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Scholarly Program Notes on the Graduate Vocal Recital of Paul Hawkins Jr.

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SCHOLARLY PROGRAM NOTES ON THE GRADUATE VOCAL RECITAL OF PAUL
HAWKINS JR.

by

Paul Hawkins Jr.

B.A., Berea College, 2014

A Research Paper

Submitted in Partial Requirements for the
Master of Music

Department of Music
in the Graduate School
Southern Illinois University Carbondale
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degree of

Master of Music

in the field of Music

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MAJOR PROFESSOR: Dr. David Dillard

An in-depth study of the repertoire on the Vocal Recital of Master's Candidate Paul Hawkins Jr., this research paper discusses biographical information about each composer, background on the larger works, and examines each piece through musical analysis. The repertoire discussed includes: Handel's "The Enemy Said" from *Israel in Egypt*, Schubert's "Gute Nacht," "Die Wetterfahne," "Gerfror'ne Tränen," "Erstarrung," and "Der Lindenbaum" from *Winterreise*, Hahn's "Si me vers avaient des ailes," "A Chloris," and "Quand je fus pris au pavillon," Tosti's "Ideale" and "Marechiaro," Bolcom's "I love the beauty of the view at home" from *A View from the Bridge*, Menotti's "I know that you all hate me" from *The Saint of Bleecker Street*, Weill's "Lonely House" from *Street Scene*, and Byrd/Hawkins Spiritual Medley.

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CHAPTER 1

GEORGE FREDERICK HANDEL

Handel was born February 23, 1685 in Halle, Germany. He began his musical career as a violinist and later became known as an excellent organist. Handel's outstanding musicianship landed him many positions playing violin and conducting operas. Following the debut of his first opera, *Almira* (1704), Handel went on to become a successful opera composer. In 1711, Handel moved to London where his operas were a hit. There he composed and produced operas until around 1730 when the popularity of his works started to wane. Because of competition from Gay and Pepusch's *Beggar's Opera* and the *Opera of the Nobility*, Handel began to compose more oratorios. Nevertheless, Handel continued to compose operas. "He not only revived some of his previous works but also brought forth more than a dozen new productions over the course of the next thirteen years."¹

Oratorios, or large-scale concert pieces caught on with audiences all over England and proved quite lucrative; then became Handel's new format of choice. Handel's shift to oratorios was both a creative move and a financial move. The fact that oratorios did not require elaborate costumes and sets, as operas did, also meant that they cost far less to produce. Handel brilliantly used his techniques from writing operas in his oratorios which made them extremely popular. They were so popular that many opera houses regularly featured his oratorios during opera season. Handel continued to compose a long string of oratorios throughout the remainder of his life and career. These included: *Messiah* (1741), *Semele* (1744), *Joseph and his Brethren* (1744), *Hercules* (1745), *Belshazzar* (1745), *Occasional Oratorio* (1746), *Judas Maccabeus* (1747),

¹ Donald Grout and Hermine Williams, *A Short History of Opera*, (New York: Columbia University Press, 2003), 187.

Joshua (1748), *Alexander Balus* (1748), *Susanna* (1749), *Solomon* (1749), *Theodora* (1750), *The Choice of Hercules* (1751), *Jeptha* (1752) and *The Triumph of Time and Truth* (1757).

Israel in Egypt (HWV 54), composed in 1738, is a biblical oratorio and the fifth of the nineteen oratorios composed by Handel. The libretto was written by Charles Jennens, who also compiled the biblical texts for Handel's *Messiah*. Jennens's text comes entirely from selected passages in Exodus and Psalms in the Old Testament. *Israel in Egypt* debuted at the King's Theatre in London in 1739. "The oratorio was not well received by the first audience and the second performance was shortened, the mainly choral work now augmented with Italian-style arias."² The first version of the oratorio is in three parts rather than two. In Part I, the Israelites mourn the death of Joseph. In Part II, the new Pharaoh is announced and his distaste for the Israelites is very apparent. Pharaoh agrees to let the Israelites leave, but as they leave Pharaoh orders his men to pursue them. Moses parts the Red Sea letting the Israelites cross to safety and the pursuing Egyptians drown. In Part III, the Israelites celebrate being delivered from the hands of Pharaoh. *Israel in Egypt* is made up of twenty-eight double choruses, five arias, and three duets. In Handel's other oratorios, there is a sense of balance between the arias, choruses, and duets.³ In *Israel in Egypt*, the work is really unbalanced with most of it being chorus pieces. The work also stands out because it has no overture or prelude. Handel's London oratorios usually had three parts or acts. "However, 'Israel in Egypt' has been published and performed in two parts, which follows the compositional technique for oratorios in Italy."⁴

² Donald Francis Tovey, *Concertos and Choral Works: Selections from Essays in Musical Analysis*, (New York: Oxford University Press, 1989), 312.

