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Scholarly Program Notes for the Graduate Recital of Brittney Leimkuehler

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SCHOLARLY PROGRAM NOTES FOR THE GRADUATE RECITAL OF BRITTNEY
LEIMKUEHLER

by

Brittney Leimkuehler

B.M. Southeast Missouri State University, 2014

A Research Paper
Submitted in Partial Fulfillment of the Requirements for the
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Department of Music
in the Graduate School
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RESEARCH PAPER APPROVAL

SCHOLARLY PROGRAM NOTES ON THE GRADUATE RECITAL OF BRITTNEY
LEIMKUEHLER

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A Research Paper Submitted in Partial

Fulfillment of the Requirements

for the Degree of

Master of Music

in the field of Vocal Performance

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TITLE: SCHOLARLY PROGRAM NOTES ON THE GRADUATE RECITAL OF BRITTNEY LEIMKUEHLER

MAJOR PROFESSOR: Arlene Transue

An in-depth study of the repertoire on the Vocal Recital of Master's Candidate Brittney Leimkuehler. Including biographical information on the composers and poets, as well as a musical and textual analysis of individual pieces performed on this recital. Repertoire discussed in this research paper includes: "Hear Ye Israel" from Felix Mendelssohn's *Elijah*, Op. 70, MWV A 25; Dargomyzsky's "I Still Love Him"; "River Lily", Op. 8 and "I Wait for You", Op. 14 by Sergei Rachmaninoff; "Das verlassne Mägdelein", "Er ist's", "Verborgenheit" and "Nimmersatte liebe" from Hugo Wolf's *Mörike-Lieder*; *Banalités*, FP 107 by Francis Poulenc; "Chanson triste", Op. 2, "L'invitation au voyage", Op.2 and "Extase" by Henri Duparc; "Vissi d'arte" from Giacomo Puccini's *Tosca*; and "Song to the Moon" from Antonín Dvorák's *Rusalka*, Op.14.

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CHAPTER 1

FELIX MENDELSSOHN

Born on February 3rd in 1809 in Hamburg, Germany, Felix Mendelssohn was a gifted musical prodigy as a child. He was born into a family of wealth and affluence - his father was a banker and his mother came from wealth - allowing him the privilege of culture and sophistication. The family was Jewish, but due to anti-Semitism in the area, Felix and his sister, Fanny, eventually converted to Protestantism. From early on, he took piano lessons from his mother and also studied piano and theory also with Carl Zelter in Berlin. It was Zelter, who would introduce Mendelssohn to the prolific German poet Goethe, and the two became friends.

Mendelssohn held a number of notable positions throughout his career. In Dusseldorf, he was appointed to municipal director of music in 1833 and later moved to Leipzig when he was appointed to the director of the Gewundhaus concerts. Particularly enamored with the works of Bach, it was here that Mendelssohn was able to perform Bach's *St. Matthew's Passion*, which had not been performed since Bach's death in 1750. Mendelssohn is credited with single-handedly prompting the resurgence of Bach's work.¹

Mendelssohn wrote for many different mediums: piano, organ, choral, *Lieder*, orchestral, chamber music and for the stage. His catalogue of *lieder* holds seventy-nine titles. Some of these were likely written by his sister, Fanny, for, at the time, compositions written by women were generally not as well received by the public as serious compositions. His compositional

¹ Carol Kimball, *Song: A Guide to Art Song Style and Literature* (Milwaukee, WI: Hal Leonard, 2005), 74.

style can be described as safe and although he was considered to be one of the most esteemed pianists of his day, he did not try to make his pieces overly challenging by conceiving new piano techniques. He was comfortable using techniques used by composers such as Mozart, Schumann and Schubert.²

Credited with two oratorios, *St. Paul* and *Elijah*, Mendelssohn found great success with the latter oratorio. In a sense, it was the culminating work of his career. He had labored for quite some time and was in the midst of an incredibly busy point in his life where he was premiering numerous works, including a violin concerto and incidental music for two plays, along with directing at the Leipzig Conservatorium.³ *Elijah* premiered at the Birmingham Music Festival in England in 1846 and was well received. In preparation, Mendelssohn went through two different librettists that he had worked with before to try and create a libretto for the oratorio, neither was successful, so Mendelssohn ended up setting his own libretto comprised of excerpts from the Old Testament. After the premiere, Mendelssohn revised many parts to try to perfect the work.

The aria “Hear Ye Israel” appears at the beginning of the second part. In the original version this part began with a recitative section; however, the aria was quite popular and the composer saw fit that it should be the opening number.⁴ The piece is made up of two different

² R. Larry Todd, “Mendelssohn, Felix,” in *Grove Music Online* (Oxford University Press, 2001-), accessed January 27, 2015, <http://www.oxfordmusiconline.com.proxy.lib.siu.edu/subscriber/article/grove/music/51795pg7#S51795.7>.

³ Jack Werner, *Mendelssohn's “Elijah”* (London: Chappell and Co LTD), 3-11.

⁴ *Ibid.*, 60.

sections, the first in b minor and the second B major.

The image shows a musical score for a vocal line and piano accompaniment. The vocal line is in the treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The lyrics are "Hear ye, Is-ra-el! hear what the Lord speaketh:". The piano accompaniment is in the grand staff (treble and bass clefs) with the same key signature and time signature. It features a repeating rhythmic pattern in the right hand and a more melodic line in the left hand. A piano dynamic marking (*p*) is present in the piano part.

Figure 1

The tempo marking in the beginning section is *adagio* and the time signature is 3/8.

When sung with a full orchestra the orchestration is kept light with only strings and a few woodwind instruments. The text is set with almost no melismas, which is quite different from the music that influenced Mendelssohn. What Mendelssohn does take from these earlier musical eras is the repeating text. Every phrase of the piece in the beginning and ending section is repeated numerous times, much like text that would have been set by Handel or Bach. The first section modulates in measure 40 from b minor to G major as the text “Hear ye” is repeated once again. This is in keeping with Mendelssohn’s compositional style of the period and creating some kind of dramatic impetus for the oratorio.

The first plaintive section is followed by a short recitative section, “Thus saith the Lord”.

The image shows a musical score for a recitative section. The vocal line is in the treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are "Thus saith the Lord, the Re-deem-er of Is-ra-el at". The piano accompaniment is in the grand staff (treble and bass clefs) with the same key signature and time signature. It features a simple harmonic accompaniment with a piano dynamic marking (*pp*). The word "Recitative." is written above the vocal line.

Figure 2

The whole notes in this section create a rhythmic freedom that the singer is able to use during this recitative section. The recitative is followed by a triumphant closing section in B major at the tempo marking *allegro maestoso* (fast and triumphant). This new tempo and key change creates a dramatic contrast from the slow beginning section. Throughout the final section the text is set syllabically and a thicker texture in the accompaniment helps fill out the sound. A fanfare of trumpets leads directly into the chorus that follows.

The compositional style of this piece is indicative of Mendelssohn's use of conventional harmonies. The piece feels comfortable for the time and does not create anything that the audience would consider out of the ordinary. Thus, although Mendelssohn is considered a Romantic Era composer, he was content with keeping with the traditions set by his predecessors from the Classical Era.

Hear Ye Israel

Hear ye, Israel, hear what the Lord speaketh:
 Oh, hadst thou heeded my commandments!
 Who hath believed our report:
 to whom is the arm of the Lord revealed?

Thus saith the Lord, the Redeemer of Israel,
 and his Holy One to him
 oppressed by tyrants,
 thus saith the Lord:

I am He that comforteth.
 Be not afraid, for I am thy God!
 I will strengthen thee!
 Say, who art thou, that thou art afraid
 of a man that shall die; and forgettest the Lord,
 thy Maker, who hath stretched forth the heavens,
 and laid the earth's foundations?
 Say, who art thou!

