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Scholarly Program Notes of Recital Repertoire

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SCHOLARLY PROGRAM NOTES
OF
RECITAL REPERTOIRE

by

Stephen Douglas Kuhn

B. M., Taylor University, 2011

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

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

Approved by:
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AN ABSTRACT OF THE RESEARCH PAPER OF

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TITLE: SCHOLARLY PROGRAM NOTES OF RECITAL REPERTOIRE

MAJOR PROFESSOR: Dr. Diane Coloton

This document introduces Jacques Offenbach's *Pardieu! C'est une aimable charge* from *La Jolie Parfumeuse*, Giacomo Meyerbeer's *Ecoutez! Adamastor roi des vagues profondes* from *L'Africaine*, Robert Franz's *6 Gesänge, op. 30*, Gioachino Rossini's *Largo al factotum* from *Il barbiere di Siviglia*, Peter Warlock's *The First Mercy, As ever I saw*, and Jillian of Berry and J.S. Bach's *Ich habe genug, BWV 82*. Each of these works is presented with a brief history of its composer as well as relevant historical context and information regarding the origins of their texts. A short analysis of both text and music is included in each chapter.

TABLE OF CONTENTS

<u>CHAPTER</u>	<u>PAGE</u>
ABSTRACT.....	i
CHAPTER 1 – JACQUES OFFENBACH: <i>PARDIEU! C'EST UNE AIMABLE CHARGE</i>	1
CHAPTER 2 – ROBERT FRANZ: <i>6 GESÄNGE, OP. 30</i>	5
CHAPTER 3 – GIOACHINO ROSSINI: <i>LARGO AL FACTOTUM</i>	11
CHAPTER 4 – PETER WARLOCK: <i>THE FIRST MERCY, AS EVER I SAW, JILLIAN OF BERRY</i>	13
CHAPTER 5 – GIACOMO MEYERBEER: <i>ECOUTEZ! ADAMASTOR ROI DES VAGUES PROFONDES</i>	15
CHAPTER 6 -- J. S. BACH: <i>ICH HABE GENUG, BWV 82</i>	19
BIBLIOGRAPHY.....	21
APPENDICIES	23
VITA.....	30

CHAPTER 1

JACQUES OFFENBACH: *PARDIEU! C'EST UNE AIMABLE CHARGE*

La Jolie Parfumeuse, an *opéra comique* in three acts, is a whimsical tale about two newlyweds and the paradox of love and marriage. Act I begins with the marriage ceremony of Rose, a seller of perfume, to Bavolet, the clerk of a rich prosecutor, La Cocardière. The wedding festivities, held at a local cabaret, include many dancers, among them Clorinde, the mistress of La Cocardière. La Cocardière, though distracted by the advances of Clorinde, is vastly more interested in Rose. Bavolet, embarrassed to admit that he lives in a small apartment next to Rose, will not tell her where they will spend their wedding night. He asks his employer to watch Rose while he leaves to make post-wedding arrangements, thus enabling the act to end with La Cocardière leading Rose away with unsavory intentions.

Act II begins with an aria from La Cocardière's butler, Germain, who sings "*Pardieu! C'est une aimable charge*". He is busily preparing his master's dinner while singing about the enjoyment, and paradox, of being the butler of a wealthy man. He enjoys the honorable title, yet he also enjoys his master's wine and food. Other servants are helping to prepare the table when La Cocardière enters with Rose. La Cocardière attempts to pass off his home as the place where Bavolet has planned their wedding night. As La Cocardière tries to catch Rose, who evades all attempts, Clorinde is heard arriving with all of her dancer friends. La Cocardière, frustrated, scared, and disappointed at Clorinde's arrival, hides Rose in an adjacent room. Clorinde bursts in claiming the purpose of her visit is to celebrate the prosecutor's birthday. Bavolet soon follows, demanding to know where Rose is. Searching, he opens the adjacent door to find Rose disguised as a duchess. The "duchess" coaxes the bewildered Bavolet to drink some champagne to calm him and soon everyone is drinking champagne, drunk by the time the curtain falls. The "duchess"

and Bavolet on one hand, and La Cocardière and Clorinde on the other, are seen amorously embracing each other, with obvious sensual intensions.

As Act III begins, Rose is distressed that her new husband is unfaithful. As she works in the shop, Bavolet, obviously hung over, demands to know where Rose was the previous night. When she ignores him by helping other customers he storms out. Clorinde arrives to plot revenge on La Cocardière with Rose. After Clorinde leaves, La Cocardière arrives to profess his love to Rose but is interrupted again by the approach of Clorinde. Once she arrives, Clorinde pretends to 'search' for La Cocardière and discovers him in the cupboard where Rose hid him. Rose leaves to find Bavolet. When she returns with him, Clorinde reveals that she and La Cocardière are married, and all ends well.

Germain's aria at the beginning of Act II begins with a slow A section, followed by a faster B section, and closing with the return of the A section. The text begins with the exclamation "Pardieu!", 'By Jove!' thus grabbing the attention of the audience. Germain is neither unhappy with his station in life, nor is he ashamed. He states that it is honorable to serve such a fine master, and his repetition of text emphasizes his position. As we near the cadenza, the orchestra begins an eighth note subdivision of harmonic repetition, symbolic of Germain's steady nature. As the B section begins, there is clear shift in register, harmony, and melodic content. The B section not only begins in an upper register but also at a different tempo and tonal center. Offenbach's tempo change accommodates the new text that follows, and a shift in emotional character. Germain enters with dialogue that is more informal than in the previous section. After he tells of the honor of serving his master, he presumptuously claims that he has finer taste than his master when it comes to wine.