³ Anthony Hicks, "Handel, George Frideric," *Grove Music Online*, Oxford Music Online, Oxford University Press, accessed April 28, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40060pg10>.

⁴ *Ibid.*, 343.

“The Enemy Said” is a declamatory aria set in G major from the second part of the oratorio. Handel marks the tempo as *andante* and a 3/8 time signature. The piece is through-composed and very heroic as the singer describes Pharaoh’s army pursuing the Israelites. The accompaniment foreshadows the singer’s melody in the prelude. Handel uses word-painting by placing the melismatic passages important words such as overtake, divide, satisfied, and destroy. Each time Handel emphasizes those words he altered the melismatic passages by expanding or cutting the line, adding triplets, or using chromatics. The added variation among the passages creatively reemphasizes the text and creates the heroic atmosphere throughout the piece. Examples are shown below that look at Handel’s variations on the word destroy.

Figure 1: “The Enemy Said” from *Israel in Egypt* (mm. 75-84)

Figure 2: “The Enemy Said” from *Israel in Egypt* (mm. 90-99)

⁵ George Frideric Handel and Vincent Novello, *Israel in Egypt*, (London: J. Alfred Novello, 1859) 140.

⁶ *Ibid.*, 141.

CHAPTER 2

FRANZ SCHUBERT

Franz Peter Schubert was born January 31, 1797 in Himmelpfortgrund, Austria. As a child he sang and played piano, violin, and organ. By 1814, Schubert had written a number of piano pieces, string quartets, symphonies, and a three-act opera. He also composed “Gretchen am Spinnrade” and “Erlkönig” which became standard repertoire in German *Lieder*. “The songs of Franz Schubert form the great cornerstone of nineteenth century German *Lieder*.”⁷ In the early 1800s, there was a large amount of lyric poetry being written by greats such as Goethe, Heine, Müller, and Rückert. The development of new piano technology combined with new poetry resulted in the proliferation of German *Lieder*. Schubert is also credited in producing the first great German song cycles, *Die Schöne Müllerin* and *Winterreise*, which influenced many composers and compositions over the years. Sadly, Schubert's musical genius was not realized until after he died. Schubert was a master at adapting to many different musical forms. However, his 600 songs laid the foundation for Schumann, Brahms, Wolf, and other *Lieder* composers.

In a Schubert song, the piano supports the voice in more ways than one. It is used to unify stanzas as well as set the scene. Schubert's use of different piano figures is one of the most well-known features in his vocal works. The piano figures could describe some element of the poetry: “Examples such as: water figures of all types, patterns evoking natural (whispering winds, rustling leaves), and inanimate objects and their sounds (a whirring spinning wheel, a creaky weather-vane, a bubbling brook, and so on).”⁸

⁷ Carol Kimball, *Song: A Guide to Art Song Style and Literature* (Milwaukee: Hal Leonard Corporation, 2005), 52.

⁸ Ibid.

The origin of *Winterreise* is complex. Wilhelm Müller originally published the cycle in two collections (*Urania* and *Deutsche Blätter*) before combining them all into one (*Waldhornstein*). How the pieces are organized between Müller and Schubert is shown in the chart in APPENDIX A. In *Waldhornstein*, Müller placed all twenty-four poems in order and published them as a complete whole. Schubert composed *Winterreise* in 1828 and did so in two stages. Schubert came across Müller's *Urania* which featured the first twelve poems of the cycle. Because he set them to music before discovering Müller's *Waldhornstein*, Schubert kept the first twelve pieces in the *Urania* order and when finding the complete set of 24 poems in *Waldhornstein*, shifted the remaining twelve poems around. The difference between Müller's *Waldhornstein* and Schubert's *Winterreise* is shown in the chart below. Throughout the song cycle minor keys are often used in keeping with the dark mood of many of the texts. Only eight of the twenty-four songs are in major keys.

Müller's <i>Waldhornstein</i>	Schubert's <i>Winterreise</i>
Gute Nacht (1)	1. Gute Nacht
Die Wetterfahne (2)	2. Die Wetterfahne
Gefror'ne Tränen (3)	3. Gefror'ne Tränen
Erstarrung (4)	4. Erstarrung
Der Lindenbaum (5)	5. Der Lindenbaum
Die Post (13)	6. Wasserflut
Wasserflut (6)	7. Auf dem Flusse
Auf dem Flusse (7)	8. Rückblick
Rückblick (8)	9. Irrlicht
Der greise Kopf (14)	10. Rast
Die Krähe (15)	11. Frühlingstraum
Letzte Hoffnung (16)	12. Einsamkeit
Im Dorfe (17)	13. Die Post

Der stürmische Morgen (18)	14. Der greise Kopf
Täuschung (19)	15. Die Krähe
Der Wegweiser (20)	16. Letzte Hoffnung
Das Wirtshaus (21)	17. Im Dorfe
Irrlicht (9)	18. Der stürmische Morgen
Rast (10)	19. Täuschung
Die Nebensonnen (23)	20. Der Wegweiser
Frühlingstraum (11)	21. Das Wirtshaus
Einsamkeit (12)	22. Mut
Muth! (22)	23. Die Nebensonnen
Der Leiermann (24)	24. Der Leiermann