CHAPTER 2

FRANCIS POULENC

Francis Poulenc was born on January 7th, 1899 in Paris. His father, Emile, along with two of his brothers, were businessmen and ran a successful pharmaceutical company. music lover, Emile - although not proficient at any instrument- scarcely missed a chance to attend the Opera or the Opera-Comique. However, it was Francis Poulenc's mother, Jenny Royer, where he seems to have inherited most of his artistic talents and musical tastes. She came from a long line of Parisians that included many different types of artisans such as tapestry makers and bronze founders. All had an affinity for the arts; music, literature and art. It was from his mother, that he first started to learn to play the piano at age five and she realized her son was quite passionate about music.⁵

From an early age, Poulenc was influenced by works of Debussy and Stravinsky. His mother had hoped that he would enter into the Paris Conservatoire, but instead he conceded to his father's wishes and completed a classical education: however, during this time Poulenc continued taking piano lessons. After finishing his education, he had planned to enter into the Conservatoire, but his plans were cut short when he had to enlist in the army.

After destroying his first attempts at composition, he debuted his first work for the public in 1917, entitled *Rapsodie Negre*. Poulenc was re-enlisted for a second time from 1918 to 1921, but did not let that get in the way of his compositions. During this time, he composed his first set

⁵ Pierre Bernac, *Francis Poulenc: A Man and His Songs* (London: Victor Gollancz LTD, 1977), 21-22.

of melodies, entitled *Le Bastiarie*, a short cycle of six pieces. Most often, his works were premiered at the studio of a painter named Emile Lujeune. His works were often performed with other composers: Milhaud, Auric, Honegger, Tailleferre and Durey, leading to the formulation of the group *Les Six*. Each composer in the group had their own individual style, rather the group was held together by their strong friendship.⁶

When asked about his compositional aesthetic, Poulenc responded, “My rules are instinctive, I am not concerned with principles and I am proud of that; I have no system of writing (to me ‘system’ means ‘tricks’); and as for inspiration, it is so mysterious that is wiser not to try and explain it”.⁷ To Poulenc, writing music was not an exercise in intelligence, but one of expression. He considered the text and the piano line two separate entities that were informed by one another. The piano has its own song simultaneous to that of the voice. He always loved poetry, and was incredibly judicious when it came to choosing which texts to set to music. In an article about Poulenc, Jean-Joel Barbier writes:

“In effect there are two kinds of composers. Those like Faure, for whom a song is first of all a new piece of music, and those like Debussy, for whom a song is primarily a poetic event. Now, a song or a cycle by Poulenc is always a poetic event before being a new musical piece. It is this that gives the value and the unique quality to his music. His poetic understanding equals his musical gifts...For it is not enough to choose a good poet

⁶ Myriam Chimenes and Roger Nichols, “Poulenc, Francis,” in *Grove Music Online* (Oxford University Press, 2001-), accessed January 27, 2016, http://www.oxfordmusiconline.com.proxy.lib.siu.edu/subscriber/article/grove/music/22202?q=francis+poulenc&search=quick&pos=1&_start=1#firsthit.

⁷ Pierre Bernac, *Francis Poulenc: A Man and His Songs* (London: Victor Gollancz LTD, 1977).

or a good poem. It is a question of finding a text which will combine with the music one ventures to write and be enhanced by it.”⁸

The most important part of any composition was the melody. Generally, his songs are built on short phrases with relatively conventional chromaticism and with a straight-forward rhythm, matching the surrealist poets he liked to set like: Guillaume Apollinaire (1880-1918) and Paul Eluard (1895-1952).

Poulenc composed *Banalities*, a set of five poems by Apollinaire, in 1940.⁹ These five songs fit together well, but they are not a considered a cycle where each song correlates with the rest of the songs in the cycle. Rather, these five songs are appropriately suited for one another and fit well together. This lends to the versatility of the songs, in that they can stand alone without needing to be performed as an entire set.

The set begins with the piece, *Chanson d’Orkenise*, (*Song of Orkenise*). The lively, folk-like introduction sets the scene, giving this piece a whimsical air leading to the text about a make believe town named, Orkenise. Poulenc was very particular that the singer follow the tempos and dynamic markings that he had made in the score, making sure to add no rubato and taking notice to sing each note in the exact rhythm.¹⁰ Poulenc instructs this piece to be sung “lively, in the style of popular song” and the tempo marking of ♩ = 126 remains constant throughout the

⁸ Ibid., 39-40.

⁹ Pierre Bernac, *Interpretation of French Song* (New York: W. W. Norton & Company, 1970) 272.

¹⁰ Pierre Bernac, *Francis Poulenc: A Man and His Songs* (London: Victor Gollancz LTD, 1977), 44.

piece. When the voice enters, it is forte and the melody leaps a perfect fifth from the tonic scale degree to the dominant and continues step-wise. The piano line joins with the voice at a mezzo forte playing a single note in the left hand while the right hand plays ascending third patterns in an eighth note rhythm. The second phrase of the song mirrors the first, and here Poulenc is highlighting the similarities of the first and second phrase of the text. The third phrase beginning with the text, “Et les gardes...” (and the guards) starts on the sixth scale degree, unlike the first two phrases that begin on the tonic, and while the beginning phrase created a melody that rose and fell the third phrase does the inverse and falls then rises again. The texture of the piano line also changes at this point, where the right hand now plays the chords: Bb augmented, Eb major seventh, G minor, Ab augmented, Db major seventh, and F minor under the voice that leaps in descending thirds.

Figure 3

Poulenc indicates a change in dynamic to a *subito piano* when the text begins to speak of the tramp’s heart, “J’y laisse mon coeur entier” (I’m leaving my whole heart behind). This creates a tender moment in the interplay between the voice and the piano. Each time the text refers to the guards at the gates of Orkenise, the temperament of the piano and voice changes to depict the guard’s personality. When the text changes again to speak of the carter’s heart the

dynamic changes to a tender *piano*. The first break in the incessant text occurs at measure 31 and it is the first time since the introduction that the piano breaks from its strict rhythmic pulse. The voice reenters at a *piano* and Poulenc indicates to sing and play the line tenderly. This second section doesn't mirror the first tonally, however the rhythm is similar until the occurrence of half notes in the phrase which draws out the text. The next phrase, marked at a *pianissimo* in the voice and piano and is back to the strict rhythmic pulse that was seen throughout the beginning of the piece while the piano is back to playing block chords under the voice. After this, the voice and piano are back to *forte* with the voice is singing a disjunct melody with large leaps while the piano plays chords that modulate smoothly through different keys. The vocal line ends with a very drawn out rhythm of half notes and dotted half-notes simulating the text, "Se fermerent lentement" (the gates close slowly) of the gates of Orkenise slowly closing. The piano then finishes with the same sextuplet flourish followed by a single held C natural.



Figure 4

Chanson d'Orkenise

Par les portes d'Orkenise
Veut entrer un charretier
Par les portes d'Orkenise
Veut sortir un va-nu-pieds

Et les gardes de la ville
Courant sus au va-nu-pieds:
'Qu'emportes-tu de la ville?'

'J'y laisse mon coeur entier'

Et les gardes de la ville

Song of Orkenise

Through the gates of Orkenise
a carter wants to enter.
Through the gates of Orkenise
a tramp wants to leave.

And the town guards
hasten up to the tramp:
'What are you taking away from the
town?'

'I leave my whole heart there.'

And the town guards

Courant sus au charretier:
‘Qu’apportes-tu dans la ville?’

‘Mon Coeur pour me marier!’

Que de coeurs, dans Orkenise!
Les fardes riaient, riaient.
Va-nu-pieds la route est grise,
L’amour grise, o charretier.

Les beaux gardes de la ville
Tricotaient superbement;
Puis les portes de la ville
Se fermerent lentement.

hasten up to the carter:
‘What are you bringing into the
town?’

‘My heart to be married!’

What a lot of hearts in Orkenise!
The guards laughed, laughed,
Tramp, the road is hazy,
love makes the head hazy, O carter

The fine-looking town guards
knitted superbly;
then the gates of the town
slowly closed.