After the B section, Germain repeats verbatim the previous text from the beginning of the aria, codetta-like in form. This time, the orchestra continues with speed, a mad dash to the end. But for Germain, it only emphasizes the ironic nature of his tale. His paradoxical tale of servitude is joke-like and his shameless description of fine dining on his master's account shows that he is a master of duplicity.¹

La Jolie Parfumeuse premiered at the Théâtre des Variétés on November 29, 1873. It was historically significant for Offenbach because it was his first successful three-act opera, yet it took the composer only seven weeks to compose the work.² Moreover, the plot was a complete story, not the typical vaudevillian string of scenes such as Offenbach was noted for in Paris. It ran for two hundred performances, a huge success for the composer. It was given in England and then in America in 1875 where, during Offenbach's first and only time there, it would prove to be one of his biggest successes during his life time. It is interesting to note that, due to the sexual nature of the plot, it was often censored outside of France. During its English performance, the censorship required that Offenbach change lines, staging, and implied meaning for less "obvious intentions".³

Historians claim that this work was one of Offenbach's more "prudent and less absurd operas in comedy and characters."⁴ Offenbach gained notoriety with the can-can, cabaret, and vaudeville burlesques, genres performed in venues considered less wholesome at the time. However, the monetary security of composing for these places allowed Offenbach's dream as an aspiring opera composer to blossom with works like *La Jolie Parfumeuse*, *La Périhole*, *La Vie Parisienne* and others.

¹ *The New Grove Dictionary of Opera*. Macmillan, London and New York, 1997.

² Faris, Alexander. *Jacques Offenbach*. Charles Scribner's Sons: New York, 1980. 169.

³ Kracauer, Siegfried. *Offenbach and the Paris of his Time*. London: Constable, 1937. 305.

⁴ Gammond, Peter. *Offenbach: his life and times*. Tumbidge Wells, England: Midas. 1980.

The librettists of this opera are noteworthy in Offenbach's career. Offenbach was rejected by Halévy and Meilhac, the noted librettists of Bizet's *Carmen* and many other composers of the time. Halévy and Meilhac, more interested in the rising popularity of Lecocq's operettas and frankly skeptical that Offenbach's fame would last much longer, did not agree to assist Offenbach with *La Jolie Parfumeuse*. Instead, Offenbach courageously asked for assistance from the lesser known librettists, Crémieux and Blum.⁵ Hector Crémieux would later form a close bond with Offenbach, helping in many works to come, despite his youth and lack of notoriety. Offenbach's forced choices would ensure his popularity well after the French public desired a more romantic form of opera.

⁵ Faris, Alexander. *Jacques Offenbach*. Charles Scribner's Sons: New York, 1980. 169.

CHAPTER 2

ROBERT FRANZ: 6 GESÄNGE, OP. 30

Robert Franz, though considered by some a lesser German composer, has nonetheless composed lieder which are appreciated for their simplicity, modesty, tunefulness, and ability to be learned and sung by amateurs.

Robert Franz was born in Halle, Germany on January 28th, 1815. Few facts exist on the composer's early study and what few are known were penned by the composer Franz Liszt in the biography, *Robert Franz*. Franz's family, mainly his father, discouraged him from the study of music during his youth. At the age of twenty, Franz left home to study organ, thus becoming familiar with the works of Bach and Handel. Assuming that the revival of these earlier composers stemmed from similar efforts of Beethoven, Mozart, Mendelssohn, and others, Franz was similarly captivated by Bach. He revised editions of Bach's *St. Matthew Passion* and *Magnificat*, and Handel's *Messiah*.⁶

Between 1878 and 1879, Franz scoured Germany for missing Bach manuscripts. While Bach's works were regaining recognition, Franz dedicated his life to the preservation of his music, which for more than a century remained largely uncatalogued. His efforts were known throughout Germany and Europe, but also across the Atlantic. The *New York Times* reported that Franz's work in searching for Bach's works reached a frightful but comical situation. It was reported that Franz, while walking through the gardens of a German castle, noted that the young fruit trees were being insulated with sheets of music. Upon closer examination, he found the music to be authentic manuscripts by Bach. Franz was able to locate the gardener, who led him

⁶ Kravitt, Edward F. "Franz, Robert." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed April 8, 2014.

to where the manuscripts had been found: buried in an old trunk.⁷ Franz spent the rest of his life devoted to the preservation of Bach and Handel.

Despite never marrying, Franz did not live a reclusive life. He held many public offices, among them city organist, *Singakademie* conductor, and symphony conductor in Halle. Franz was also Royal Musik-Direktor and head master at the local university but was forced to resign in 1868 after a long struggle in growing deaf.⁸ Like Beethoven, his life would forever change; yet, his major contributions to music had already been given.

In addition to lieder, Franz composed choral works and piano arrangements. Many of his two hundred and fifty lieder are nearly forgotten. An internet search reveals few dissertations or articles concerning Robert Franz. In fact, over half of his works are unrecorded, and those that have been recorded are extremely difficult to find, as are translations of many of the poems he set. Due to their small ranges and simplistic accompaniments, it is understandable why some prefer other composers' settings of the same poetry as set by Franz. This collection of lieder is not a cohesive tale or fable. Rather, it is a set organized for publication.

Within these simplistic settings, Franz's demand for the singer's full artistry is paramount. The composer himself noted in a letter that the singer "requires the most intense understanding of their poetic basis" and that his music is "difficult to reproduce". His letters to correspondents reveal a genuine poetic understanding that is compositionally identifiable. Personal accounts about his choices of poetic texts and specific moments of importance are recorded in these letters. They reveal a great deal about Franz;

⁷ Savage, Charlie. "Discovery of Missing Music". *New York Times*. February 9, 1879. 8.

⁸ Kravitt, Edward F. "Franz, Robert." *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed April 8, 2014.

“The fact of the mysterious influence of the words on the musical expression, which is the most characteristic feature of my conceptions, is here clearly apparent. . . .”⁹

And, in another short letter;

“ . . . of the greatest importance for an understanding of my compositions in particular, for they pretend to be nothing more than the robe wherein the poetry clothes itself.”¹⁰

Robert Franz again and again wrote to his friends of the urgency that the singer must come to the music first with a thorough understanding of the text. The importance of text is valued more than the music. Generally, a piece begins and ends with the singer and many of his songs are strophic, linked by only a few bars of interlude between verses.

Franz often forgoes extended accompaniments and adheres to simple musical enhancements. Arguably, this style allows the poem to convey itself and express its idyllic beauty. Like the works of many great lieder composers, this style leaves a singer in a vulnerable position; however, it allows a freedom to explore textual meanings and expressions that might otherwise be considered restrictive with a duet-like accompaniment.