“Gute Nacht” (Good Night) begins the cycle in D minor. The piece has four verses written in strophic form and Schubert marks the tempo as *Mässig, in gehender Bewegung* (moderately, in continuous motion). The piece is in 2/4 time as the piano prelude sets the mood using a steady chord pattern that suggest the footsteps of the wanderer at the beginning of his journey. Famous accompanist Gerald Moore described in his book that, “The pace in ‘Gute Nacht’ is more regular than in any other; there is no stumbling, no limping, for the man is only at the beginning of his journey... His resolution impels him to remove himself as far as he may from all that reminds him of his lost love.”⁹ Verses one and two use the same music. Verse three begins like verse one and two, but the descending melody is replaced with a chromatically ascending melody as the wanderer questions why should he stay in the town. In the last verse, the song takes on a more tender quality, reflected in the musical modulation to D major. The

⁹ Gerald Moore, *The Schubert song cycles: with thoughts on performance* (London: Hamish Hamilton, 1975), 75.

tender quality of the music matches the verse as the wanderer gives a final farewell to his beloved.

In “Die Wetterfahne” (The Weathervane), set in A minor, the action of the wind playing with the weather vane is expressed in the accompaniment’s beginning prelude as shown below.



Figure 3: “Die Wetterfahne” from *Winterreise* (mm. 1-5)

Schubert marks the tempo as *Ziemlich geschwind, unruhig* (fairly quickly, restless). The accompaniment becomes the restless wind using rising and falling motions and trills. The tense atmosphere is painted as the weather vane and the wanderer’s mind spins wildly in the winter wind. The singer’s rhythmic melody in “Die Wetterfahne” feels unpredictable in its movement because the melody is mimicking the wind. The forcefulness of the winter wind creates the song’s atmosphere through the use of unison writing. “Nowhere else in the cycle does one find an entire introduction, complete phrases, and the instrumental interludes thus harmonized, nor are these precedents in earlier songs by Schubert or anyone else.”¹¹ Schubert used the unison writing not only to create the icy atmosphere, but also to underscore Müller’s analogy between the wind and the weathervane as well as love and hearts.

“Gefror’ne Tränen” (Frozen Tears), in F minor, is a sad but gentle through-composed lament. “The poem is actually a psychologically acute portrayal of the mechanisms of grief and

¹⁰ Franz Schubert and Wilhelm Müller, *Winterreise*, Op. 89. (Kassel: Bärenreiter, 1979) 6.

¹¹ Gerald Moore, *The Schubert song cycles: with thoughts on performance* (London: Hamish Hamilton, 1975), 135.

alienation, beginning with lamentation so deep-seated that the [wanderer] weeps before he is aware of doing so.”¹² Schubert marks the tempo *nicht zu langsam* (not too slow) and the time signature is cut time. Schubert’s brilliant piano figurations set the scene with the frozen teardrops of the wanderer hitting the snow represented as a single note struck alone, with no chords supporting it. He goes a step further by passing the single note from the right hand to the left hand imitating a tear falling from the right eye then the left. In this piece, the wanderer is walking through the cold and notices that he is crying. As he sings, the piano offers little support by repeating the prelude music. As the piece progress, the accompaniment thickens as the wanderer’s confusion turns to anger. At the end of the piece the wanderer sings “the entire winter’s ice.” Schubert uses the expression marking *stark* (strongly) above this line to emphasize the text. “‘Gefror’ne Tränen’ is the first poem in the cycle with no reference to the prehistory of the journey, the first poem that consists entirely of emotional analysis.”¹³

The wanderer's flow of hot tears from “Gefror’ne Tränen” is again the image in “Erstarrung” (Numbness) in C minor. “There is an implied cause and effect relationship between the two poems as well, the wanderer’s panic stricken search in ‘Estarrung’ for souvenirs for his sweetheart impelled by his doubt in ‘Gefror’ne Tränen’.”¹⁴ The tempo is marked *ziemlich schnell* (quite fast) and the form of the piece is ABA. In the A section, the wanderer searches in vain through the snow and ice for green reminders of his lost springtime love. Rapid triplet patterns in the right hand repeat through half of the section then switch to the left hand. The triplets push the piece along in the wanderer’s mad search as the desperate sounding vocal line ascends telling the cold, frantic tale. The first and last verses use the same music with different text while middle

¹² Ibid., 139.

¹³ Ibid., 139.

¹⁴ Ibid., 145.

section uses different music and text. In this section, the accompaniment changes to triplets in both hands as the singer's desperate tune turns to longing. At the text, "Where can I find a blossom, where can I find green grass?" Schubert cleverly uses additional accidentals creating a brief and seamless modulation into a major key.

