. Ironically at age fifty, Fauré began to teach at the Conservatoire and at age sixty became the schoolmaster.

Besides his requiem, chamber and piano music, Fauré is perhaps best known for his contribution to French art song, 100 *mélodies*. *Mélodie* was the French composers' improvement on their *romance* song style in an effort to be more true to the French language in both rhythm and word stress. As a means to promote this new style of song, the *Société Nationale de Musique* was established in 1871. Among its members were César Franck, Henri Duparc, as well as Gabriel Fauré.

What made these composers' new French style successful was the popularity of salons. It was in these venues that composers would have their pieces performed. Salons fell into three status categories: aristocratic, bourgeois, and artistic. The aristocratic were the grandest of all -- sometimes holding 500 or even 600 people. The bourgeois salons were not as prestigious as the aristocratic, but none-the-less, were attended by bankers, lawyers and upper level bureaucrats who held these gatherings as a means to move up or stay at the top of their social scene. The artistic salons were hosted by composers, performers and their friends to perform music for one another. Fauré was known to frequent all of them as pianist, composer, guest or friend.

Many scholars divide Fauré's compositional output into three periods. His first period (1860-80) was heavily influenced by the French Romance, which is similar to the early German *Lied* with its strophic form. What made these songs uniquely French was the Parnassian poetry whose metrical structure maintains continuity within a poem's verses and stanzas. His second period (1880-1904) is distinguished by his increase in modality, density of texture and use of linking elements. This period is divided into two seven-year segments because of poet choice. The first seven was spent setting poems from Parnassian poets, such as Leconte de Lisle, Charles Grandmougin, and Paul Silvestre, just to name a few. Starting in 1887, Fauré spent the next seven years focusing on poetry by the symbolist Paul Verlaine.<sup>22</sup> His third period is "marked by lean, sparse textures, skillful harmonic manipulations, and a sense of tonal ambiguity."<sup>23</sup> It is

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<sup>22</sup> Carol Kimball, *Song: A Guide to Art Song Style and Literature*, (Milwaukee, WI: Hal Leonard Corporation, 2006), 183.

<sup>23</sup> *Ibid*, 188.

also known for its four song cycles: *La Chanson d'Eve*, *Le Jardin clos*, *Mirages*, and *L'Horizon chimérique*.

One of his most beloved *melodies*, “Lydia,” is from his first style period and exemplifies many of the musical traits he is known for during this period. Its form is strophic, the melody is constructed with narrow intervals and it presents a smooth vocal line. It also contains four-part voice leading with a combination of diatonic and modal harmonic elements.

“Lydia” was Fauré’s first setting of Leconte de Lisle, the Parnassian poet whose group preferred the formal aspects of ancient Greece to the Romantic excess of the day.<sup>24</sup> Being true to the Parnassians, Fauré used the Greek Lydian mode throughout the vocal line with its raised fourth scale degree creating a tritone, a preferred interval of Fauré.<sup>25</sup> The Lydian scale is heard immediately in the first phrase upon the arrival of the word “*joues*.” This song had such a profound effect on Fauré that its first couple of phrases appears in his *mélodie* “La Bonne Chanson.”

The song opens with a sense of purity as the tonic chord is repeated steadily in the accompaniment through the first two measures, establishing the tonal center. The simplicity of the vocal line can be heard immediately with its stepwise motion as it is doubled in the right hand of the accompaniment. The vocal phrases feature an upward curve for one phrase followed by a descending curve for the second, a pattern repeats itself throughout the piece. Moreover, the vocal contours reflect the meaning of the

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<sup>24</sup> Laura Ward and Richard Walters, ed., *Gabriel Fauré 50 Songs*, Perry Gethner, trans., (Milwaukee, WI: Hal Leonard, 1995), 31.

<sup>25</sup> Robert Gartside, *Interpreting the songs of Gabriel Fauré*, (Geneseo, New York : Leyerle Publications, 1996), 45.

poetry. For instance, after the song's initial ascent, the second phrase has a descending contour beginning with the word "*Roule*" (roll). The next phrase rises with "*le jour*" (the day). This pattern continues with a fall into the phrase "*Oubillons l'éternelle tombe*" (Let us forget the eternal tomb).<sup>26</sup>

Fauré's evolving style is evident in a piece from the first half of his second period entitled "Chanson d'amour." This piece was composed in 1882 to a poem by Armand Silvestre. Instead of composing a strophic piece, Fauré utilizes repetition by creating a small rondo using the A section as a refrain. The central theme of this piece, romantic love, is immediately suggested by the harp-like gestures in the piano. The pulse gives the impression it is in two instead of the indicated four. The left hand plays half-notes on the strong beats, while the right hand follows with ascending arpeggiated eighth-notes in the key of E major. The voice enters *dolce*, each phrase a little higher than the previous. As the voice ascends, Fauré calls for a *crescendo*, indicating an increase in passion.