In *Sterne mit den gold’nen Füßchen*, the great German Romantic poet Heinrich Heine describes night and nature to recall a lost love. Singing of his nighttime surroundings, the longing and wonder of nature recalls to the observer the brevity of life. Reviewing his surroundings, both near and far, whether the tiny leaf or the distant mountain, he asks himself, ‘What does it say to me?’ This question remains unanswered.

Blätter lässt die Blume fallen shares and continues the theme of lost love. This German translation by Karl Maria Kertbeny is based on a text by Sándor Petöfi, Hungarian national poet

⁹ Squire, William B. *Letters of Robert Franz*. The Musical Quarterly. Vol. 7, 2. April 1921, 278-280.

¹⁰ *ibid*, 280-281.

and noted folk-song lyricist. The unnamed love is leaving, but we are not told whether by death or by journey. The use of examples of springtime joys softens the goodbye;

Thau fällt auf den Ast, der trocken, aus im Aug' die Thränen stocken, Gott mit dir, du kleines, Gott mit dir du feines, süßes Täubchen!	Dew is on the branches gleaming, from our eyes hot tears are streaming, God be with thee, sweet one, God be with thee, dear one, darling loved one!
--	--

One might expect that, upon reading the text, the song would be in a minor key and it is. However, Franz uses modal shifts to heighten the sensation of grief. The piece begins in E-minor but the second stroph shifts to its relative key, G-major. The first verse closes in the original E-minor but not before traveling through a brief moment in B-major. Quick and unsettling moments of modality highlight shifting emotions in the text. The poetry repeats the phrase, 'God be with thee, sweet one, God be with thee, dear one, darling loved one' with a cadence in E-minor, followed by a half-cadence echo in the accompaniment immediately following this phrase, further stressing the unresolved emotion parting brings to lovers.

Am Strom is set to a poem of another of the great German Romantic poets, Joseph von Eichendorff. Franz's setting vacillates between F-minor and its relative major, A. There is a river-like motive in the right hand. The bass notes, which occasionally double to octaves, emphasize the harmonic activity supporting particular texts. For example, under the text, ". . . kein Windeshauch, kein Singen ging durch den weiten Mittag schwül" (no breath of wind, no song, went through the muggy noon-day heat) the left hand bass line moves in parallel octaves. This helps propel the harmonic shift, a three measure modulation to its third relation. With the arrival of A-major, a shift in poetry marks a defined moment. The singer in his suffering notices

a beautiful willow tree near the river. Considering that this strophic song is merely thirty-three measures long, Franz skillfully manages harmonic relationships in clear and direct ways.

Schöner Mai bist über Nacht has a fast harmonic rhythm and is brilliantly colorful. This lied, set in C-sharp minor, begins with a brief, one measure, significant downward melodic motive in the piano. This falling motion highlights such texts as, "Alle Blumen sind verblüht" (All the blooms are faded) and "Leise klagt mit süßem Klang" (Quietly mourns with sweet sound). The insecure nature of the speaker is reflected in the harmonic shifts, in tonal regions related to C-sharp minor. Confused by nature and the nightingale, his final question, "Ich weiss nicht, bringt ihr Sang Hoffnung oder tiefres Leiden?" (I know not, if your song brings hope or deeper sorrow) cadences not in C-sharp minor but rather in C-sharp major, heightening a sense of hope.

The text of *Dies und Das*, the most lighthearted of the set, is by an anonymous writer and is a translation of a Scottish text. Each of the three verses is harmonically similar, beginning in G minor and moving quickly to C-major. Again, there is play between major and minor. However, this time the harmonic fluctuations occur in conjunction with saucy, suggestive texts. The singer speaks of the nature of attraction and how, despite societal judgments and norms, the desire to speak 'this and that' to an attractive male, yet not do so, is the main conflict of the text. In the concluding verse, however, the singer has decided that she will, indeed, speak 'this and that' to the attractive male. . . "Ich will ihm sagen dies und das". Its final V⁷-I cadence in F major is a strong ending for a strong decision.

The final poem, *An die Wolke*, is a dark and angry text. The reprobate, a flippant woman who has jilted her lover, is cursed upon by the singer. A call to aid is directed to the clouds, author of stormy weather, in hopes that ill will fall upon the faithless woman. Demanding that

rain blast against her dwelling, "schlag' Regen an die Scheibe, und schlag' an ihre Thüre" (Blast rain against her window, and beat on her door), the accompaniment becomes dense. The left hand suggests, with parallel octaves and movement through secondarily-related regions, a murky mood. The harmonic regions Franz explores are intensified with densely arpeggiated and scalar motives. The continuous sixteenth-note movement in the right hand helps relay the urgency and agitated nature of the forsaken lover.

CHAPTER 3

GIOACHINO ROSSINI: *LARGO AL FACTOTUM*

Gioachino Rossini was an Italian composer born on February 29th, 1792. Nicknamed the “Italian Mozart”, Rossini is one of the most popular opera composers in history. The aging Beethoven even commented, “Ah, Rossini. So you're the composer of *Il Barbiere di Siviglia*. I congratulate you. It will be played as long as Italian opera exists. Never try to write anything else but *opera buffa*; any other style would do violence to your nature.”

Rossini was not the first successful composer to compose an operatic version of *Le barbier de Séville*, the first of three plays in a trilogy by Pierre Beaumarchais. Giovanni Paisiello's 1782 version of *Le barbier de Séville* was quite popular, but the twenty-four year old Rossini thought it lacked energy and vitality. In Richard Osborne's extensive book *Rossini*, the author states Verdi's opinion of Rossini's *Il barbiere di Siviglia*, which Verdi called, “the abundance of true musical ideas”.¹¹ The prolific musical ideas, timbres, forms, and word settings paint each character. The *cavatinas* and canonic sections in trios, quartets, etc. are cleverly designed and, as Osborne writes, are remarkably advanced for the times.

Rossini's *Barbiere* was ill-received on its premiere at the Teatro Argentina in Rome on February 20, 1816. Like Mozart's *Don Giovanni*, Verdi's *Rigoletto*, and debuts of other, now popular operas, the opening night of *Il barbiere di Siviglia* was deemed, by Italian critics, a failure.¹² There were noteworthy technical glitches on stage. Also, Rossini's brisk pace of action and 'explosive' characters were advances that the audience was not ready to experience.