The image displays a musical score for the song "Erstarrung" from Schubert's *Winterreise*, measures 58-64. It consists of two systems of music. The first system shows the vocal line and piano accompaniment. The vocal line has the lyrics: "Ra - sen sieht so bloss. Wo find' ich ei - ne". The piano accompaniment features a triplet pattern in both hands, marked with a piano (*p*) dynamic. The second system continues the vocal line with the lyrics: "Blü - the? wo find' ich grü - nes Gras? Soll". The piano accompaniment continues with the triplet pattern, marked with *cresc.*, *f*, and *p* dynamics. The score is numbered 15 at the bottom right.

Figure 4: "Erstarrung" from *Winterreise* (mm. 58-64)

The major key gives a small ray of hope as the wanderer again searches, but the moment is short lived as his pain returns along with the minor key in the second A section. In this section, the wanderer says that his heart is dead and frozen inside is his beloved's frozen image.

"Der Lindenbaum" (Linden Tree), in E major, is written in modified strophic form with contrasting material between the second and fourth stanzas. Schubert marks the tempo as *mässig* (moderate) with a 3/4 time signature. It begins with a triplet pattern similar to that found in "Erstarrung", but this song has a more serene and hopeful atmosphere than "Erstarrung." The wanderer's search for greener memories pays off in when he finds the linden tree, reminding him of his happy memories. This song is another moment of reminiscence when the wanderer reflects on an earlier, happier time when the trees were still green, but the result is more grief. The

¹⁵ Franz Schubert and Wilhelm Müller, *Winterreise*, Op. 89. (Kassel: Bärenreiter, 1979) 13.

rushing triplets return and the key modulates to E minor. The tree calls to him “you will find peace here,” but this peace can be understood in two ways. The peace from the tree could mean come to me and remember all the happy times you spent here with your beloved. It could also have a darker meaning as to say, “come to me and hang yourself from my branches.” With the conclusion of this piece, the wanderer has left the town of his lost love and heads into the unknown wilderness hoping to find peace. The song ends mysteriously as the wanderer, now away from the tree, says that he can still hear the tree whisper to him “you will find peace here.” The rushing triplets return from the prelude to end the piece.

CHAPTER 3

REYNALDO HAHN

Born August 9, 1874, in Caracas, Venezuela, Reynaldo Hahn was the youngest of twelve children. Reynaldo's father Carlos was an affluent engineer, inventor, and businessman while his mother Elena, was a wealthy descendent of the original Spanish colonists. His father had many rich and powerful friends who included former Venezuelan President Antonio Guzmán Blanco. Blanco was hated by the Venezuelan people and by the end of his term his family as well as the Hahn family and many others were forced to leave the country for their own safety. When young Reynaldo was age three, the Hahn family moved to Paris. There the French cultural institutions and theaters defined Hahn's musical identity. At the age of eight, Hahn composed his first songs. He entered the Paris Conservatoire at the age of ten with teachers consisting of Jules Massenet and Charles Gounod.¹⁶

Hahn wrote ninety-five works for solo voice including eighty-four French *mélodies*, five English songs to texts of Robert Louis Stevenson, and six Italian in Venetian dialects. When he began writing songs, French *mélodie* was at the height of its development. Hahn's songs are models of French restraint. His music was not at all bombastic and featured lovely melodies in a modest vocal range. These characteristics reflect the style of his teacher Massenet.¹⁷ Hahn was sensitive to the demands of the text and only chose poetry that complemented his intimate, calm musical style. Vocal lines in his songs are speech-like, but move freely. Piano accompaniments

¹⁶ Patrick O'Connor. "Hahn, Reynaldo." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed May 3, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/12169>.

¹⁷ Carol Kimball, *Song: A Guide to Art Song Style and Literature* (Milwaukee: Hal Leonard Corporation, 2005), 210.

make use of ostinato figures, usually one or two measures in length. Hahn shunned unusual compositional techniques and broke no new ground in his songs.¹⁸ His songs have lived on throughout the years because of their attractive, simple, unpretentiousness, and flowing melodies.

In 1888, Hahn composed “Si mes vers avaient des ailes” by poet Victor Hugo. The *mélodie* is one of Hahn’s earliest efforts. The *mélodie* is one of Hahn’s earliest efforts and was composed when he was fifteen years old. The piece is in E major. The singer describes to his lover if his verses had wings how they would fly to her like a bird or a spark from a flame. Hahn gives clear tempo directions as he marks each verse differently. The first verse is marked *trés doux et expressif* (very sweet and expressive). The second is marked *un peu plus lent* (a little bit slower) and the third is marked *plus lent et en ralentissant jusqu’a la fin* (slowing down until the end). Hahn sets the text in strophic form with a tuneful vocal melody over a sweeping accompaniment of arpeggiated chords. There are no modulations in this piece. The vocal line is very intimate and speech-like featuring a few surprising intervals.