Fauré's new writing style can be seen in the B and C sections with modulations to more remote keys. Tension is heard in the B section with a transition from an E major to a C major chord on the word "*voix*" and followed with a succession of chords based on of the chromatically ascending bass line. The section comes to an end with a B dominant seventh chord on "*paradis*" before a repeat of the refrain. In the C section, modulations to distant keys are used again to add dramatic color moving from E major to C-sharp major to A-sharp minor, etc. These dramatic shifts add to the vocal intensity

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<sup>26</sup> Gartside, *Interpreting the songs of Gabriel Fauré*, 46.

of the piece.<sup>27</sup> Finally, the song finishes its rondo form with one more repetition of the A section as well as repeating the last phrase “*où mes baisers s’épuiseront*” (“where my kisses exhaust themselves”).

The beginning of the second half of this period is marked with his first setting of Verlaine’s poetry, “Clair de lune.” It is from Verlaine’s *Fêtes galantes* collection inspired by the paintings of Jean-Antoine Watteau. His paintings included vast landscapes with finely dressed regal figures being entertained by characters of *commedia dell’Arte*. The irony of these paintings lies in the fact that the figures depicted should be happily enjoying their verdant surroundings. However, many seem unhappy. The poem begins with a beautiful simile: “votre âme est un paysage choisi.” However, the irony is quickly felt as the poem continues with how the celebration is a facade.

“Clair de lune” begins with Fauré’s longest introduction, which is not merely accompaniment, but has musical interest of its own. In fact, Fauré himself referred to it as a minuet.<sup>28</sup> Its 3/4 time signature suggests a courtly dance with three themes that are heard in the accompaniment, as seen in the musical examples below. Conversely, the vocal-line is through-composed and is not metrically separated by poetic stanza. Instead, the poem finds consonance in the song as it weaves in and out of the piano’s minuet. The minor mode adds to the melancholic atmosphere as the voice enters in the fourth measure of the repeat (m.15) on beat three. The second theme begins before “*jouant du luth*” and presents a carnival ambiance as images of *commedia dell’arte* are offered but transitions back to the first theme by the beginning of the second poetic stanza. At the end of this stanza, Fauré transitions again -- but to the third theme. The

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<sup>27</sup> Gartside, *Interpreting the songs of Gabriel Fauré*, 113.

<sup>28</sup> *Ibid*, 139.

accompaniment is more soothing with rolling arpeggios going into the second theme to finish the last stanza. The piece closes with a postlude that uses material from themes one and three and then finishes on an A minor chord that suggests the same sadness from the beginning.

Theme 1.



Theme 2.



Theme 3.



Figure 1.<sup>29</sup>

<sup>29</sup> Laura Ward and Richard Walters, ed., *Gabriel Fauré 50 Songs*, Perry Gethner, trans., (Milwaukee, WI: Hal Leonard, 1995), 123-27.

## CHAPTER 6

## BENJAMIN BRITTEN'S "LORD! I MARRIED ME A WIFE," "THERE'S NONE TO SOOTHE," AND "THE DEAF WOMAN'S COURTSHIP"

Benjamin Britten (1913-1976) was born in the English country of Lowestoft, Suffolk. He was the youngest of four children whose mother, Edith, maintained control of his life until her death in 1937.<sup>30</sup> Edith was a singer and pianist who recognized her son's talent and tried to advance his career as a composer to the utmost of her ability. Through his viola teacher, Audrey Alston, Britten met the composer Frank Bridge. Being impressed with Britten's abilities, Bridge convinced Britten's parents to allow their son to move to London in order to be his composition teacher. In London, Britten was exposed to a wide array of repertoire. Bridge attempted to steer Britten towards modernism. Yet, Britten was confused and terrified by the works of Schoenberg and Stravinsky and preferred more traditional and tonal works.<sup>31</sup> As a result, he mitigated the coarseness of modernism with simplicity, perhaps as reflection of his pacifism.<sup>32</sup>

Britten is most known for his accomplishments in opera. His break through opera was *Peter Grimes*, the tale of a fisherman who is accused of murdering his young boy apprentices. The antihero subtext of the story could relate to Britten's own feelings of being an outsider.<sup>33</sup>

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<sup>30</sup> Philip Brett et al, "Britten, Benjamin," *Grove Music Online, Oxford Music Online*, Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/46435pg2>, (accessed February 25, 2014).

<sup>31</sup> Ibid.

<sup>32</sup> Burkholder et al., *A History of Western Music*, 8<sup>th</sup> ed., 926.