Figaro's Act I aria is brisk and lively, immediately introducing Figaro's energetic nature by use of rapid sixteenth notes. Motifs, both rhythmic and melodic, convey both his ego and hectic environment that surround Figaro, the most sought-after man in town.

¹¹ Osborne, Richard. *Rossini*. Dent & Sons: London. 1986, 184.

¹² *Ibid*, 185.

Rossini's mastery in depicting Figaro's character helps paint a detailed picture of his personality, so well, in fact, that it remains obvious to audiences today. Figaro's outgoing personality is the subject of contemporary appeal well into the 21st century. For example, Osborne mentions Peter Conrad, a noted Oxford scholar, and his description of Figaro's character as used in a late 1970's television commercial for the auto maker Fiat. In Conrad's study, *Television: the medium and its manners*, he writes:

"Figaro himself is an apt patron saint for Fiat's new car. In that opening aria he brags of his ubiquity and utility as a factotum for the whole city of Seville: he's as maneuverable, as adventurous and as speedy as the car. His aria also lightly converts technical difficulty into display, and implies that robots are - like him- not mechanical genii, but larky, ebullient show-offs."¹³

There is no doubt that Rossini had apt skill in composing opera with characters larger than life and with music that has successfully withstood the passing of time.

¹³ Conrad, Peter. *Television: the medium and its manners*. Oxford: London. 1982, 110.

CHAPTER 4

PETER WARLOCK: *THE FIRST MERCY, AS EVER I SAW,*
JILLIAN OF BERRY

Philip Arnold Heseltine, more commonly known as Peter Warlock, was born on October 30, 1894. His British heritage and in-depth study of Elizabethan folk music influenced his vocal works. Warlock first began composing after he dropped out of Oxford, around 1915. He became a music critic for *The Sackbut*, a British music critical journal. Warlock was a great supporter of the British composer Frederick Delius and in 1923 he wrote an acclaimed biography of the composer. A pioneer in the study of Early Music, Warlock's research and published pamphlets are significant to 16th and 17th century English musicology.¹⁴

These three songs, *The First Mercy, As ever I saw*, and *Jillian of Berry*, show early music influence. The modal play within each song suggests a pre-Baroque tonality. The synthesis of modern, chordal configurations with Elizabethan ballad texts is evident in all three selections.

The First Mercy, poetry by Bruce Blunt, is a syllabic verse poem about three inconspicuous observers of the Holy Nativity. This poem has seven syllables per line and Warlock sets it in a modified strophic form. Changes in the accompaniment's registers and thick, chordal densities are compositional devices that Warlock uses to enliven the text.

Bruce Blunt, English poet and popular wine critic, worked closely with Warlock between the years of 1925 and 1928. *The First Mercy*, written in 1927, has beautiful poetic diction, as in the way in which Blunt describes the scene with the use of choice words.¹⁵ For example, "We were only creatures small, hid by shadows on the wall", the words 'small', 'hid', and 'shadows' are

¹⁴ Smith, Barry. "Warlock, Peter." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed April 7, 2014.

¹⁵ Valentine, Richard. "Peter Warlock - His Works". *Peter Warlock Society*. Accessed April 7, 2014. <http://www.peterwarlock.org/PWWORKS.HTM>

musically set to convey humbleness in stature. Blunt's use of rich, descriptive words, like 'peeped', 'hushed', and 'gesture' implies a sense of meekness. Warlock's use of a constant rhythmic motive, an eighth-note followed by a quarter-note helps provide consistency for Blunt's poetic tale.

The poet of *As ever I saw* is anonymous. The language is Old English and the form is troubadour-like and strophic. Warlock provides a dual relationship to the text in the piano accompaniment. Each time the *epistrophe*, a repetition of a word or clause at the end of a stanza, 'as ever I saw' is used, Warlock creates different responses from the piano. The piano's response to each verse of the poem reflects an exchange of musical conversation.

Jillian of Berry's text is extracted from a 1610 play entitled, "The Knight of the Burning Pestle". This work, written by Francis Beaumont, had a successful revival in London in 1920, starring the young Noël Coward.¹⁶ Warlock's 1926 setting of this brief excerpt is rhythmically colorful. The placements of accents, the duple-triple play of eighth-notes, and rich bass note range, suggest a full and motley sound. While describing Jillian and the benefits of her friendship, the singer attempts to persuade his audience to join him for a visit.

¹⁶ A Jacobean Romp, *The Times*, 25 November 1920, 10.

CHAPTER 5

GIACOMO MEYERBEER: *ECOUTEZ! ADAMASTOR ROI DES VAGUES PROFONDES*

One of the most successful operatic composers of the nineteenth century, Giacomo Meyerbeer, who began life as Jacob Liebmann Beer, was born on September 5th, 1791 into a wealthy Berlin family. The young Meyerbeer's piano studies did not last long, as his interest in opera increased. Later changing his name to avoid a negative Jewish stereotype, a period of study in Italy informed him of current Italian techniques, which he took back with him to Paris. In David Conway's article "*Meyerbeer Reevaluated*", Conway describes the Jewish man as 'a brilliant composer who understood the operatic potential for Paris'.¹⁷

Some of opera's greatest composers, Verdi, Wagner, and others, owe a great deal to the innovations Meyerbeer executed in the early part of the nineteenth century. *Grand opera*, a style coming into vogue, was very different from the previous *bel canto* style. The use of enormous choruses, inventive stage contraptions, spectacular costumes and scenery on a large scale were innovations created by Meyerbeer.

As an innovator of advanced staging, Meyerbeer placed great value on the virtuosity of his music, especially on the part of the singer. What Rossini started for the lyric voice, Meyerbeer took to the next level, and, according to some critics, a little too far. Meyerbeer's prolific use of *coloratura*, the elaborate and agile ornamentation of a melody, and *cadenzas*, decorated cadences, are copious. Opera critics have said these technical 'shows' display 'shallowness' in musical substance. In Robert's "*Meyerbeer: Le Prophète and L'Africaine*", he states:

"He had a rich fund of appealing if somewhat short-breathed melody and . . . was a master of brilliant and novel orchestral

¹⁷ Conway, David. *Meyerbeer Reevaluated*. Jewish Renaissance. October 2012. 12. (1): 40-41.

effect. But he had very limited skill in thematic development and even less in contrapuntal combination."¹⁸

Despite these and other theoretical remarks by Robert, Meyerbeer knew that opera was a business and, as in any business, the objective is to make money. Noted composers like Chopin, Schumann, and Berlioz, all of whom were jealous of Meyerbeer's financial success, all commented on his limited scope of musicality. However, spectacular staging and technically advanced vocal writing were successful traits of this composer.