“A Chloris,” composed in 1913, is an elegant setting of Théophile de Viau’s sixteenth century verse. In this work, Hahn gives the piano its own melody ornamented with Baroque turns as shown below.

¹⁸ Carol Kimball, *Song: A Guide to Art Song Style and Literature* (Milwaukee: Hal Leonard Corporation, 2005), 211.

Figure 5: “A Chloris” (mm. 1-4)¹⁹

The piece is in E major with *très lent* (very slow) as the tempo marking. The piano introduction could suggest wedding bells. “Vocal phrases are a mixture of short fragments, which capture the natural speech cadences of the breathless lover, and longer lyric lines.”²⁰ The first section of the piece is harmonically stable, but modulates to B major at the end. Following this section, the piece becomes harmonically restless. Hahn returns to E major shortly before the postlude. As the bells sound, the protagonist asks his love if it is true that she loves him and how happy he is that she loves him as much he loves her. The voice interweaves into the piano accompaniment creating a lovely piece that combines some Baroque style with Hahn’s “salon” style.

“Quand je fus pris au pavillon” is not as well-known as “Si me vers” and “A Chloris,” but it is still a very interesting piece. It was composed by Hahn in 1899. The poet is Charles d’Orléans who used the basic shape of the rondel to capture this poem. A rondel is fixed form of verse based on two rhyme sounds and consisting usually of 14 lines in three stanzas.²¹ The piece

¹⁹ Reynaldo Hahn, “A Chloris,” In *The French Song Anthology*, High Voice ed, Edited by Carol Kimball and Richard Walters, (Milwaukee, WI: Hal Leonard, 2001) 186.

²⁰ Ibid.

²¹ David Hunter, *Understanding French Verse: A Guide for Singers: A Guide for Singers*, (New York: Oxford University Press, 2005), 45.

is written in F# major and features a basic but tuneful prelude in duple meter. Hahn marks the tempo as *vite, très légèrement* (fast, very slightly). The accompaniment features half-note chords with a counter melody played in the right hand and bouncy staccato quarter-notes leaping from octave to octave in the left hand. The singer tells of being at a pavilion with his love and how he blushes at her beauty. The vocal line is once again set syllabically with only melisma on the word beautiful shown below.

Figure 6 : “Quand je fus pris au pavillon” (mm.29-40)²²

²² Reynaldo Hahn, “Quand je fus pris au pavillon,” *12 Songs for voice and piano*, Edited by Sergius Kagen, (New York: International Music Company, 1960).

CHAPTER 4

FRANCESCO PAOLO TOSTI

Born in 1846, Tosti began his music education at the Royal College of San Pietro a Majella at the age of eleven. Poor health struck Tosti forcing him to leave his studies and return home to Ortona, Italy to recover. There he was bedridden for several months. Once he recovered, Tosti moved to Rome where he met the pianist and composer Giovanni Sgambati who later became his patron. In 1875, Tosti traveled to London, England where he again made several powerful friends. These friends not only pushed his career forward they also introduced him to the highest levels of English society. Tosti performed constantly in fashionable drawing rooms and salons until 1880 when he was made singing master to the Royal Family. He later joined the faculty of the Royal Academy of Music where he taught for many years.

Tosti's music has been performed throughout the years because of how beautiful and expressive his songs are. He wrote well for the voice using techniques from the operatic style. Many of his most famous pieces are known as Neapolitan songs or *canzone napoletana* which feature lyrics in the Neapolitan dialect by poet Salvatore Di Giacomo. Some examples of his Neapolitan song include "Serenata," "Addio," "O Sole mio," and many others.

"Ideale" is a romantic song featuring two verses and a vocal part that is very similar to arias in 19th century opera. "In particular, the melodic line rises and falls in stepwise motion, pausing languidly over the semitone intervals."²³ The piece is in A major and its form follows an ABAC pattern. The piece begins with a beautiful prelude by the piano which features triplet arpeggiations of the A chord in the right hand and a rising melody in the left hand. There are no

²³ Francesco Sanvitale, *The Song of Life: Francesco Paolo Tosti (1846-1916)* (Burlington, VT: Ashgate Publishing Company, 2004), 131.

modulations in this piece. The singer sings of how he would follow his love like a rainbow in the sky. The text is in a speech-like manner and Tosti is careful placing the dynamic marking, accents, and tenutos to not only enhance the line but also emphasize the tenderness of the line. The tenutos also stretch the piece giving more of a free, flexible feeling instead of the constant four beats per measure as the time signature indicates. “‘Ideale’ marks an important step in the evolution of Tosti’s style because it is the first *romanze* in which an innovative accompaniment technique appears, which was not in use amongst Tosti’s contemporaries, who preferred the ‘a chitarrone’ style.”²⁴ Tosti’s new technique consisted of passages which featured triple time in the accompaniment set against duple time in the voice.