(Translation by Pierre Bernac)

The second song in the set, *Hôtel*, is the ultimate song about laziness and contentment. The text paints the scene of a smoky hotel room in Paris where the occupant sees no impetus to be concerned with anything outside of smoking in their hotel room. The song begins with the tempo marking $\text{♩} = 50$, which stays constant throughout the song, and the direction, “very calm and lazy”. The piano begins with a *pianissimo* introduction in the key of D major and then plays three quarter-note chords in the second measure then the voice enters *piano* on the pick up on an E natural. The vocal line is not rhythmically diverse and the melody continues in a mostly step-wise motion until the first leap of a fifth in the fourth measure depicting the laziness of the text. The piano continues throughout the piece with lush chords under the vocal line. Unlike, the first song of the set this piece utilizes more crescendos and decrescendos in the voice and piano, starting at a *piano* then in measure five jumping to a *mezzoforte* and throughout measure six growing to a *forte*.

On the words, “par la fenetre” (through the window) there is a smooth transition toward d minor, which adheres with Poulenc’s compositional style to smoothly transition from key to key. On the text, “j’allume au feu du jour...” (I light from the fire of the sun) there is a *subito piano*

and the direction, “very sweet”. This is a chance for the singer to create an affect with the text by utilizing a different color of the voice. The piano follows the direction of the voice right after the pick-up into measure 13. In the same phrase, Poulenc indicates a *portamento* be used on the word “cigarette”, another tool to affect the singer’s tone and convey the text.

The last two phrases of the text, “je ne veux pas travailler” (I do not want to work) and “je veux fumer” (I want to smoke) are delivered in similar ways. They are both *piano*, enticing the listener and keep their attention to the very last line. The end of the vocal line decrescendos from a *piano* to a *pianissimo* and the singer can use an almost straight translucent tone to carry out the end of the line. The piano finishes the last three measures of the piece with a dominant tonic cadence in D major, bringing the piece back to its original key.

Hôtel

Ma chambre a la forme d’une cage
Le soleil passe son bras par la fenêtre

Mais moi qui veut fumer
Pour faire des mirages
J’allume au feu du jour ma cigarette
Je ne veux pas travailler
Je veux fumer

Hotel

My room is shaped like a cage
the sun puts its arm through the
window

but I who would like to smoke
to make smoke pictures
I light at the fire of day my cigarette
I do not want to work
I want to smoke.

(Translation by Pierre Bernac)

The third song in the set, *Fagnes de Wallonie*, was one of the first songs that Poulenc knew he wanted in this set. Poulenc himself said, “I have already spoken of my inveterate habit of putting certain poems on one side in advance. I had chosen ‘Sanglots’ a long time before, and the curious ‘Fagnes de Wallonies’.”¹¹ The piece starts off with the piano and the voice entering together at *mezzoforte*. The tempo marking is, “very lively, and single bound” and begins in f

¹¹ Ibid., 70.

minor with a melody that moves both step-wise with leaps.

mf
Tant de tristesses plénières
So much deep sadness
Très vite, d'un seul élan (♩ = 92)
mf

Figure 5

The piece is through-composed, keeping with Poulenc's style of letting the words of the poem take on a melody of their own. Throughout the piece, there is a feeling of unsettled agitation caused by the quick tempo and rhythms.

In the poem, Apollinaire is comparing a place he left with where he has ended up. Perhaps there is a feeling nostalgia for what he left behind, for, compared to where he is now, he'd much rather be where he was. Again, Poulenc keeps the same tempo marking throughout the piece. The text is constant and rarely is there a break of more than a beat or two.

Fagnes de Wallonie

Tant de tristesses plénières
 Prirent mon cœur aux fagnes désolées
 Quand las j'ai repose dans les sapinières
 Le poids des kilomètres pendant que râlait
 Le vent d'ouest
 J'avais quitté le joli bois
 Les écureuils y sont restés
 Ma pipe essayait de faire des nuages au ciel
 Qui restait pur obstinément
 Je n'ai confié aucun secret sinon
 Une chanson énigmatique
 Aux tourbières humides

Walloon Uplands

Overwhelming sorrow
 seized my heart in the desolate
 uplands
 when tired I rested in the fir
 plantation
 the weight of the kilometers while
 blustered
 the west wind
 I had left the pretty wood
 the squirrels stayed there
 my pipe tried to make clouds in the
 sky
 which remained obstinately clear
 I did not confide any secret except
 an enigmatic song
 to the damp peat bog

Les bruyères fleurant le miel	the heather fragrant with honey
Attiraient les abeilles	attracted the bees
Et mes pieds endoloris	and my aching feet
Foulaient les myrtilles et les airelles	crushed the bilberries and the blaeberreries
Tendrement mariée	tenderly united
Nord	North
Nord	North
La vie s'y tord	life twists itself there
En arbres forts et tors	in strong trees and twisted
La vie y mord	life bites there
La mort	death
A belle dents	ravenously
Quand bruit le vent	when the wind howls
	(Translation by Pierre Bernac)

Voyage à Paris, the fourth song in the set, is an emotional reprieve compared to heavy third song, and is almost trivial compared to the final of the set. It gives the listener a break with a light and straightforward text about Paris. The mood is set in the beginning by the piano playing a very Parisian melody in a waltz rhythm. The voice comes in at a *mezzoforte* with the direction “very light” and does not change dynamics until the text, “Pour Paris” when it is suddenly *forte*. The second section starts like the first only a third higher and marked *subito piano*. Starting in measure 50 the vocal melody breaks its half-note quarter-note trend and instead uses dotted half-notes ascending with a major seventh leap to a falsetto note hinting at the possibility that the singer is inebriated.

The image shows a musical score for the beginning of the song "Voyage à Paris". It consists of three staves: a vocal line and two piano accompaniment staves. The vocal line starts with a half-note melody for "Pa - ris" and then a dotted half-note melody for "jo - li" with a falsetto note. The piano accompaniment features a waltz rhythm with a piano melody in the right hand and a bass line in the left hand.

Figure 6

The last phrase of the song mirrors the rest of the piece in joviality, rhythm and dynamics.

Voyage à Paris

Ah! La charmante chose
 Quitter un pays morose
 Pour Paris
 Paris joli
 Qu'un jour dut créer l'Amour

Trip to Paris

Ah! How charming
 to leave a dreary place
 for Paris
 delightful Paris
 that once upon a time love must have
 created
 (Translation by Pierre Bernac)

Arguably the most complex song of the set, *Sanglots* is a testament to Poulenc's dedication to modern poetry. The poet, Apollinaire, and his lack of punctuation, makes analyzing his poems arduous. By reflecting the meaning of the text in the harmonic line in the piano and the natural inflection of the words to inform the rhythms, the singer is able to decipher this intricate yet beautiful text. The piece begins with a direction, "very calm" at a *mezzopiano* dynamic. The piano introduction is simple and wistful the use of tempo and color makes it the complete opposite of the third song in the set, *Fagnes de Wallonies*. There is still, however, that nostalgic air that Poulenc captures.

The text is particularly hard to grasp in this piece, as it seems there are two different poems going on throughout - the poem that starts and the little asides, marked in parentheses below. A poem inside a poem, the text starts first by depicting a heart that has broken from pain, however the person the heart belongs to has succumbed to the notion that life is only pain until death. The asides prove to validate the first poem, that there is no course of action one can take that will break the chain of pain and heartache. It has been a part of life since the beginning of time and will continue until the end of time. The meaning of life is pain.

Poulenc sets this up well with his relatively straightforward rhythms. The song is set so that it is almost like speaking the text, and flows with the natural inflection of the voice. The

climax of the piece occurs on the text, “Est mort d’amour...” (is the death of love) where the voice reaches the highest point. Poulenc writes this section as “intense” and it is some of the thickest texture seen in the piano for it is the crux of the poem.

Figure 7

The piece ends at *piano*, as if the singer has nothing more to give and has accepted the pain.