L'Africaine was his last grand opera. The first edition, left undone by the composer's death, was finished by François Joseph Fétis. The libretto was provided by Eugène Scribe, librettist for several other Meyerbeer's operas. Premiered on April 28, 1865 at the Opéra de Paris, Meyerbeer would never live to see its horrific reception.¹⁹

Meyerbeer based the aria's Portuguese tale from the Spanish book *Os Lusíadas*. Gabriela Cruz notes that in Meyerbeer's diary the fanciful sea-monster tale caught the composer's eye in October of 1850, and he showed it to Scribe soon after.²⁰ However, this Portuguese tale was not Meyerbeer's first intention. Meyerbeer's first draft of the aria used a tale from the Flying Dutchman but Adamastor's tale was substituted after Meyerbeer read the Spanish book. On August 27th 1851, in a letter to Scribe, Meyerbeer told him to scratch the act and rewrite it with this other dramatic tale.

In the first edition of *L'Africaine*, Meyerbeer had already written the aria for Nélusko, previously known as Yoriko. He felt that the tale of the Black Corsair was already too familiar with audiences. He also claimed in a letter to Scribe that the tale didn't fit with "the Indies"

¹⁸ Roberts, John H.. "Meyerbeer: Le Prophète and L'Africaine", *The Cambridge Companion to Grand Opera*. 1st ed. Cambridge: Cambridge University Press, 2003. 210.

¹⁹ Cruz, Gabriela Gomes da. *Laughing at History: the third act of Meyerbeer's L'africaine*. Cambridge Opera Journal. 1999. 11(1), 31-32.

²⁰ *ibid.* 38-39.

theme he was aiming to portray.²¹ Nélusko's character is most developed in Act III and Meyerbeer's intent was clear from the beginning of its revision. His letter to Scribe in 1852 was specific as to what revisions were to be made:

"[Yoriko] ought to be given a warm language, colored with oriental images, and with poetic scansion and rhythm that distinguishes him from the Europeans. His character ought to be represented as a mixture of evil, irony and hatred against anything Christian, as well as superstitious veneration, a boundless devotion, and an intense love for the royal blood of Selika. To justify his hatred towards the Christians he should be made a priest of a religious fanatical sect, such as a *faqir*, whose dogma is to hate and persecute any other belief, and who has devoted himself to celibacy, which makes his love for Selika criminal and impossible . . . "

Unlike a traditional ballad, which often foretells the moral of the opera's story, this ballad further develops the character, who is the head slave to the Indian queen Séluka. Telling a tale of cautionary advice to the sailors aboard Vasco de Gama's ship, Nélusko warns of the legendary, destructive sea monster, Adamastor. With a storm approaching, he intends to scare the crew into mutiny. Nélusko's prejudice against the Europeans is thus successful, causing the ship to wreck.²²

Parisian reviews were hostile and harsh. Newspapers, musical reviews, and critics throughout the city were outraged, even demanding that Meyerbeer cut the entire act due to its poor compositional quality. Critics thought that Meyerbeer didn't understand audiences' desire for the ballad, its formality and beauty:

" . . . this third act is misaddressed. . . It lost its way at the Opera. I would cut the quartet and the sailor's chorus; the recit Debout!; Nelusko's ballad, preceded by its awkward tralala, accompanied by *gruppetti* in the violins struck *col legno*, with its 2/4 and the triplets that give it the attractiveness of a drinking song. If it

²¹ Cruz, Gabriela Gomes da. *Laughing at History: the third act of Meyerbeer's L'africaine*. Cambridge Opera Journal. 1999. 11(1), 3.

²² Ibid, 31.

is about spirit, it lacks finesse and elegance; if it is about gaiety, it is sad and heavy." ²³

Notwithstanding public scorn, Meyerbeer's stylistic differences strengthened the course of opera. Meyerbeer and Scribe had a purpose in change; the desire not just to tell a more dramatic tale but also to enhance operatic characters portrayal of personalities through means beyond mere compositional form.

²³ *Journal des débats*, May 25, 1865, 2.

CHAPTER 6

J. S. BACH: *ICH HABE GENUG*, BWV 82

Alfred Dürr, a principle editor of the *Neue Bach-Ausgabe* and a leading Bach cantata musicologist, remarks that this cantata is perhaps Bach's most well-known cantata of the six written for the Feast of the Purification.²⁴ Composed in Leipzig and performed on February 2, 1727, Bach extracts the Biblical account of Simeon from the Gospels. Simeon, a man who is promised to see the Messiah before he dies, presents the Christ child at the Holy Temple in Jerusalem. As Scripture continues, Simeon's blessing includes the prophecy of Christ's death and the promise of salvation that Christ will bring to the Gentiles.

Dürr suggests that the intense "mystical yearning for the afterlife" felt in this cantata has aided its notoriety. In the first aria, the severe nature of the text is complimented with a continuous and somber chord progression. The aria's continuo is repetitive, implying a sense of monotonous labor. Emotional reflections of the misery and agony of worldly turmoil are well-spoken in this anonymous text, "Ich habe genug! Mein Trost ist nur allein, Daß Jesus mein und ich sein eigen möchte sein" (I have enough. My comfort is this alone, that Jesus might be mine and I His own).

As the first secco recitative continues, the Biblical story is contemporized with a call to the congregation, "Laßt uns mit diesem Manne ziehn!" (Let us go with this man!).²⁵ It is noteworthy that the text, while referencing the Biblical account, glorifies the present emotions of human suffering. Following a cadence with a falling motion, the singer echoes, "Ich habe genug" giving a 'finalizing' thought before the 'slumber aria', *Schlummert ein*.²⁶

²⁴ Dürr, Alfred. *The Cantatas of J. S. Bach*. Oxford: New York, 2005. 663.

²⁵ Dürr, Alfred. *The Cantatas of J. S. Bach*. Oxford: New York, 2005. 664.

²⁶ *Ibid.* 664.