“Marechiare” comes from a group of five pieces, poetry written by Di Giacomo, which captures Tosti’s true folk charm. The five pieces include: “Marechiare” (1866), “Comme va? . . .” and “Tutto se scorda!” (1892), “Serenata allegra and Napoli!” (1901).²⁵ Tosti is said to have been inspired to compose the motif of “Marechiare” by a tune he heard in a popular artist café. A friend of his played the tune that forms the introduction to Tosti’s song.²⁶ In “Marechiare,” set in D minor, Tosti marks the tempo as *allegretto* (fast, quick) and a 2/4 time signature. The form is strophic with slight variations in the vocal rhythm. The prelude sets up the singer’s melody in the right hand of the piano while the left hand plays a boom-chuck pattern of eighth notes. This boom-chuck pattern continues in both hands throughout the piece driving forward as the voice sings the melody above. The singer describes of the beauty of Marechiare and how even the fish are making love. The singer goes to a window every day to see his beloved as he calls out to her to wake up so that he can serenade her with his guitar. The harmony is basic with the chromatic

²⁴ Ibid.

²⁵ Ibid., 149.

²⁶ Ibid.

colorations, but there are no modulations in this piece. “In “Marechiare” limpid, expressive language, which seems spontaneous causes the popular origins of the song to mingle felicitously with a subtle literary and musical skill.”²⁷

²⁷ Ibid., 150.

CHAPTER 5
WILLIAM BOLCOM

Born May 25, 1938, William Bolcom is an American composer of chamber, operatic, vocal, choral, cabaret, ragtime, and symphonic music. He has many awards to his credit including: The National Medal of Arts, Pulitzer Prize, and a Grammy Award. He started studying composition at the age of eleven at the University of Washington. “He later studied with Darius Milhaud at Mills College during his Master of Arts degree, with Leland Smith at Stanford University during his D.M.A., and with Oliver Messiaen and Milhaud at the Paris Conservatoire where he received the 2^éme Prix de Composition.”²⁸ As a pianist, Bolcom has performed and recorded his own work frequently in collaboration with his wife and musical partner Joan Morris. Bolcom has written four violin sonatas, nine musical theater operas²⁹, eleven string quartets, and two film scores *Hester Street* and *Illuminata*.

A View from the Bridge started as a one-act play by Arthur Miller. The play debuted in 1955 at the Coronet Theatre on Broadway. Because the one act was unsuccessful, Miller revised the work into two acts. The two-act version debuted at the New Watergate Theatre Club in 1956. Miller's inspiration for the play started with an unproduced screenplay that he developed with Elia Kazan in the early 1950s. The screenplay, entitled *The Hook*, addressed corruption on the Brooklyn docks. The first attempt at an operatic version was Renzo Rossellini's *Uno sguardo dal ponte* in 1961. Bolcom's 1999 opera was the second attempt at an operatic version and debuted at the Lyric Opera of Chicago. The opera is set in the 1950s in an Italian American neighborhood

²⁸ William Bolcom, “William Bolcom,” William Bolcom: Composer, 2016, Accessed February 10, 2016, <http://williambolcom.com/bio>.

²⁹ The term music theater opera is a term Bolcom used on his website in his biography.

near the Brooklyn Bridge in New York. Eddie and his wife Beatrice have agreed to take in two of Beatrice's cousins who are illegal Sicilian immigrants. The two cousins are named Marco and Rodolpho. Marco wishes to simply make money in America and send it home to his family in Sicily, while his brother Rodolpho is an aspiring singer who lives only for the American dream.

New York Times music critic Stephen Holden writes, "Midway in the first act of William Bolcom's opera "A View From The Bridge" the austere chromatic score abruptly pauses for a sweetly suspended moment, as one character, Rodolpho, a recent immigrant from Sicily, steps forward to serenade his newly adopted city, New York."³⁰ Rodolpho and Catherine stroll past the Brooklyn bridge and all the lights surrounding them inspire Rodolpho to sing. "I love the beauty of the view at home", in F-sharp major, begins with a slow and free prelude with a low F-sharp pedal sustaining throughout Rodolpho's entrance. Oboes introduce the singer's melody while the low F-sharp is doubled in the low strings. The form of the piece is ABA¹. In the A section, Rodolpho sings about the beauty of his Italian homeland, but how that beauty does not compare to the New York lights. The atmosphere of this section is restrained and reminiscent. In the B section, Rodolpho becomes more excited as he describes the simple beauty of his homeland to Catherine. Bolcom creates contrast by changing the meter from 3/4 to 4/4, introducing dotted rhythms, and speeding the tempo. In the A¹ section, Bolcom returns to the original slow and free tempo. The F-sharp pedal returns for a moment until Rodolpho's inner passions are fully revealed as he sings "...but since I was a boy I've been dreaming of nights in New York" soaring

³⁰ Stephen Holden, "Critic's Notebook; Opera Offers A Love Song To the Glitter of New York," *New York Times*, December 16, 2002, Accessed April 28, 2016, <http://www.nytimes.com/2002/12/16/arts/critic-s-notebook-opera-offers-a-love-song-to-the-glitter-of-new-york.html>.

to A5. The piece ends with Rodolpho singing a *pianissimo* F5 as he sings “those New York lights.” The F-sharp pedal returns along with the clarinets in the orchestral postlude.