Sanglots

Notre amour est réglé par les
calmes étoiles
Or nous savons qu'en nous beaucoup
d'hommes respirent
Qui vinrent de très loin et sous un
nos front
c'est la chanson des rêveurs
qui s'étaient arraché le Coeur
et le portaient dans la main droité
(Souviens-t'en cher orgueil de
Tous ces souvenirs
Des marins qui chantaient
Comme de conquérants
Des gouffres de Thulé des
Tendres cieus d'Ophir
Des maladies maudits de ceux qui
Furent leur ombre

Et du retour joyeux des heureux
Émigrants)
De ce Coeur il coulait du sang
Et le rêveur allait pensant
À sa blessure delicate
(Tu ne briseras pas la chaîne de

Sobs

Our love is ordered by the calm
stars
now we know that in us many
men have their being
who came from very far away
and are under our brows
it is the song of the dreamers
who tore out their heart
and carried it in the right hand
(remember the dear pride all
these memories
of the sailors who sang like
conquerors
of the chasms of Thule of
the gentle skies of Ophir
of the cursed sick people of
those who fled from their
shadow
and the joyous return of
happy emigrants)
this heart ran with blood
and the dreamer went on thinking
of his wound delicate
(you will not break the chain

Ces causes	of these causes)
Et douloureuse et nous disait	and painful and said to us
Qui sont les effets d'autres causes)	which are the effects of other causes)
Mon pauvre Coeur mon Coeur brisé	my poor heart my broken heart
Pareil au Coeur de tous les hommes	resembling the heart of all men
(Voici voici nos mains que la vie	(here here are our hands that
Fit esclaves)	life enslaved)
Est mort d'amour ou c'est tout comme	has died of love or so it seems
Est mort d'amour et le voici ainsi vont	has died of love and here it is
Toutes chose	such is the way of all things
Arrachez donc le vôtre aussi	tear out yours also
(Et rien ne sera libre jusqu'à la	(and nothing will be free until
Fin des temps)	the end of time)
Laissons tout aux morts	let us leave all to the dead
Et cachons nos sanglots	and hide our sobs
	(Translation by Pierre Bernac)

CHAPTER 3

SERGEI RACHMANINOFF

Born in Moscow in 1873, Sergei Rachmaninoff helped to bridge the gap between Russian music and Western music and is now one of the most accessible composers for young musicians as far as art song. His father squandered the family fortune and the once a well-off family had to sell their property in Oneg, Russia and move to St. Petersburg; eventually, his father left the family. Rachmaninoff entered the St. Petersburg Conservatory at the age of ten in 1883 studying piano and counterpoint. At one point his sister died of diphtheria and the extra domestic duties his mother had to take on left her too busy to oversee his studies and he nearly failed out of the Conservatory.

After his graduation, he was quickly signed to a publishing contract and had a composition published by the next fall.¹² He experienced quick success with his works and composed quickly completing two sets of songs and writing his first substantial work, Symphony No. 1 in D minor in 1895. When the work was premiered it was a flop and shook Rachmaninoff causing him to have serious doubts about his compositions. It wasn't until he wrote his Second Piano Concerto, Opus 18, that he was reassured of his compositions.

In 1909, Rachmaninoff gave his first American tour playing piano and towards the end of 1918 he received a number of lucrative contracts in America. The Rachmaninoffs moved to New York City, but missed the comforts of home. Eventually, he moved to Los Angeles and died in

¹² This first composition, Piano Prelude in C# Minor, quickly became one of most popular works.

his home in Beverly Hills of cancer in 1943.¹³

Rachmaninoff composed *I wait for you*, the first song in Opus 14 and his third cycle of songs, in 1894. The texts he chose to set for this cycle were diverse because he drew from both established authors as well as popular poets from the time. This text was written by Maria Davidova, a Russian poet on whom not much is written. In this piece, Rachmaninoff captures the anxiety and impatience of the person singing who is waiting for their loved one while keeping a gentle aura to the piano part under the voice.¹⁴

The piece is written in F major and in 4/4 time, and the dynamic marking at the beginning of the piece is *forte*. The piano plays a thick lush chord on a whole note under the voice on the first full measure. This allows the singer to push or pull the phrase whichever way they would like. This is keeping with Rachmaninoff's style, utilizing a great amount of rubato. The next phrase is marked *piano* contrasting the lush beginning. The voice should be legato and the phrases should feel smooth. Rachmaninoff continues to utilize the rolled chords as found at the beginning of the song. There are two verses with basically the same accompaniment in the piano while the anxious energy of the singer is portrayed through a section marked *con moto* (with motion). Throughout this section, the piano plays sextuplets under the vocal line while the tempo pushes faster all the way to the end where the voice exclaims for the third and final time, "I wait for you!"

¹³ Norris, G. (n.d.). Sergei Rachmaninoff. Retrieved March 30, 2016, from http://www.oxfordmusiconline.com.proxy.lib.siu.edu/subscriber/article/grove/music/50146?q=sergei+rachmaninoff&search=quick&pos=1&_start=1#firsthit.

¹⁴ Natalia Challis, *The Singer's Rachmaninoff* (New York: Pelion Press, 1989), 76.



Figure 8

Я жду тебя!

Я жду тебя! Закат угас,
И ночи тёмные покровы
Спуститься на землю готовы
И спрятать нас.

Я жду тебя! Душистой мглой
Ночь напоила мир уснувший,
И разлучился день минувший
На век с землей.

Я жду тебя! Терзаясь и любя,
Считаю каждая мгновенья,
Полна тоски и нетерпенья.
Я жду тебя!

I wait for you!

I wait for you, sunset has died
and night's dark covers
come down to earth ready
to hide us.

I wait for you! With fragrant mists
night quenches the sleeping world
and the past day
has said farewell to earth.

I wait! Tormented and loving
counting each moment
Full of anguish and impatience.
I wait for you!
(Translation by Natalia Challis)

The song *River Lily* was included in Rachmaninoff's Opus 8, written in 1893. The texts included in this Opus were taken from Alexei Plescheyev (1825-1893), who was a radical Russian poet during the 19th century. This piece is an example of a miniature because it is so short. It has an introduction and postlude that are identical, serving somewhat as bookends to the text. The light grace notes and staccato notes are in contrast to the legato lines of the middle section where the voice sings.

Moderato (♩ = ♩) accel. rit.

Реч - на - я лиле - я, го - лов - ку под -

pp

Figure 9

Rachmaninoff depicts the ripples and droplets on the water in the disjunct staccato rhythms the introduction and postlude.

The text of the song talks about a river lily that falls in love with the moon. It consists of two verses. When the text is describing the river lily the voice is set around the top of the staff and when it switches to talk about the moon it jumps to the bottom of the staff and below. This gives the river lily a feminine quality and the moon a masculine quality.

Речная лилея

Речная лилея, головку
поднявши на небо глядит;
А месяц влюбленный
лучами уныло ее серебрит

и вот она снова поникла стыдливо,
к лазурным водам;
но месяц все бледный и томный
как призрак, сияет и там

River Lily

The river lily
lifts her head to the sky;
the amorous moon sadly
touches her with its silver rays,

and when she shyly turns
toward the blue waters;
the moon's pale and languid
reflection caresses her there.

CHAPTER 4

ALEXANDER DARGOMYZHISKY

Born in Troitskoye, Russia in 1813, Alexander Dargomyzhsky was a composer and pianist. He studied music from a young age and performed at social events, although he was not a professional musician he did study composition seriously after meeting Mikail Glinka in 1834. He made his living as a civil servant until the year 1843.

Dargomyzhsky wrote nearly 100 songs along with orchestral works and operas. However, he never reached much acclaim with his works. His most famous opera was called *The Stone Guest*, based on the Don Juan story.¹⁵

This piece is written in 2/4 time the key is D minor with a dynamic marking of *forte*. Throughout this piece Dargomyzhsky sets up a languishing feel by adding chromatics into the melodic line. After each verse the singer sings the word, “madly” *ad libitum* (freely) to portray the angst the singer is feeling. It is obvious that the singer is feeling conflicted about still being in love with this other person. The song is made up of two verses with some lines of repeated text that appears in both verses. The two lines, "I still love him madly!" and "I am mad to love him still", both come back and grow more impassioned each time the singer says those words. In emphasizing these lines, Dargomyzhsky shows how irrational love can be, while the singer knows that she should not still have these feelings she must admit to herself that they do exist. Dargomyzhsky also utilizes accents and a great amount of rubato to depict the dichotomy of the

¹⁵http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e2742?q=Dargomyzhsky&search=quick&pos=1&_start=1#firsthit

singer's inner feelings. These accents and rubato are mirrored in the piano aiding the vocal line more by strengthening and adding some gravitas to the text.