<sup>33</sup> Not only was Britten a pacifist during the Second World War, he was also a homosexual during a time when someone could be sent to prison for being gay.

Besides opera, Britten also composed solo songs. The next three songs reveal how Britten could transform a folksong into a concert piece. They are rather short, not vocally taxing, and display not only the sensitive side of Britten, but his sense of humor. “Lord! I married me a wife” is a song of a man complaining that his wife is always making him work, no matter how terrible the weather. At first glance, one might take this as a serious song, since the man is complaining about his spouse. However, most men are not subject to working in such extreme outside conditions as the character in this song, married men are often given undesirable tasks by their wives.

Britten creates a crashing sound of an ax or sledgehammer with an exchange from the vocal line to the accompaniment in the first motive. The piece begins in cut time with the voice entering on the downbeat with a *sforzando* “Lord!” (fig. 2). The accompaniment answers on the offbeat *sforzando* crash. He sings this word three times, as well as, “wife” and “life” using this same motive. Each for its own purpose: to get the Lord’s attention, to let him know who is taking about, and to express how this life keeps going on.



Figure 2.<sup>34</sup>

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<sup>34</sup> Benjamin Britten, *Complete Folksong Arrangements: 61 songs*. Richard Walters, ed., (London: Boosey and Hawkes, 2006), 170.

The second motive appears during the phrases that include the words “married” and “trouble.” The accompaniment plays a series of rolling triplets finishing with four sixteenth notes. These fast notes that move fervently could be interpreted as the man’s wild emotions towards his wife. The third motive seems to be disconnected from the vocal line, it includes many accidentals that clash with the key (d minor). This independence can be heard as the outside elements of wind, rain and snow with its bouncing, dotted pattern accented with occasional quarter-note block chords. In case the Lord did not hear his cry, the whole piece is repeated. The man’s prayer is finished by saying “Lord!” six times; these are all the words the man can muster.

The next song, “There’s none to soothe,” is a slow and lamenting strophic piece. It deals with a man whose lover has just passed away. It begins *pianissimo* in 3/4 time with the accompaniment playing the same pattern for its entire duration: dotted quarter-note octaves in the left hand, quarter note block chords on beats two and three with articulations of tenuto and a slur in the right (fig. 3).

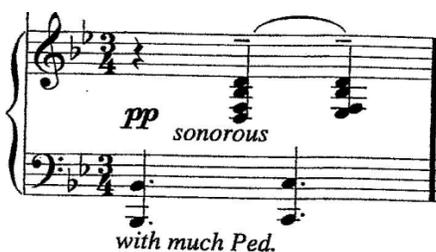


Figure 3.<sup>35</sup>

Vocal phrases ascend and are notated with slurs except for the last phrase, which descends. The vocal line and accompaniment interweaves in this song, with B-flat minor creating a melancholic ambiance. The only surprise comes from the voice. Most of the intervals are small, consisting of a second or a third. Yet, halfway through

<sup>35</sup> Britten, *Complete Folksong Arrangements: 61 songs*, 70.

the first two phrases, a leap of a sixth from a F3 to a D4 is made. This suggests the man's sorrow being contained on the low notes, then breaking out in desperation by leaping to a higher tessitura. Nonetheless, no hope is found, and he closes each stanza on the same low B-flat from which he started.

The last song, "The Deaf Woman's Courtship," is an arrangement by Britten from an Appalachian folk song by Cecil Sharp. It contains two characters: a man and an old deaf woman. The piece can be sung as either a duet or by a man who characterizes the old woman. The key is established with a sustained F major chord. The folksong atmosphere is achieved and exaggerated by setting the piece in 2/4 and having the accompaniment break the chords, playing the lower half on the down beat and the rest on the offbeat with the right hand. This introductory section of the man is played in the bass clef. The folksong quality is further augmented with the *andante* paced four-note part of the man with the total range of a fifth. The man asks the woman if she is fond of smoking, probably because he smokes. When the old woman responds to the man, the effect is quite jarring. The old woman's tempo is quicker, the accompaniment is jumpy with back and forth leaps, and if a man sings it, the performer may switch into falsetto and sing an octave higher in order to characterize the old woman's voice. Once again, her part is contained within a fifth. The two parts go back and forth, until the man asks the woman if she wants to marry him. Finally, the deaf woman hears what he is saying and is shocked. We'll never know if they marry or not!