CHAPTER 6

GIAN CARLO MENOTTI

Born July 7, 1911, Menotti was an Italian composer whose operas are popular around the world. Menotti's formal music training came from his studies at the Milan Conservatory. In the late 1920s, he immigrated to the United States where he continued his studies at the Curtis Institute of Music in Philadelphia. His operas gained their fame not only because Menotti wrote the librettos, but also because of their realistic and vivid quality. They represent the successful combination of 20th-century drama and the traditions of Italian opera. Menotti was known for his use of traditional harmonies as well as resorting at times to dissonance and polytonality to heighten the drama within the opera. Menotti turned to writing chamber operas which required fewer singers, smaller sets, and smaller orchestras. His first opera of this type was *The Medium* that premiered in 1946 followed by a one-act comic opera *The Telephone*. In 1950 Menotti's opera *The Consul*, which won a Pulitzer Prize, was produced on Broadway. In 1951, *The Medium* was made into a motion picture while *Amahl and the Night Visitors* made history as the first opera composed for television. *The Saint of Bleeker Street* premiered 1954 and won Menotti a second Pulitzer Prize.

The Saint of Bleeker Street is a three act opera using an English libretto by Menotti which debuted at the Broadway Theatre in New York City in 1954. The opera is set in the Catholic Little Italy neighborhood in New York City. The "saint" in the opera is Annina who is sick and often experiences voices and visions of the angels. Her brother Michele is very protective. Michele wants his sister to be hospitalized in order to get help for her condition, but the neighborhood will not stand for her leaving. *The Saint of Bleeker Street* is Menotti's only opera written in the verismo style. "So vivid are the loves and hates of the characters and so void is the

opera of supernatural elements and dreams, the feeling is unavoidable that we are at last up against real people as opposed to cartoons or symbols.”³¹

In Act 2, Michele’s “I know that you all hate me,” in C minor, is an aria in three parts. In the first part, Menotti marks the tempo as *lento* (slow). Michele describes his feelings of being alone in a neighborhood filled with superstitious old country immigrants. He brings his lover Desideria to a wedding against his own better judgement. As he anticipated, his friends and relatives are cold and unwelcoming to them. In a moment of uncontrollable fury, he insults the wedding guests. The first part of the aria, Michele sings, “I know that you all hate me” in a dry, edgy tone. Throughout this part of the piece Menotti changes the time signature in almost every measure to accommodate the text. Here the orchestra plays chords under the voice while the double bass builds tension with their dark low thirty-second note passage. The second part begins at mm. 12 where Menotti changes the tempo marking to *allegretto mosso e agitato* (faster, moved and shaken). In this section, the accompaniment and the voice display more independence. The accompaniment becomes these sweeping lines of sixteenth notes as the voices sing the exposed melody. Here Michele explains how disgusted their Italian ancestors would be to see them act the way they do. The third part of the piece begins at mm. 33 where the music switches to C-sharp major.

³¹ John Ardoin. *The Stages of Menotti*, (Garden City, NY: Doubleday, 1985), 71.

come from! You for-eign-er, go back to your old home." My

home... Where is my home? They tell me that the I-ta-lian

pp *mp*

32

Figure 7: "I know that you all hate me" from *The Saint of Bleeker Street* (mm. 29-34)

In this section, Michele's attitude and tone softens as he thinks of what a perfect place Italy must be. This attitude is short lived as his anger builds again. At the climax of the piece, Menotti writes an upward climbing line capped off with a high C as Michele sings "...and would forget your eye!". Michele then arrogantly sings "Take your wine!" and throws his glass of wine into one of the guests faces.

³² Gian Menotti, "I know that you all hate me," In *Arias for Tenor*, Edited by Robert L. Larsen, (New York: G. Shirmer, 1991), 202.

CHAPTER 7

KURT WEILL

Kurt Weill was born March 2, 1900 in Dessau, Germany. As a child, Weill's father exposed him to operas and music of all kinds which sparked Weill's interest in composing. Weill's first musical mentor was Albert Bing, who provided the beginning of Weill's music education. In 1918, Weill began studying at the Berlin Musikhochschule with teachers such as Humperdinck, Koch, and Krasselt. Weill met Bertolt Brecht in 1927 and the two worked on many compositions together including *Die Hauspostille* and *Aufstieg und Fall der Stadt Mahagonny*. As a Jewish composer with leftist views, Weill quickly became a target of the Nazi authorities. In 1933, a censorship decree was issued forcing any art, music, or theater that did not follow the ideology of the Nazis had to be stopped immediately. With no other options, Weill chose to leave Germany and moved to Paris. While in Paris, Weill continued to compose, but with little success. The increased presence of the Nazi party spread from Germany and when Weill witnessed a Nazi demonstration during a concert he decided that he needed to move again. He moved to New York in 1935 where he began to study American stage music in order to breathe new life into his compositions. Weill held the ideal of writing music that served a socially useful purpose instead of composing music that just sounded good.