Я всё ещё его, безумная, люблю
 Я всё ещё его, безумная, люблю!
 При имени его душа моя трепещет;

тоска по-прежнему сжимает грудь мою,
 и взор горячею слёзой невольно блещет:

безумная, я всё ещё его люблю!

Я всё ещё его, безумная, люблю!
 Отрада тихая мне в душу проникает,
 и радость ясная на сердце низлетает,

когда я за него создателя молю!
 безумная, я всё ещё его люблю!

I still love him - madly
 I still love him madly!
 At the mention of his name my soul
 trembles;
 as before, anguish presses my breast,
 and a sultry look brings tears
 glimmering involuntary in my
 eyes:
 I am mad to love him still!

I still love him madly!
 a quiet delight is filling my soul,
 and bright joy is overwhelming my
 heart,
 When I pray to the Creator for him!
 I am mad to love him still!
 (Translation by Emily Ezust)

CHAPTER 5

HENRI DUPARC

Henri Duparc, (1848-1933) born in Paris 1848, was known to be highly eccentric, even as composers are concerned. While studying law at Jesuit College of Vaugirard he found time to study composition with César Franck, a prolific composer, pianist and organist of the time.¹⁶ Duparc received a lot of support and praise from Franck, however, he would often write a number of works only to destroy them soon after they were published, or even before. Suffering from a severe case of perfectionism, none of his compositions were ever good enough for his high standards.¹⁷

Publishing only sixteen melodies, one duet, a motet, a symphonic poem and two orchestral works, Duparc's composition career was short-lived and only lasted around sixteen years. He published his first work at the age of twenty and in 1885, at the age of thirty-seven, he suffered a mental breakdown.¹⁸ He experienced severe bouts of agoraphobia. Duparc lived the remainder of his days with his family in Switzerland where he lived a reclusive life. He later succumbed to blindness before his death in 1933.¹⁹

¹⁶ Sydney Northcote, "Songs of Henri Duparc," *Music & Letters* vol.13, no. 4 (1932): 401. <http://www.jstor.org.proxy.lib.siu.edu/stable/pdf/728264.pdf?acceptTC=true>

¹⁷ Martin Copper, "Henri Duparc," in *Grove Music Online* (Oxford University Press, 2007-2015) accessed February 16, 2015. <http://www.oxfordmusiconline.com.proxy.lib.siu.edu/subscriber/article/grove/music/08338>.

¹⁸ James C. Whitson, "The Perfectionist," *Opera News*. (July 1, 2012): 64

¹⁹ Copper, *Grove Music Online*, 2007-2015.

Duparc's first composition was written for voice and piano. *Chanson Triste* was published along with four other songs in 1868; *Soupir*, *Serenade*, *Romance de Mingon* and *le Galop*.²⁰ In *Chanson Triste*, Duparc sets a beautiful soaring melody on top of ethereal arpeggiations in the piano throughout the entire piece. The text was written by French poet Jean Lahor (1840-1909), a pseudonym for the poet Henri Cazalisan was an extremely pessimistic symbolist poet who was “convicted that all things were vanity”, according to Barbara Meister in her book written about Nineteenth Century French song. Although the poet had a predisposition toward the gloomy, this poem inspires hope that perhaps it is possible to love and be healed by love.²¹

The title, *Chanson triste*, translates to "sad song" in English. Written in the original key E-flat and in 12/8 time. The tempo marking at the beginning of the song is “lent avec un sentiment tendre et intime”, (slow with a tender and intimate sentiment). The tempo reveals Duparc’s keen aesthetic in capturing the mood portrayed by the poet’s text. Starting off, there is one bar of introduction filled with an arpeggiation on the tonic chord built on E flat, G and B flat. The melody joins the piano in the second measure where the voice starts on B flat and the melody is anchored around this pitch throughout the first section of text.

²⁰ Copper, *Grove Music Online*, 2007-2015.

²¹Barbara Meister, *Nineteenth Century French Song* (Bloomington, IN: Indiana University Press, 1980), 239.

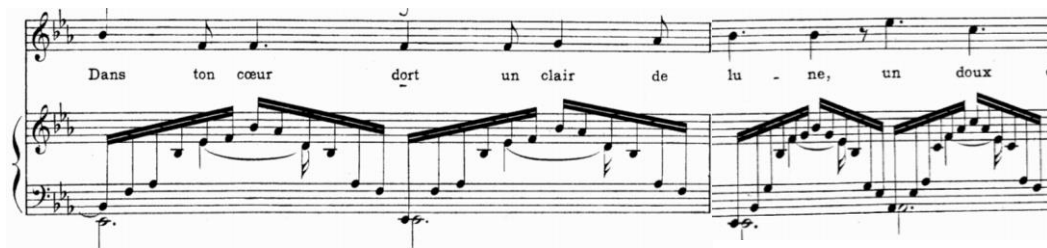


Figure 10

There are four vocal high points during the song, with the first arriving on the word “Je” set on a G5 in measure eight. Leading up to this point, the melody gradually grows by moving up the scale. Adding to the growth and anticipation, there is a crescendo marked in the score in measures six and seven as well as tension building in the text, “et pour fuir la vie importune” (and to escape this troublesome life). All of this culminates to the blossoming high note in the voice corresponding with relief in the text, “Je me noierai dans ta clarté” or “I shall drown myself in your light.”

Starting at measure ten, there are two bars of interlude where the arpeggiations modulate to a new key very briefly only to change tonalities again soon after. When the voice returns, a “poco piu forte” is marked in the score and the voice starts a third higher than before on a D5.²² The dynamic marking and slightly higher pitch serve to illustrate the determination of the character who is reciting the text, “J’oublierai les douleurs passées” (I will forget the sorrow of the past). There is another climactic phrase, this time occurring on an A5 on the text, “mon amour”, “my love”. However, Duparc asks for some contrast from the first climactic phrase. Instead of continuing the crescendo from the phrase before, Duparc marks in the score, “très doux”, or “very sweet”, implying there should be some caressing of the high note. Although remarkably

²² Meister, *Nineteenth Century French Song*, 1980, 240.

hard to achieve, especially for women in that part of their voice, if done correctly it can serve to portray the sweetness of the music and the text that Duparc weds so masterfully.

When the voice and text enters on the third verse a tonal center around the tonic key is established only briefly. The text is set yet another minor third higher and the first phrase once again crescendos to a high point on an A5 in measure twenty-one. This is the climax of the entire piece, therefore a *forte* is written for the voice and the piano is directed to play “expressif”. The harmonic interest keeps growing throughout this section by continuing the chromatic arpeggiations in the piano voice with much more chromaticism added in the voice part, as well. A countermelody is seamlessly integrated throughout this section in the right hand of the piano adding another layer of texture to the sound that is able to be heard much more prominently around the word “genoux” (knees) and continues to the end of this section.²³



Figure 11

The addition of the chromatic notes starts tapering off and the tonal center switches back to the tonic key, E-flat major. The music in this section is set more like the beginning of the piece; everything is calmer and more serene. The juxtaposition of the heavily chromaticized section switching to the tranquil portrays a sense that the singer has gotten something off their

²³ Ibid.

chest, so to speak; the intensity and anticipation of the text and music is finally resolved.

There is one final climactic phrase on the text, “tant de baisers” (so many kisses). There is not a dynamic marking for the voice during this high point, but the piano is marked *forte*.

Coming off this high note, the melody starts to lower in pitch and in dynamic and the voice completes a cyclical pattern by ending on the same note it began, a B flat, and the piano finishes out with gentle arpeggios in E flat major.