## CHAPTER 7

MUSICAL THEATER PIECES “BLESS YORE BEAUTIFUL HIDE” AND “SOBBIN’  
WOMEN” FROM *SEVEN BRIDES FOR SEVEN BROTHERS* AND “IF EVER I WERE  
TO LEAVE YOU” FROM *CAMELOT*

The script for *Seven Brides for Seven Brothers* was written in 1954 by Frances Goodrich, Albert Hackett, and Dorothy Kingsley from a Stephen Vincent Benet story, *Rape of the Sabine Women*.<sup>36</sup> The music is from Gene de Paul with lyrics by Jonny Mercer. Due to the song’s direct relation to the story and characters, the musical produced no hits. However, the musical was most revered for its choreographed numbers, "House-Raising Dance" and "Lonesome Polecat."<sup>37</sup>

This musical tells the tale of the seven Pontipee brothers who live together secluded in the mountains of Oregon during the 1850s. Adam, the eldest brother, knows they need a woman around to take care of the family's cooking, cleaning, sowing, etc. To cure this dilemma, he decides to head into town and find himself a wife. When he gets there, he starts looking for the 'lucky lady' and sings "Bless Yore Beautiful Hide." Before finishing his song, he finds the perfect girl, Milly, whom he woos into marriage by telling her of his house and land. However, he omits one important detail, his six brothers who live with him. The brothers soon want brides of their own. After a failed attempt at impressing the town girls at a barn raising, Adam encourages them all the more, singing, "Sobbin' Women."

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<sup>36</sup> Thomas S. Hischak, *The Oxford Companion To The American Musical: Theatre, Film, And Television*, (Oxford : Oxford University Press, 2008), 667.

<sup>37</sup> *Ibid*, 668.

The music of “Bless Yore Beautiful Hide” is a perfect characterization of Adam Pontipee’s personality. It is in E-flat major with an easy-going feel being in cut time with quarter notes in the bass that leap up and down, while the right hand usually plays half notes or quarter notes. Adam’s line begins on E-flat 4 and descends over two phrases, as if he is calling out in a gentle way for his bride to be. Hope and anticipation are heard in the voice as the line ascends on the third phrase and descends back to tonic in the next phrase with a rested assurance. This refrain-like section is heard three times throughout the piece. Similarities are heard with the third phrase in the first alternating verse. However, the *tessitura* is lower when Adam appears to be talking to himself.

In an attempt to keep this song similar to the movie version, some alterations were made. In the musical theatre version, there is a repeat of the entire piece. Instead, the repeat is taken at the phrase “pretty and trim but not too slim.” After this phrase, the words were changed, adding interest to the song.

Adam’s character is codified in the music of “Sobbin’ Women.” Again, the song is in cut time in the key of E-flat major. The major difference is the atmosphere of the piece. Instead of sounding like he is going on a leisurely stroll, his purpose is to motivate his brothers into kidnapping their wives to be. In addition, the accompaniment is similar, having a simple bass line in the left hand and block chords in right. What makes these songs different is Adam’s melody. In “Bless Yore Beautiful Hide,” the voice had a contour that descends then ascends on phrases the begin with “bless yore beautiful.” Also, the voice was low when talking to himself. In “Sobbin’ Women,” the vocal line remains fairly stable in the middle of his range as he is directly addressing his brothers in the A section. The B section of this two part strophic song has more shape

than the A: it starts low, rises slowly, then descends before a more deliberate rise and fall at the ends the verses. On the initial ascent of the B section, Gene de Paul brings out words “sobbin’ and throbbin’” using word painting by repeating the words on descending thirds. While the first song is more lyrical, “Sobbin’ Women” is more declamatory.

*Camelot* is a musical about the legendary King Arthur, Guenevere, Lancelot and their love triangle. The libretto by Allan Jay Lerner is based on the T.H. White novel *The Once and Future King* with music by Frederick Loewe and lyrics by Alan Jay Lerner. Despite the 873 original performance run, *Camelot* was thought of as a disappointment by audiences and critics when it opened in 1960. This was partially due to the success of Loewe and Lerner’s *My Fair Lady* in 1956. Nevertheless, the original and lovable cast of Julie Andrews and Richard Burton, along with the favor of President Kennedy and his administration, gave this musical all the strength it needed to continue on as a success. Though the story itself left much to be desired, the music is considered one of Lerner and Loewe’s best works.<sup>38</sup>

“If Ever I Would Leave You” stands out as one of the most beautiful songs about love. It appears at the beginning of the second act, sometime after Guenevere and Lancelot have been seeing each other. Lancelot begins singing a madrigal to Guenevere, first in French then in English. A dialogue is exchanged between the two that brings Lancelot to a question, “when would I ever leave you?” leading him to the title of this piece.<sup>39</sup> The music transitions from D major in 6/8, to F major, to finally B-flat

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<sup>38</sup> Hischak, *The Oxford Companion To The American Musical: Theatre, Film, And Television*, 120, 21.