Schlummert ein, the second aria of the cantata, has many musical ideas. Known as a 'slumber aria', this Baroque da capo aria is appropriately fitting for the text of the cantata. Bach masterfully uses rhythm, modality, and repeated fermatas to educe lullaby-like qualities, helping to express a peace in death. The short recitative that follows helps to bridge the aria's poetic thought into the third aria.

In the final aria, *Ich freue mich auf meinen Tod*, Bach uses strong dance-like rhythms to supplement the jubilant text, 'With joy I anticipate my death'. For this eternal rest from strife, the closing text is set in triple meter. With "clear periodic phrase structures, enlivened with strong rhythmic impulses", Dürr is perplexed at the contrast of this aria from the previous two.²⁷ Though not definitively *da capo* in form, it is more lively and spritely. Dürr also notes that the cantata does not close with a chorale, a highly unusual choice considering Bach's compositional consistency in previous cantatas.

Contemporized for the Lutheran congregation, Bach highlights the agony Christians experience in waiting to see the Lord. Death, as the text suggests, is the ultimate release and joy.

²⁷Dürr, Alfred. *The Cantatas of J. S. Bach*. Oxford: New York, 2005. 665.

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APPENDICES

PARDIEU! C'EST UNE AIMABLE CHARGE from La Jolie Parfumeuse

Pardieu! C'est une aimable charge
 Que de servir un grand seigneur,
 La vie à ses côtés est large
 Et le profit, et le profit en vaut l'honneur!

Chacun de nous sait et de reste,
 Y prendre, y prendre de joyeux ébats,
 Valet de chambre, on met sa veste,
 Cuisinier, on mange ses plats.

Quand notre bon maître s'absente la nuit,
 C'est pour nous permettre de veiller chez lui.
 Comptons sa vaisselle et ses plats d'argent,
 Mettons avec zèle le p'tit dans le grand.
 Visitons sa cave, dégustons son vin
 Voyons si le Grave, vaut le Chambertin.

Les vins qu'il préfère nous les sablerons,
 Ce qui peut lui plaire nous le choisirons.
 Suivant ses modèles a Lise on Marton
 Serviteurs fidèles prenons le menton;
 C'est un devoir même de prouver ainsi
 Que tout ce qu'il aime nous l'aimons aussi.

Pardon! This is a friendly task
 That of serving a great master,
 The boundaries of life are wide
 And is profitable, and is profitable and worth
 honor!

Each of us knows and with rest
 There take, there take of merry antics,
 The room valet, puts on his coat,
 The cook eats his dishes.

When our good master is absent at night,
 This allows for us to stay up in his home.
 Counting his dishes and his plates of money,
 Put with zeal the little with the large.
 Visit the cellar, savor his wine
 See if the grave is worth the Chambertin
 (wine).

The wine that he prefers, is sand to us,
 That which pleases the palette, we take.
 Following her pattern of Lise or Marton
 Faithful servants who take the chin;
 This is a duty that proves thus;
 That everyone like us loves it too.

Trans. Stephen Kuhn and Dr. Diane Coloton

6 GESÄNGE, OP. 30

Sterne mit den gold'nen Füßchen,
Wandeln droben bang und sacht,
Daß sie nicht die Erde wecken
Die da schläft im Schooss der Nacht.

Stars with golden feet are wandering
Moving up there fearfully and gently,
They cannot, the Earth, awaken,
Who is asleep in the bosom of night.

Horchend steh'n die stummen Wälder,
Jedes Blatt ein grünes Ohr!
Und der Berg wie träumend streckt er
Seinen Schattenarm hervor.

Listening stand the silent forests,
Every leaf, a green ear!
And the mountain dreamily
Stretches its shadowy arm out!

Doch was rief es? In mein Herze
Dringt der Töne Widerhall.
War es der Geliebten Stimme,
Oder war's die Nachtigall?

But what says it? In my heart
Penetrates the tone of the echo.
Was it my beloved's voice,
Or was it the nightingale?

trans. Stephen Kuhn

Blätter läßt die Blume fallen,
Und vom Liebchen muß ich wallen.
Gott mit dir, du kleines,
Gott mit dir, du feines
Süßes Täubchen.

Foliage stops, the flower falls,
And from my loved one must I part.
God be with you, sweet one,
God be with you, dear one
Sweet little dove.

Gelb steigt auf der Mond der Heide,
Wir sind blaß auch alle beide.
Gott mit dir, du kleines,
Gott mit dir, du feines
Süßes Taubchen.

Yellow rises the Moon over the groves,
We are pale, both of us.
God be with you, sweet one,
God be with you, dear one
Sweet little dove.

Thau fällt auf den Ast, der trocken,
Uns im Aug die Thränen stocken.
Gott mit dir, du kleines,
Gott mit dir, du feines
Süßes Täubchen.

Dew falls on the branch, humorlessly,
In our eyes tears are stumbling.
God be with you, sweet one,
God be with you, dear one
Sweet little dove.

Blühen Rosen frisch und FLieder,
Dann wohl sehen wir uns wieder.
Gott mit dir, du kleines,
Gott mit dir, du feines
Süßes Täubchen.

Blooming roses fresh and lilacs,
Then perhaps we will see each other again.
God be with you, sweet one,
God be with you, dear one
Sweet little dove.

Trans. Stephen Kuhn

Der Strom glitt einsam hin und rauschte,
 Wie sonst, noch immer, immerfort,
 Ich stand am Strand gelehnt und lauschte,
 Ach, was ich liebte, war lange fort!
 Kein Laut, kein Windeshauch, kein Singen
 Ging durch den weiten Mittag schwül,
 Verträumt die stillen Weiden hingen
 Hinab bis in die Wellen kühl.

The river glides lonely and rustles,
 As usual, murmuring always, constantly,
 I stand at the bank leaning and listening,
 Oh, what I love is long gone!
 No sound, no breath of wind, no song
 Went through the muggy noon-day heat,
 Dreamily the still willow hangs
 Down in the cool waves.

Die waren alle wie Sirenen
 Mit feuchtem, langem, grünem Haar,
 Ach, von der alten Zeit voll Sehnen
 Sie sangen leis und wunderbar.
 Sing, Weide, singe, grüne Weide!
 Wie Stimmen aus der Liebsten Grab
 Zieht mich dein heimlich Lied voll Leide
 Zum Strom der Wehmut mit hinab.