Chanson triste

Dans ton cœur dort un clair de lune,
Un doux clair de lune d'été,
Et pour fuir la vie importune,
Je me noierai dans ta clarté.

J'oublierai les douleurs passées,
Mon amour, quand tu berceras
Mon triste cœur et mes pensées
Dans le calme aimant de tes bras.

Tu prendras ma tête malade,
Oh! quelquefois sur tes genoux,,
Et lui diras une ballade
Qui semblera parler de nous;

Et dans tes yeux pleins de tristesses,
Dans tes yeux alors je boirai
Tant de baisers et de tendresses,
Que peut-être je guérirai.

Sad Song

In your heart sleeps a moonlight,
a sweet moonlight of summer,
And, to flee from this relentless life,
I shall drown myself in your light.

I shall forget all past sufferings,
My love, when you cradle
My sad heart and my thoughts
In the loving peace of your arms.

You take my sick head,
Oh! And sometimes upon your knees
And tell it a song
Which will seem to speak of us;

And in your eyes full of sorrow,
In your eyes I shall drink
So many kisses and tokens of love,
That perhaps I shall recover.
(translation by Pierre Bernac)

Duparc set another poem by the poet Lahor; *Extase*, which is deliberately modelled after Wagner's style in *Tristan und Isolde*. Writing this as a response to the anti-Wagnerian sentiment that was rampant throughout Paris at the time, Duparc makes apparent which side of the debate he resided. Originally written in the key of D, Duparc begins this piece with a long introduction by the piano. He sets the text very simply in the middle of the voice. The dynamics of this piece only range from piano to mezzo piano, however that does not imply that the song should lack any

intensity. On the contrary, this piece begs for a quiet passion supplied by the voice. The text is a metaphor for love and not just a love of nature, but an intense love between two people. The title itself translates to ‘Ecstasy’. Even when approaching the upper range Duparc writes a sweet intimacy in the line. As the song ends the voice ends on a sustained A, which makes the piece feel unsettled until the piano continues with a long postlude giving the piece a resolved ending.

Extase

Sur un lys pâle mon coeur dort
 D’un sommeil doux comme la mort...
 Mort exquise, mort parfumée
 Du souffle de la bien-aimée...
 Sur ton sein pale mon coeur dort

 D’un sommeil doux comme la mort...

Ecstasy

On a pale lily my heart is asleep
 In a slumber sweet like death...
 Exquisite death, death perfumed
 By the breath of my beloved...
 On your pale bosom my heart is
 asleep
 In a slumber sweet like death...
 (Translation by Pierre Bernac)

L’invitation au Voyage is a poem by Charles Baudelaire (1821-1867). The text depicts the country side of Holland, and the way Duparc sets the text gives the piece an overall mysterious and nostalgic feel. It begins in C minor with the piano emphasizing the minor i chord (c-eb-g). There is a lilting feel to the movement of the piece because of Duparc’s use a 6/8 time signature. Throughout the piece he switches back and forth from 6/8 to 9/8.

The text, “There all is peace and beauty, splendor, calm and pleasure” occurs twice in the song, after each verse. The first time this text appears, Duparc changes the time signature to 9/8 and there is a significant texture change between the voice and piano. Up to this point the piano has been playing continuous sixteenth-note rhythms with a soaring melody in the vocal line, however when this text appears the piano sustains thick lush chords and the voice sings the text on Cs and Gs making this section seem somewhat transparent and ethereal.

Then it is back to 6/8 to reprise what he had written for the first verse. When switches to 9/8 the second time it marks another texture change for the piano. The continuous sixteenth-

notes now transform into ninetuplets under the soaring melody of the voice and he changes the key to C major. This texture stays constant until the end of the piece.

L'invitation au Voyage

Mon enfant, ma soeur,
 Songe à la douceur,
 D'aller là-bas, vivre ensemble!
 Aimer à loisir,
 Aimer et mourir,
 Au pays qui te ressemble!
 Les soleils mouillés,
 De ces ciels brouillés,
 Pour mon esprit ont les charmes,
 Si mystérieux,
 De tes traîtres yeux,
 Brillant à travers leurs larmes.
 Là, tout n'est qu'ordre et beauté,
 Luxe, calme et volupté.

Vois sur ces canaux
 Dormir ces vaisseaux
 Dont l'humeur est vagabonde;
 C'est pour assouvir
 Ton moindre désir
 Qu'ils viennent du bout du monde.
 Les soleils couchants
 Revêtent les champs
 Les canaux, la ville entire
 D'hyacinthe et d'or;
 Le monde s'endort
 Dans une chaude lumière
 Là, tout n'est qu'ordre et beauté,
 Luxe, calme et volupté.

Invitation to the Journey

My child, my sister
 Think of the sweetness
 Of going there to live together
 To love at leisure,
 To love and die
 In the land which resembles thee!
 the watery suns
 of those misty skies
 Have for my soul charms
 so mysterious
 of thy traitorous eyes
 Shining through their tears.
 There all is peace and beauty
 Splendor, calm and pleasure

See, on those canals
 Those vessels are sleeping
 Whose nature is to roam;
 it is to satisfy
 thy least desire
 That they come from the end of the world
 The setting sun
 reclothe the fields
 The canals, the whole city
 In hyacinth and gold
 The earth falls asleep
 In a warm light
 There all is peace and beauty
 Splendor, calm and pleasure
 (Translation by Pierre Bernac)

CHAPTER 6

HUGO WOLF

Hugo Wolf was born in the small town of Windischgraz, located in modern day Slovenia, on March 13th, 1860. His father, Philipp, had taught himself piano, violin, flute, harp and guitar and began giving his young son lessons on the piano and violin when he was just four or five years old. Wolf was the fourth out of eight children and his father made all the boys learn an instrument, but it was clear from early on that Hugo, in particular, had a penchant for musical memory and a keen ear.

Beginning in 1875, Wolf began studies at the Conservatoire in Vienna, Austria under the tutelage of Robert Fuchs for composition and Wilhelm Schenner for piano. While studying with Fuchs, Wolf made the acquaintance of Gustav Mahler, who was studying with Fuchs at the same time.²⁴

Wolf composed nearly all of his works, over 200 songs, in about a five-year time span. He completed many different song books comprised of a number of different poets such as; Johann Wolfgang Van Goethe (1749-1832), Emanuel Geibel (1815-1844) and Gottfried Keller (1819-1890) and Eduard Mörike (1804-1879). Mörike is considered among the greatest of German poets, however some consider his work limited in quantity and range. In Eric Sams' book, *The Songs of Hugo Wolf*, he describes Mörike's collection of poetry, "like his life as clergyman and teacher, outwardly uneventful."²⁵ His poetry has a passive, quiet nature, yet can

²⁴ Frank Walker, *Hugo Wolf: A Biography* (New York: Alfred A Knopf, 1968), 2-4, 22.

²⁵ Eric Sams, *The Songs of Hugo Wolf* (London: Methuen and Co. LTD, 1961), 35.

also highlight his religious devotion, realism and humor.

Composing a massive volume of fifty-three settings of different Mörike texts, Wolf proved his settings superior to other composers who had set the same texts. Frank Walker writes in his biography of Wolf, “Every characteristic of the poet is faithfully mirrored in Wolf’s music. In this volume alone are depicted a wider range of subjects, human and elemental, realistic and visionary, and a greater diversity of moods and emotions, than had ever before found expression in song.”²⁶

Das verlassene Mägdelein written in March 1888, is one of the most famous songs from the Mörike Lieder. The poem tells of a young farm girl who has been abandoned by her lover. The piece is basically set up in three different sections, 'ABA' although written with different text when the A section returns. At the beginning, the young girl sits by the hearth in the early morning when the rooster crows, in a trance-like state she stares into the fire and watches the embers, absorbed in grief. The text Mörike writes in this section highlights the stark contrast between the cold desolate isolation that the young girl feels and the warm embers of the fire. Wolf begins the piece in A minor, a key which Wolf associated with the kind of melancholy mood he was seeking for this piece. As the text changes to speak of the flames, Wolf transitions to A major.