<sup>39</sup> Alterations have been to the dialogue, making it a monologue for this solo performance.

major in 4/4 time. The rhetorical internal conflict of when Lancelot should leave Genevieve appears in the music through the use of *rubato* at the beginning of phrases as Lancelot sings “if ever I would.” Nevertheless, it goes into *a tempo* on “leave you” with a cut time, creating an ironic feeling of joy. This emotional contrast emanates sensuality. Lancelot begins with how he couldn’t leave her in summer and explains. He continues with autumn, then winter, then finally spring. After hearing he could not leave her anytime of the year, an interlude continues as the two passionately look into each other’s eyes. Lancelot repeats his final verse, assuring Guenevere what he says is the truth.

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## APPENDICIES

## APPENDIX A

*“Tu sei il cor di questo core”*

*Recitative:*

*Tu ferma il piede e pensa  
di non trovar pietade acciò che chiedi  
se pieta al mio amor pria non concedi.*

*Aria:*

*Tu sei il cor di questo core,  
sei il mio ben, non t'adirar!*

*Per amor io chiedo amore,  
più da te non vo' bramar.*

*“Madamina, il catalogo è questo”*

*Madamina, il catalogo è questo  
Delle belle che amò il padron mio;  
un catalogo egli è che ho fatt'io;  
Osservate, leggete con me.*

*In Italia seicento e quaranta;  
In Lamagna duecento e trentuna;  
Cento in Francia, in Turchia novantuna;  
Ma in Ispagna son già mille e tre.*

*V'han fra queste contadine,  
Cameriere, cittadine,  
V'han contesse, baronesse,  
Marchesane, principesse.  
E v'han donne d'ogni grado,  
D'ogni forma, d'ogni età.*

*Nella bionda egli ha l'usanza  
Di lodar la gentilezza;  
Nella bruna la costanza,  
Nella bianca la dolcezza.*

*Vuol d'inverno la grassotta,  
Vuol d'estate la magrotta;  
È la grande maestosa,  
La piccina è ognor vezzosa.  
Delle vecchie fa conquista  
Pel piacer di porle in lista;  
Sua passion predominante  
È la giovin principiante.  
Non si picca – se sia ricca,  
Se sia brutta, se sia bella;*

*“You are the desire of this heart”*

You stop and consider  
that you will not find the pity you seek  
if you do not first have pity for me.

You are the desire of this heart  
you are my beloved, do not get annoyed!

From love I ask love,  
I wish no more from you.

*“My lady, the catalogue is this”*

My lady, the catalogue is this  
of the beauties my master has loved  
a catalogue I have made myself  
look, read with me.

In Italy six hundred and forty;  
In Germany two hundred and thirty one;  
One hundred in France, in Turkey ninety one;  
But in Spain their are already one thousand three.

Among these there are peasant girls,  
maids, city girls,  
there are countesses, baronesses,  
marchionesses, princesses.  
and there are even women of every rank,  
every shape, every age.

With the blondes he usually  
praises their gentleness;  
with the brunettes their faithfulness,  
with the fair their sweetness.

In the winter he wants the fat one,  
In the summer he wants the skinny one;  
the tall one is majestic,  
the little one is always charming.  
He makes conquests of the old ones  
for the pleasure of putting them on his list;  
His first passion  
is the young beginner.  
He does not care if she is rich,  
if she is ugly, if she is beautiful;

*Purché porti la gonnella,  
Voi sapete quel che fa.*

as long as she wears a skirt,  
you know what he does.

**“Vi ravviso”**

**“I see you again”**

*Recitative:*

*Il mulino...il fonte...il bosco...  
e vincin la fattoria!*

The mill...the fountain...the woods...  
and the farmhouse nearby!

*Aria:*

*Vi ravviso, o luoghi ameni,  
in cui lieti, in cui serene  
sì tranquillo I dì passai  
della prima gioventù!  
Cari luoghi, io vi trovai,  
ma quei dì non trovo più!*

I see you again, oh pleasant surroundings  
in which I so peacefully spent the  
happy and serene days  
of my early youth!  
Dear surroundings, I've found you,  
but those days I find no more!

*Ma fra voi, se non m'inganno,  
oggi ha luogo alcuna festa?  
E la sposa? è quella?  
È gentil, leggiadra molto.  
Ch'io ti miri!  
Oh! il vago volto!*

But among you, if I'm not mistaken,  
some celebration is taking place?  
And the bride – it is she?  
She's refined, very charming.  
Let me look at you!  
Oh, the lovely face!

*Tu non sai con quei begli occhi  
come dolce il cor mi tocchi,  
qul richiami ai pensier miei  
adorabile beltà.  
Era dessa, ah qual tu sei,  
sul mattino dell'età, sì!*

You don't know how sweetly you touch my  
heart with those beautiful eyes,  
what an adorable beauty you recall  
to my thoughts.  
That one was – ah, as you are -  
in the morning of her years – yes!<sup>40</sup>

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<sup>40</sup> Robert L. Larsen, comp. and ed., *Arias for Bass*, aria text editor and translator: Martha Gerhart, (New York: G. Schirmer, Inc., 1992), 13.