They were all as Sirens
 With moist, long, green hair,
 Oh, of the old time fully known
 It sings quiet and wonderful.
 Sing, willow, sing, green willow!
 As voices from the sweetheart's grave
 Pull out of me your secret song of sorrow
 To the current, sadness, downward.

Trans. Stephen Kuhn

Schöner Mai, bist über Nacht
 Wie ein Traum davon geflogen,
 Und die Lust, die du gebracht,
 Ist an mir vorbei gezogen.

Lovely May, this very night
 Like a dream flown away,
 And the joy, that you brought,
 Is to me drawn by.

Alle Blumen sind verblüht,
 Die ich mir zum Kranz erkoren,
 Und mein Herz, das heißer glüht,
 Sagt mir, daß ich mehr verloren.

All the blooms are faded,
 That I, for me, made a wreath,
 And my heart, with intense glow,
 Tells me that it is more lost.

Leise klagt mit süßem Klang
 Nachtigall dein frühes Scheiden,
 Und ich weiß nicht, bringt ihr Sang
 Hoffnung oder tiefres Leiden?

Quietly mourns with sweet sound
 The nightingale, her morning departure,
 And I know not, if your song
 Brings hope or deeper sorrow?

Trans. Stephen Kuhn

Wie traurig sind wir Mädchen dran,
 Wenn ich bedenken dies und das:
 Man sieht den schmucken Burschen an
 Und darf nicht sagen dies und das.

We maidens feel aggrieved and sad,
 Whenever I think of this and that:
 If one should meet a handsome lad,
 One dare not tell him this and that.

Und dies und das, und noch etwas,
 Und zweimal mehr als dies und das:

And this and that, and something more,
 And twice as much as this and that:

Man sieht den schmucken Burschen an
Und darf nicht sagen dies und das.

If one should meet a handsome lad,
One dare not tell him this and that.

Die Welt versteht hier keinen Scherz,
Sie tadelt uns um dies und das:
Darum verschließt das treue Herz
Mit manchem Seufzer dies und das.

The world never understands a jest,
It always blames for this and that:
And so we keep within our heart
With heartfelt sighing this and that.

Und dies und das, und noch etwas,
Und zweimal mehr als dies und das:
Darum verschließt das treue Herz
Mit manchem Seufzer dies und das.

And this and that, and something more,
And twice as much as this and that:
And so we keep within our heart
With heartfelt sighing this and that.

Was kümmert mich in dieser Welt
Die Spöttereier um dies und das?
Wenn einst ein Bursche mir gefällt,
Ich will ihm sagen dies und das!

Why should I ever troubled be
By what they say of this and that?
But to the lad who pleases me,
I'll surely say both this and that!

Trans. Stephen Kuhn and E. M. Ward

Zieh' nicht so schnell vorüber
An dieser stillen Heide,
Zieh' nicht so scheu vorüber
An meinem tiefen Leide,
Du Wolke in der Höh',
Steh still bei meinem Weh!

Draw not so quickly over
On this quiet landscape,
Draw not so shyly over
On my deep sorrow,
You, cloud, in the heights,
Stay still by my suffering!

O nimm auf deine Schwingen
Und trag' zu ihr die Kunde:
Wie Schmerz und Groll noch ringen,
Und bluten aus der Wunde,
Die mir mit ihrem Trug
Die Ungetreue schlug!

O take on your wings
And carry yourself to her, the client:
How pain and rage are ringing,
And bleeding out of the wound,
That to me, with her deception
The faithless woman strike!

Schlag' Regen an die Scheibe,
Und schlag' an ihre Thüre,
Und sei dem falschen Weibe
Ein Mahner an die Schwüre,
Die sie mir weinend sprach,
Und die sie lächelnd brach.

Blast rain against her window,
And beat on her door,
And to her, the false wife
A warning on the vows,
That she, to me crying spoke,
And that she laughing broke.

Und will sie das nicht hören,
So magst von deinem Sitze,

And if she will not listen,
O then, from where you sit,

Du, Donner, dich empören;
Dann rüttelt, all' ihr Blitze,
Wenn ihr vorüberzieht,
An ihrem Augenlid!

You, Thunder, your outrage;
Then shake, all your lightening,
To her, pass above,
On her eyelids!

Trans. Stephen Kuhn

LARGO AL FACTOTUM from Il barbiere di Siviglia

Largo al factotum della città.
Presto a bottega che l'alba è già.
Ah, che bel vivere, che bel piacere
per un barbiere di qualità! di qualità!
Ah, bravo Figaro!
Bravo, bravissimo!
Fortunatissimo per verità!

Make way for the factotum of the city,
Hurrying to his shop since dawn is already
here.
Ah, what a fine life, what fine pleasure
For a barber of quality!
Ah, bravo Figaro!
Bravo, bravissimo!
A most fortunate man indeed!

Pronto a far tutto,
la notte e il giorno
sempre d'intorno in giro sta.
Miglior cuccagna per un barbiere,
vita più nobile, no, non si da.

Ready to do everything
Night and day,
Always on the move.
A cushier fate for a barber,
A more noble life, is not to be had.

Rasori e pettini
lancette e forbici,
al mio comando
tutto qui sta.
V'è la risorsa,
poi, del mestiere
colla donnetta . . . col cavaliere . . .

Razors and combs,
Lancets and scissors,
At my command
Everything's there.
Here are the tools
Of my trade
With the ladies . . . with the gentlemen . . .

Tutti mi chiedono, tutti mi vogliono,
donne, ragazzi, vecchi, fanciulle:
Qua la parrucca . . . Presto la barba . . .
Qua la sanguigna . . .
Presto il biglietto . . .
Qua la parrucca, presto la barba,
Presto il biglietto, ehi!

Everyone asks for me, everyone wants me,
Ladies, young lads, old men, young girls:
Here is the wig . . . the beard is ready . . .
Here are the leeches . . .
The note is ready . . .
Here is the wig, the beard is ready,
The note is ready, hey!

Figaro! Figaro! Figaro!, ecc.
Ahimè, che furia!
Ahimè, che folla!

Figaro! Figaro! Figaro!, etc.
Ah, what frenzy!
Ah, what a crowd!