In the B section, the mood changes and is more agitated, and in an outburst she cries out and the audience learns about her “treuloser Knabe”, or "faithless boy". She then tells that she has been dreaming of him all night. When the third section begins, (a return of A) it mirrors the

²⁶ Frank Walker, *Hugo Wolf: A Biography* (New York: Alfred A Knopf, 1968), 229.

beginning of the first section harmonically. There is a change in the text from the beginning section, in this section she is talking about her tears falling and wanting it to be over, it is hard to tell if the young woman wants the grief to be over or life itself.

Wolf unifies the song with a repeating ostinato rhythm throughout the entire song. This motive is a quarter note followed by two eighth-notes.



Figure 12

This is effective in that it sets up the hypnotic mood of the piece and of the young farm girl staring into the fire. He keeps the rhythmic motives simple, which is a technique that exemplifies Wolf's style of creating a perfect marriage between the text and the music. The middle section becomes more emphatic and creates an anxious feeling because of Wolf's use of chromatic harmonies. The return of the A section switches back to the first rhythmic motive of the quarter note followed by two eighth-notes rhythm. The text is the only difference during this repeat of A.

Das verlassene Mägdlein

Früh, wann die Hähne krähn,
Eh' die Sternlein verschwinden,
Muß ich am Herde stehn,
Muß Feuer zünden.

Schön ist der FlammenSchein,
Es springen die Funken.
Ich schaue so darein,
In Leid versunken.

Plötzlich, da kommt es mir,

The Forsaken Maiden

Early, when the rooster crows,
and the starlight wanes,
I must stand at the hearth,
Must kindle the fire.

Nice is the fire light,
The sparks fly.
I gaze at them,
Sinking in sadness.

Suddenly, it comes to me,

Treuloser Knabe,
Daß ich die Nacht von dir
Geträumet habe.

Faithless boy,
That all night of you,
I have dreamt.

Träne auf Träne dann
Stürzt hernieder;
So kommt der Tag heran -
O ging er wieder!

Tears upon tears
Head down;
So comes the close of day
Oh, he goes out again!

(Translation by Brittney Leimkuehler)

Nimmersatte Liebe written in February 1888, translates to "insatiable love". The text is rather explicit, especially for the time period in which it was written, and depicts the image of the pleasure the singer experiences through masochistic sexual encounters. Wolf creates a light and coquettish feel by using syncopated suspensions in the piano.



Figure 13

Much like *Das verlassne Mägdeline*, Wolf utilizes a rhythmic motive that is constant and unifying throughout each section.

Consisting of three different sections, the first is relatively mild in nature as the text sets up the notion of a love that is never satisfied. In this song, Wolf was intent on the text being heard and understood. By instructing the tempo to be "very moderate" Wolf achieves his deliberate articulation of the text. When the B section begins Wolf changes the rhythmic motive and throughout this section he builds the suspense by using more chromaticism and gradually thicker texture leading to the climax of the song.

im - mer zu, je we - her, desto

Figure 14

He uses many augmented triads in a rhythm that is syncopated with the vocal line. Also, on the text, "das Mädchen hielt in guter Ruh" (the girl holds very still), Wolf combines two of his thematic techniques, a chain of augmented fifths and chords on the offbeat illustrating childish helplessness.²⁷ Before the return of the A section there is a pause and a moment of recovering. When 'A' returns it is not an exact mirror of the first section, rather it is more of an A¹. Here Wolf utilizes some of the rhythmic motive in the accompaniment that is seen in the first section, but the voice has a different melody and is the only time Wolf repeats the text in this song.

Nimmersatte Liebe

So ist die Lieb'! So ist die Lieb'!
 Mit Küßen nicht zu stillen :
 Wer ist der Tor und will ein Sieb
 Mit eitel Wasser füllen?
 Und schöpfst du an die tausend Jahr;

Und küßest ewig, ewig gar,
 Du tust ihr nie zu Willen.

Die Lieb', die Lieb' hat alle Stund'
 Neu wunderlich Gelüsten;
 Wir bißen uns die Lippen wund,
 Da wir uns heute küßten.
 Das Mädchen hielt in guter Ruh',
 Wie's Lämmlein unterm Messer;

Insatiable love

Such is love! Such is love!
 With kisses it cannot be satisfied:
 Who is a fool and wants only a sieve
 Filled with water?
 And if you scooped water for a
 Thousand years
 And kissed forever and ever,
 You would never satisfy love.

Love, love has at all hours
 New and whimsical lusts;
 We bite are lips sore,
 Because we are kissing,
 The girl holds very still,
 Like a little lamb under a knife,

²⁷ Eric Sams, *The Songs of Hugo Wolf* (London: Methuen and Co. LTD, 1961), 48.

Ihr Auge bat: nur immer zu,
Je weher, desto beßer!

Her eyes pleaded: just continue,
The more it hurts, the better!

So ist die Lieb', und war auch so,
Wie lang es Liebe giebt,

Such is love, and has always been,
As long as there has been love to
give

Und anders war Herr Salomo,
Der Weise, nicht verliebt.

And even Solomon, the wise one,
Did not love any different.

(Translation by Brittney Leimkuehler)

Er ist's written in May 1888 is another song included in the Mörike Lieder. The piano begins this piece with a successive sixteenth-note triplets which gives the music an incredible energy and a light fluttering quality. The tempo in this song perpetual and drives the song the entire way to the end of the piece. The text is about the coming of spring and the rejuvenation of life. This is modeled in the way Wolf sets the text on dotted rhythms with sixteenth notes spread throughout. The excitement of the singer is shown in the short phrases that seem almost breathless. The piece is not set in any specific form because the poem is free verse with no rhyme scheme. After the voice ends, the piano continues with a jubilant and difficult postlude. The piece moves through different keys easily and does not cadence until the very end on a perfect authentic cadence.

Er ist's

Frühling läßt sein blaues Band
Wieder flattern durch die Lüfte;
Süße, wohlbekannte Düfte
Streifen ahnungsvoll das Land.
Veilchen träumen schon,
Wollen balde kommen.
Horch, von fern ein leiser Harfenton!
Frühling, ja du bist's!
Dich hab ich vernommen! Du bist's!

It is Spring

Spring lets forth her blue ribbon
Again to flutter in the sky;
Sweet, well-known fragrances
Full of promise over the land.
Violets dream already,
Desire to burst forth soon.
Hark, from afar a quiet harptone!
Spring has come!
I have heard you! It's you!

Verborgenheit translates to "seclusion" and can also mean secrecy or privacy. In this piece there are three stanzas, Wolf writes the beginning and ending stanzas with the same text

and accompaniment. The middle two stanzas are written with more anxiousness that creates an inner turmoil that the singer is feeling. Perhaps, the singer is not actually content with their seclusion as the first and last stanza would have the listener believe. Throughout the entire piece there is a constant eighth note pattern being played in one of the voices of the piano, which glues the piece together even through the mood and texture changes of the piece.

Verborgenheit

Laß, o Welt, o laß mich sein!
Locket nicht mit Liebesgaben,
Laßt dies Herz alleine haben
Seine Wonne, seine Pein!

Was ich traure, weiß ich nicht,
Es ist unbekanntes Wehe;
Immerdar durch Tränen sehe
Ich der Sonne liebes Licht.

Oft bin ich mir kaum bewußt,
Und die helle Freude zücket
Durch die Schwere, die mich drücket,
Wonniglich in meiner Brust.

Concealment

Let, oh world, oh let me be!
Tempt me not with gifts of love,
Let this heart have alone
Your bliss, your pain!

What I grieve I know not,
It is unknown pain;
Forever through tears I see
The sun's loving light.

Often I dream
And the bright joys break
Through the pain, so pressing,
Delightfully into my breast.