## APPENDIX B

## “An Sylvia”

*Was is Sylvia, saget an,  
dass sie die weite Flur preist?  
Schön und zart seh' ich sie nah'n;  
auf Himmels Gunst und Spur weis't,  
dass ihr alles unterthan.*

*Ist sie schön und gut dazu?  
Reiz labt wie milde Kindheit;  
Ihrem Aug' eilt Amor zu,  
dort heilte seine Blindheit,  
und verweilt in süßter Ruh'*

*Darum Sylvia, tön o Sang,  
der holden Sylvia Ehren  
jeden Reiz besiegt sie lang,  
den Erde kann ge wahren  
Kränze ihr und Saitenklang.*

## “Das Fischermädchen”

*Du schönes Fischermädchen  
treibe den Kahn ans Land;  
komm zu mir und setze dich nieder  
wir kosen Hand in Hand*

*Leg an mein Herz dein Köpfchen  
und fürchte dich nicht zu sehr;  
vertraust du dich doch sorglos  
täglich dem wilden Meer.*

*Mein Herz gleicht ganz dem Meere  
hat Sturm und Ebb und Flut,  
und manche schöne Perle  
in seiner Tiefe ruht.*

## “To Sylvia”

What is Sylvia, announce it  
that she the wide world praises?  
Fair and tender see I her approach  
by heaven's favor and sign is shown  
that to her all are subject

Is she beautiful and good as well  
charm refreshing like gentle childhood  
to her eyes hurries cupid to  
there heals his blindness  
and lingers in sweet rest.

Therefore to Sylvia sound oh songs  
to the fair Sylvia honors  
every charm has conquered she long since  
the earth can grant  
garlands to her (bring) string sound<sup>41</sup>

## “The Fisher Maiden”

Beautiful fisher maiden  
drive your boat to the shore;  
come and sit down next to me  
we will cuddle hand in hand.

Lay your head on my chest  
and do not worry too much;  
you entrust yourself fearlessly  
daily to the raging sea.

My heart is equal to the sea  
it has storm and ebb and flow,  
and many beautiful pearls  
in its depths.

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<sup>41</sup> Bard Suvercrop, [http://www.ipasource.com/view/song/Franz\\_Schubert/An\\_Silvia](http://www.ipasource.com/view/song/Franz_Schubert/An_Silvia) (accessed Feb. 6, 2014).

**“Mein”**

*Bächlein, las dein Rauschen sein!  
Räder, stell eu'r Brausen ein!  
All ihr muntern Waldvögelein,  
Gross und klein,  
Endet eure Melodein.*

*Durch den Hain aus und ein  
Schalle heut ein Reim allein,  
Die geliebte Müllerin  
Ist mein, ist mein!*

*Frühling, sind das alle deine Blümelein?  
Sonne, hast du deinen hellern Schein?  
Ach, so muss ich ganz allein,  
Mit dem seligen Worte mein,  
Unverstanden in der weiten Schöpfung sein!*

**“Der Tod und das Mädchen”**

*Das Mädchen:  
“Vorüber! ach, vorüber!  
Geh, wilder Knochenmann!  
Ich bin noch jung, geh Lieber!  
Und rühre mich nicht an.”*

*Der Tod:  
“Gib deine Hand, du schön und zart Gebild!  
Bin Freund, und komme nicht zu strafen.  
Sei gutes Muts! Ich bin nicht wild,  
Sollst sanft in meinen Armen schlafen!”*

**“Mine”**

Brooklet, rush no more!  
Mill-wheels, stop your rumblings!  
All you merry woodland birds,  
Great and small,  
Sing no more!

Through the woodland, to and fro  
Let one rhyme alone be heard,  
The beloved maid of the mill  
Is mine, is mine!

Spring, are these all the flowers you have?  
Sun, have you no brighter radiance?  
Ah, then must I, all alone,  
With that blessed word of mine,  
Go uncomprehended through all the wide  
creation!<sup>42</sup>

**“Death and the Maiden”**

The Maiden:  
"It's all over! alas, it's all over now!  
Go, savage man of bone!  
I am still young - go, devoted one!  
And do not molest me."

Death:  
"Give me your hand, you fair and tender form!  
I am a friend; I do not come to punish.  
Be of good cheer! I am not savage.  
You shall sleep gently in my arms."<sup>43</sup>

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<sup>42</sup> Sergius Kagen, *Schubert: 200 Songs in Three Volumes*, vol. I: 100 songs, trans. Gerard Mackworth-Young (New York: International Music Company) IV, V.