Uno alla volta, per carità!
Ehi, Figaro! Son qua.
Figaro qua, Figaro là,
Figaro su, Figaro giù.

One at a time, please!
Hey, Figaro! I'm here.
Figaro here, Figaro there,
Figaro up, Figaro down,

Pronto prontissimo son come il fulmine:
sono il factotum della città.
Ah, bravo Figaro! Bravo, bravissimo;
a te fortuna non mancherà.

Swifter and swifter, I'm like a thunderbolt:
I'm the factotum of the city.
Ah, bravo Figaro! Bravo, bravissimo,
You'll never lack for luck!

Trans. – Stephen McCloskey

ECOUTEZ! ADAMASTOR ROI DES VAGUES PROFONDES from L'Africaine

Ecoutez! Adamastor, roi des vagues profondes,
Au bruit des vents s'avance sur les ondes.
Et que son pied, que son pied heurte les flots,
Malheur à vous, malheur à vous navire et
matelots!

Listen! Adamastor, king of the pathless deep,
Rides o'er the waves to the wild wind's sound.
And with his foot, his foot hits the waves,
You are damned; you are damned, ships and
sailors!

Le voyez-vous! A la lueur des feux et des
éclairs,
Le voyez-vous! C'est le géant des mers.
Jusqu'au ciel il soulève les eaux,
Mort à l'impie! Et la mort sans tombeaux!
A vous, la mort, et la mort sans tombeaux!
Ha! Ha! vous tremblez!
Aux voiles! Aux cordages! Devance les orages
Sur vos mâts soyez suspendus,
ou précipités dans l'abîme qui gronde vous êtes
perdus!

See, he is there! Illumed by fire and lightening,
High up to the skies, It's the giant of the
waters.
To the heavens the dark waters pile,
Death to the wretch! and death without a
grave!
To you, death, and a death without a grave!
You shake! Ha! Ha! Ha! Ha!
To sails! To ropes! Forestall the storms
Hoist your masts, hoist your masts
Or we will be lost in the rumbling, stormy
abyss!

Ah, vous bravez insensés que vous êtes,
Adamastor, le géant des tempêtes,
La vieille European nouvel Océan,
Lance un défi, lance un défi, porté par
l'ouragan!
Le voyez-vous! A la lueur des feux et des
éclairs,
Le voyez-vous! C'est le géant des mers.
Jusqu'au ciel il soulève les eaux,
Mort à l'impie! Et la mort sans tombeaux!

Ah! You brave, yet foolish that you are,
Adamastor, the giant of storms,
The old Europeans, their new ocean,
A challenge, a challenge! Carried by a
hurricane!
See, he is there! Illumed by fire and lightening,
High up to the skies, It's the giant of the
waters.
To the heavens the dark waters pile,
Death to the wretch and death without a grave!

A vous, la mort, et la mort sans tombeaux!
 Ha! Ha! vous tremblez!
 Aux voiles! Aux cordages! Devance les orages
 Sur vos mâts soyez suspendus,
 ou précipités dans l'abîme qui gronde vous êtes
 perdus!

To you, death, and death with no grave!
 Ha! Ha! you shake!
 To sails! To ropes! Forestall the storms
 Hoist your masts, hoist your masts
 Or we will be lost in the rumbling, stormy
 abyss!

Trans. Stephen Kuhn and Thomas J. Williams

ICH HABE GENUG, BWV 82

Ich habe genug,
 Ich habe den Heiland, das Hoffen der
 Frommen,
 Auf meine begierigen Arme genommen;
 Ich habe genug!
 Ich hab ihn erblickt,
 Mein Glaube hat Jesum ans Herze gedrückt;
 Nun wünsch ich, noch heute mit Freuden
 Von hinnen zu scheiden.

I have enough,
 I have taken the Savior, the hope of the
 righteous,
 into my eager arms;
 I have enough!
 I have beheld Him,
 my faith has pressed Jesus to my heart;
 now I wish, even today with joy
 to depart from here.

Ich habe genug.
 Mein Trost ist nur allein,
 Daß Jesus mein und ich sein eigen möchte
 sein.
 Im Glauben halt ich ihn,
 Da seh ich auch mit Simeon
 Die Freude jenes Lebens schon.
 Laßt uns mit diesem Manne ziehn!
 Ach! möchte mich von meines Leibes Ketten
 Der Herr erretten;
 Ach! wäre doch mein Abschied hier,
 Mit Freuden sagt ich, Welt, zu dir:
 Ich habe genug.

I have enough.
 My comfort is this alone,
 that Jesus might be mine and I His own.
 In faith I hold Him,
 there I see, along with Simeon,
 already the joy of the other life.
 Let us go with this man!
 Ah! If only the Lord might rescue me
 from the chains of my body;
 Ah! Were only my departure here,
 with joy I would say, world, to you:
 I have enough.

Schlummert ein, ihr matten Augen,
 Fallet sanft und selig zu!
 Welt, ich bleibe nicht mehr hier,
 Hab ich doch kein Teil an dir,
 Das der Seele könnte taugen.
 Hier muß ich das Elend bauen,
 Aber dort, dort werd ich schauen
 Süßen Friede, stille Ruh.

Fall asleep, you weary eyes,
 close softly and pleasantly!
 World, I will not remain here any longer,
 I own no part of you
 that could matter to my soul.
 Here I must build up misery,
 but there, there I will see
 sweet peace, quiet rest.

Mein Gott! wenn kömmt das schöne: Nun!
Da ich im Friede fahren werde
Und in dem Sande kühler Erde
Und dort bei dir im Schoße ruhn?
Der Abschied ist gemacht,
Welt, gute Nacht!

Ich freue mich auf meinen Tod,
Ach, hätt' er sich schon eingefunden.
Da entkomm ich aller Not,
Die mich noch auf der Welt gebunden.

My God! When will the lovely 'now!' come,
when I will journey into peace
and into the cool soil of earth,
and there, near You, rest in Your lap?
My farewells are made,
world, good night!

I delight in my death,
ah, if it were only present already!
Then I will emerge from all the suffering
that still binds me to the world.

Trans. by Pamela Dellal

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SCHOLARLY PROGRAM NOTES OF RECITAL REPITOIRE

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