(Translation by Brittney Leimkuehler)

CHAPTER 7
GIACOMO PUCCINI

Prolific opera composer Giacomo Puccini was born in Lucca, a city and commune in Tuscany in 1858. His operatic works are considered to be some of the most important and influential operas of the time and are still a major part of the repertoire.

Puccini wrote the opera, *Tosca* in 1900. He based the opera on a play by the French playwright, Victorien Sardou (1831-1908). After seeing the play in France, Puccini saw the potential for an emotional opera even though he did not speak a word of French. A number of years would pass before his idea would come to fruition and he would compose another of his most important works, *La bohème*, before he would set the play to a score.²⁸

Much like the operas he wrote before *Tosca*, *Manon Lescaut* and *La bohème*, Puccini took his time perfecting the final product. This worried his employers and the finished product Puccini presented scarcely resembled that with which he started. Unlike *La bohème*, however, the main characters, Floria Tosca and Mario Cavaradossi draw the audience's sympathies only during their arias. Spike Hughes writes in his book, *Famous Puccini Operas*:

“Scarpia, Tosca and Cavaradossi are stock types representing respectively cruelty and lust, love and jealousy, youth and enthusiasm; we never really care what happens to them because however realistically they are portrayed we never quite believe them.”

²⁸ Spike Hughes, *Famous Puccini Operas* (New York: Dover Publications INC., 1972), 84.

In this passage from his book, Hughes points out Puccini's use of the characters as archetypes of human emotions.

In Tosca's impassioned second act aria, *Vissi d'arte* (*I lived for art*), Tosca finds herself in the company of the Chief of Police, Baron Scarpia. Before this Tosca had discovered her lover, Cavaradossi, was aiding and abetting an enemy of the state named Cesare Angelotti. Scarpia became suspicious of Cavaradossi, arrested him and has been torturing him in the next room while Tosca listens. Scarpia further demonizes himself by offering a deal with Tosca: if she sleeps with him then he will spare both of their lives. This is when Tosca begins to sing her aria, asking God why he is repaying her in this way when she has always been a faithful catholic and a good person helping those in need.

The dynamic marking at the beginning of the aria is *pianissimo* with added markings of *dolcissimo* (*very sweet*), *appassionato* (*impassioned*) and *con grande sentimento* (*with grand sentiment*) while the voice floats through the middle range.²⁹ The first line "Vissi d'arte" is sung very quietly, almost inwardly, and is followed by the next line of text "vissi d'amore" (I lived for love) which is sung with each word accented and louder. This first section of the aria is sung as Tosca is on the verge of tears and she is trying very hard to keep her emotions under control. On the text "quante miserie conobbi aiutai" (in any misery I knew of, I gave help) the audience hears Tosca suddenly cry out, unable to control her anger and sadness as Puccini sets the text higher on an A-flat 5. As she regains her composure, she begins listing all the instances where she has been a good catholic and led a good life. She always prayed to the Saint's holy shrines every day,

²⁹ Martial Singher, *An Interpretive Guide to Operatic Arias* (University Park, PN: The Pennsylvania State University Press, 2003), 210.

brought flowers, and shared her song. The climax of the piece comes at the end when the voice soars up to a B-flat 5 where Tosca is asking “perche, perche, Singore perche me ne rimuneri cosi” (Why, why, God why do you repay me this way?)

Vissi d'arte

Vissi d'arte, vissi d'amore,
Non feci mai male ad anima viva!
Con man furtiva
Quante miserie conobbi aiutai.

Sempre con fesincera
La mia preghiera
ai santi tabernacoli sa li
Sempre con fesincera
Diedi fiori agl'altar...
Nell'ora del dolore
Perche, perche, Signore,
Perche me ne rimuneri cosi?

Diedi gioielli della Madonna al manto,
E diedi il canto agli astir al ciel,

Che ne ridean piu belli.

Nellora del dolor
Perche, Perche, Signore,
Perche me ne rimuneri cosi?

I lived for love

I lived for art, I lived for love
I have never harmed a living soul!
With my consoling hand
How many I have helped.

Always, with sincere faith,
My prayer rose
To the saint's tabernacles
Always with sincere faith
Did I put flowers at the altars...
In the hour of sorrow,
Why, why, Lord,
Why do you repay me this way?

I gave jewels to the Madonna's alter
And gave my song to the stars in the
sky,

Which then smiled more
beautifully

In the hour of suffering
Why, why, Lord,
Why do you repay me this way?

(Translation by Eta and Martial Singher)

CHAPTER 8
ANTONIN DVOŘÁK

Born in 1841 in the Czech Republic, Antonín Dvořák did not come from a sophisticated or cultured family. His father was a butcher and also ran an inn where he began to play the zither, a stringed instrument, for guests and later played professionally; his mother came from a family of an estate steward. Dvořák started his musical training when he began attending the village school at age six. He received training first on the violin and voice. Later, he began to study piano, organ, counterpoint playing and music theory. Eventually, he moved to Prague to continue his education at the organ school. While in Prague, he was able to hear great musicians perform such as: Franz Liszt, Clara Schumann and Hans von Bülow.

In 1859, Dvořák joined a dance band in Prague as a viola player. This band would play at balls and in restaurants. Soon, a theatre was built and the band often played for many German, French and Italian stage works. Many members of the band then made up the orchestra for these performances. When the Czech conductor, Bedřich Smetana, began at the theatre many Slavic works were included into the repertory.³⁰

In 1900, he wrote his ninth opera titled, *Rusalka*. Setting a Slavic fairy-tale to music, this opera tells the story of a water nymph who falls in love with a prince and wishes to become human so she can marry the prince; however, to become human she must sacrifice her ability to speak. This opera follows a similar fairytale, *The Little Mermaid*, written by the German author

³⁰http://www.oxfordmusiconline.com.proxy.lib.siu.edu/subscriber/article/grove/music/51222?q=dvorak&search=quick&pos=1&_start=1#firsthit.

Hans Christian Anderson and later made into the Disney movie by the same title. The opera also contains one of Dvořák's most famous arias, "Mesiku na nebi hlubokem" most often translated to "Song to the moon". In this aria the title character, the water nymph Rusalka, sings to the moon to send her song of love to the prince with whom she has fallen in love. She gives up her voice and the prince chooses another bride. At the end of this story the prince learns who Rusalka is and they are reunited before dying together.

The piece is written in 3/8 time in G flat major. Although, the accompaniment does not completely settle into this key until the voice is ready to enter. The dynamic marking at the very beginning is *forte*, but soon tapers off to *piano* and *pianissimo* markings. The aria utilizes mainly strings with a solo harp line that plays rolled chords at the beginning of the piece. This gives the piece a smooth easy sounding quality. Four measures before the voice enters there is a repeated rhythm of one quarter note followed by two sixteenth notes which makes the piece feel folk-like.

The text begins as a hymn to the moon and its beauty. The aria consists of two verses, a "refrain" and a coda at the end. When the refrain begins, it is revealed that Rusalka needs the moon's help in telling the prince of her love. The chord progression throughout this section circles around E flat major moving to E flat minor in an attempt to foreshadow the tragedy that will occur.

Mesiku na nebi hlubokem

Mesiku na nebi hlubokem

Svetlo tve daleko vidi,

Po svete bloudis sirokem,

Divas se v pribytky lidi.

Mesicku, postuj chvili

reckni mi, kde je muj mily

Rekni mu, sribmy mesicku,

Song to the Moon

Moon in the deep sky

Thy light is far-reaching

You travel the world wide,

Peering into people's homes.

Moon, standstill for a

moment,

Tell me, where is my love

Tell him, silver moon

me ze jej objima rame,

aby si alespon chvilicku
vzpomenul ve sneni na mne.
Zasvet mu do daleka,

rekni mu, rekni me kdo tu nan ceka!
O mneli duse lidska sni,
at'se tou vzpominkou vzbudi!

Mesicku, nezhasni, nezhasni!

That I am hugging him
firmly,

At least momentarily
He recalls the memory of me
Proclaim to him in the
distance

Tell him, who's waiting
If he is dreaming of me,
May my memory awaken
him!

Oh moon, do not disappear!

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