<sup>43</sup> Emily Ezust, “Death and the Maiden,” The Lied, Art Song, and Choral Texts Archive, [http://recmusic.org/lieder/get\\_text.html?TextId=3856](http://recmusic.org/lieder/get_text.html?TextId=3856), (accessed Feb. 12, 2014).

## APPENDIX C

## “Lydia”

*Lydia, sur tes roses joues  
Et sur on col frais et si blanc  
Roule étincelant  
L' or fluide que tu dénoues;  
Le jour qui luit est le meilleur;  
Oublions l'éternelle tombe,  
Laisse tes baisers de colombe  
Chanter sur ta lèvre en fleur.*

*Un lys cache répand sans cesse  
Une odeur divine en ton sein;  
Les délices comme un essaim  
Sortent de toi, jeune déesse.  
Je t'aime et meurs, ô mes amours,  
Mon âme en baisers m'est ravie!  
O Lydia, rends-moi la vie,  
Que je puisse mourir toujours!*

## “Chanson d'amour”

*J'aime tes yeux, j'aime ton front,  
Ô ma rebelle, ô ma farouche,  
J'aime tes yeux, j'aime ta bouche  
Où mes baisers s'épuiseront.*

*J'aime ta voix, j'aime l'étrange  
Grâce de tout ce que tu dis,  
Ô ma rebelle, ô mon cher ange,  
Mon enfer et mon paradis!*

*J'aime tout ce qui te fait belle,  
De tes pieds jusqu'à tes cheveux,  
Ô toi vers qui montent mes vœux,  
Ô ma farouche, ô ma rebelle!*

## “Lydia”

Lydia, on your rosy cheeks  
and on your neck so fresh and white  
rolls shining down  
the flowing gold that you unbind;  
the day that is dawning is the best;  
let us forget the eternal tomb,  
let your dove-like kisses  
sing on your blossoming lips.

A hidden lily exhales unceasingly  
a divine fragrance in your breast;  
joys in abundance  
emanate from you, young goddess.  
I love you and I am dying, O my love,  
your kisses ravish my soul!  
O Lydia, give me back my life,  
that I may die again and again!<sup>44</sup>

## “Song of Love”

I love your eyes, I love your forehead,  
O my rebellious one, o my fierce one,  
I love your eyes, I love your mouth  
Where my kisses will exhaust themselves

I love your voice, I love the strange  
Grace of everything you say,  
O my rebellious one, o my dear angel,  
My hell and my paradise!

I love everything that makes you beautiful,  
From your feet to your hair,  
O you toward whom all my wishes rise up,  
O my fierce one, my rebellious one!<sup>45</sup>

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<sup>44</sup> Pierre Bernac, Winifred Radford, tran., *The Interpretation of French Song*, (New York, WW Norton and Company, 1978), 107-8.

<sup>45</sup> Ward, ed. *Gabriel Fauré 50 Songs*, 103.

“*Clair de lune*”

*Votre âme est un paysage choisi  
Que vont charmant masques et  
bergamasques,*

*Jouant du luth et dansant, et quasi  
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]<sup>1</sup> les arbres,  
Et sangloter d'extase les jets d'eau,  
Les grands jets d'eau sveltes parmi  
les marbres.*

“Moonlight”

Your soul is a select landscape  
that is being charmed by maskers and  
bergamskers,  
playing the lute and dancing and almost  
sad under their whimsical disguises.

Although singing in a minor key  
of conquering love and seasonal life,  
they do not seem to believe in their happiness  
and their song mingles with the moonlight,

In the calm, sad and beautiful moonlight,  
that makes the birds dream in the trees,  
and the fountains sob with rapture,  
the big slender fountains amidst  
the marble statues.<sup>46</sup>

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<sup>46</sup> Ward, ed. *Gabriel Fauré 50 Songs*, 123.

## APPENDIX D

## “Lord! I married me a wife”

Lord! I married me a wife!  
 She gave me trouble all my life!  
 Made me work! in the cold, rain and snow.  
 Lord!

## “There’s none to soothe”

There’s none to soothe my soul to rest,  
 There’s none my load of grief to share  
 or wake to joy this lonely breast,  
 or light the gloom of dark despair.

The voice of joy no more can cheer,  
 The look of love no more can warm  
 since mute for aye’s that voice so dear,  
 and closed that eye alone could charm.

## “The Deaf Woman’s Courtship”

He:	She:
Old woman are you fond of smoking?	Speak a little louder sir, I’m rather fond of hearing.
Old woman are you fond of knitting?	Speak a little louder sir, I’m rather hard of hearing.
Old woman will you let me court you?	Speak a little louder sir, I just begin to hear you.
Old woman don’t you want to marry me?	Lawks a mercy on you sir, I think that now I hear you.

## “Bless Yore Beautiful Hide”

Bless yore beautiful hide, wherever you may be,  
 we ain’t met yet but I’m a-willin’ to bet you’re the gal for me.  
 Bless yore beautiful hide, you’re just as good as lost,  
 Don’t know your name but I’m a-stakin’ my claim, ‘less yore eyes is crossed.

Oh, I’d swap my gun ‘n’ I’d swap my mule,  
 Though whoever took it would be one big fool.  
 Or pay yore way through cookin’ school  
 if-‘n you would say “I do!”

Bless yore beautiful hide, prepare to bend yore knee,  
 and take that vow ‘cause I’m a-tellin’ you now you’re the gal for me

Pretty and trim but not to slim  
 Heavenly eyes but oh that size  
 she's gotta be right to be the bride for me  
 Bless yore beautiful hide, wherever you may be

Pretty and trim but not to slim  
 Bossy and bold but not to old,  
 simple and sweet or sassy as can be.  
 Bless yore beautiful hide, yes she's the gal for me.

### “Sobbin’ Women”

Tell ya ‘bout them Sobbin’ Women who lived in the Roman days;  
 It seems that they all went swimmin’ while their men was off to graze.  
 Well, a Roman troop went ridin’ by and saw them in their me-oh-my,  
 So they took ‘em all back home to dry, Least that’s what Plutarch says.

Them a women was sobbin’, sobbin’, sobbin’ fit to be tied  
 Every muscle was throbbin’, throbbin’ from that riotous ride.  
 Seems they cried and kissed and kissed and cried all over that Roman countryside,  
 So don’t forget that when you’re takin’ a bride. Sobbin’ fit to be tied, from that riotous ride.

They never did return their plunder, the victor gets all the loot;  
 They carried them home by thunder to rotundas small but cute.  
 And you’ve never seen, so they tell me, such downright domesticity  
 with a Roman baby on each knee named Claudius and “Brute.”

Them a women was sobbin’, sobbin’, sobbin’ passin’ them nights  
 while the Romans was goin’ out hob nobbin’ startin’ up fights.  
 They kept occupied by sewin’ lots of little old togas for them tots  
 and saying “Someday women folk-‘ll have rights.” Passin’ all of their nights while the Romans  
 had fits.

Now when their men-folk went to fetch ‘em, them women would not be fetched;  
 It seems when the Romans ketch ‘em their lady friends stay ketched.  
 Better let this be, because it’s true, a lesson to the likes of you,  
 Treat ‘em rough like them there Romans do or else they’ll think you’re tetched!

Them a women was sobbin’, sobbin’, sobbin’ buckets o’ tears  
 On account o’ old dobbin, dobbin, really rattled their ears.  
 Oh, they acted angry and annoyed, but secretly they was overjoyed  
 you might recall that when corrallin’ your steers. Oh, them pore little dears, sobbin’ buckets o’  
 tears.

Even though they’re all sobbin’, sobbin’, sobbin’ weepin’ a ton  
 just remember what Robin, Robin, Robin Hood would-a done.  
 We’ll be just like them there merry men and make ‘em all merry once again  
 a sobbin’ and a cryin’ and a kissin’ and a sighin’, we’ll have plenty of fun.

## “If Ever I Would Leave You”

Lancelot sings a madrigal to Guinevere:

*Toujours J'ai eu le meme vœux,  
Sur terre une déesse, au ciel un Dieu.  
Un home desire pour être heureux  
Sur terre une déesse, au ciel un Dieu.*

Now the madrigal sung in English:

Years may come; years may go;  
This I know, will e'er be so:  
The reason to live is only to love  
A goddess on earth and a God above.

Monologue:

You ask me, why I never write about you.  
The truth is I can't write about you.  
I love you too much.  
Jenny, I should leave you and never come back.  
I've said it to myself day after day, year after year.  
But how can I? When would I?

Song:

If ever I would leave you it wouldn't be in summer;  
Seeing you in summer, I never would go.  
Your hair streaked with sunlight...Your lips red as flame...  
Your face with a lustre that puts gold to shame.

But if I'd ever leave you it couldn't be in autumn.  
How I'd leave in autumn, I never would know.  
I've seen how you sparkle when fall nips the air.  
I know you in autumn, and I must be there.

And could I leave you running merrily through the snow?  
Or on a wintry evening when you catch the fire's glow?

If ever I would leave you, How could it be in springtime,  
Knowing how in spring I'm bewitch'd by you so?  
Oh, no not in springtime! Summer, Winter or fall!  
No, never could I leave you at all.

VITA

Graduate School  
Southern Illinois University

Brent M. Gravois

bgravois@yahoo.com

Webster University  
Bachelor of Arts in Music, May 2012

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