Weill composed many works while in the United States, but his first "American opera" was *Street Scene* in 1946. He referred to the piece as an "American opera" because it featured a groundbreaking synthesis of European traditional opera and American musical theater.³³ The

³³ David Drew and J. Bradford Robinson, "Weill, Kurt," *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed May 25, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/30032>.

lyrics were written by Langston Hughes and the opera was based on Elmer Rice's Pulitzer Prize winning play. For his work on *Street Scene*, Weill was awarded the Tony Award for Best Original Score. *Street Scene* takes place at an apartment building on the lower East Side of Manhattan in 1946. The story follows the drama associated with Anna Maurant who is having an affair with the milkman Steve. Her husband Frank has no idea, but the entire neighborhood is gossiping about it. Frank's suspicions and the neighbor's gossip build the tension throughout the show when Frank later finds out. Sam is another important character who is in love with the Maurant's daughter Rose. Sam is a lonely guy who only wants to be loved and have a family like everyone else.

In Act 1, "Lonely House," in E-flat major, the tempo is marked *moderato assai* (very moderate). Sam sings about the comforting, noisy sounds that break up the lonely silence of his apartment. The double basses sustain an E-flat pedal tone and horns play a minor second motive that mimics car horns in traffic.

Moderato assai (♩ = 69)

SAM: *p*

(dolce)

3

At

p

(secco)

Figure 8: "Lonely House" from *Street Scene* (mm. 1-4)

The violins also play these bluesy chromatic passages. The A section begins with the melody in the accompaniment harmonizing E-flat. Weill uses altered chords, jazz-infused harmony, blue notes such as flat thirds, fifths, and sixths as well as some dominant sevenths and added sixth chords to create the solitary atmosphere. "The chords create the effect of restlessness, driving the

music forward and creating a fitting musical symbol of Sam's longing."³⁴ This restlessness builds in the B section by the absence of dominant harmony. At this point in the aria, Sam sings about how lonely he is surrounded by so many people. This section builds by the use of a chain of applied dominant chords creates tension that sets up a half cadence that never occurs.³⁵ The built up tension is emphasized further as Sam sings about how there must be something that he is missing or not understanding about finding a companion. As the accompaniment underneath builds and builds Sam is at his most vulnerable point as he sings about how even stray dogs find friends. He comes to the conclusion that loneliness will be his friend as he emotes the line "the night for me is not romantic. Unhook the stars and take them down." Sam sings the gorgeous line "I'm lonely in this lonely house. . ." ending on a high B-flat. As Sam finishes his sad song, the music from the prelude returns.

³⁴ Edward David Latham, *Tonality as Drama: Closure and Interruption in Four Twentieth-Century* (Denton, TX: University of North Texas Press, 2008),148-149.

³⁵ Ibid.

CHAPTER 8
BYRD/HAWKINS

A spiritual is a type of religious folksong that came about because of the enslavement of African people. The spiritual is a significant part of American folksong history, but the spiritual did not gain any attention until the end of the eighteenth century. “The spiritual is the foundation upon which all other distinctly African-American forms of music, from jazz to rhythm and blues, have been built.”³⁶ In Africa, the use of music and musical instruments was a daily activity and highly important when it came to traditional ceremonies and celebrations. When Africans became slaves, their form of music was tolerated by their white overseers, but that changed very quickly. The African population in the American colonies were introduced to Christianity in the seventeenth century. “Slaves were told that it was God’s will that they serve in this life and they were instilled with the belief that their salvation would come in heaven.”³⁷ Many of the white colonists looked down on the slaves’ way of worship and saw their dancing and singing as disturbing as well as heathenistic. From plantation to plantation, the slavers banned the savage-like singing and dancing. This led to the slaves meeting in secret “praise houses” or outdoor “camp meetings.”

Spirituals are performed in variety ways. One of the most traditional as well as original ways that spirituals can be performed is the call-and-response form. In this form there is a leader and the audience is the congregation. In “praise houses,” the leader was an elder and they would

³⁶ Kamala Salmon, “The Legacy of Negro Spirituals,” *The Harvard Crimson*, February 26, 2002, Accessed April 26, 2016, <http://www.thecrimson.com/article/2002/2/26/the-legacy-of-negro-spirituals-if/>.

³⁷ Monica Pershey. “African American spiritual music: A historical perspective,” *The Dragon Lode* 18, no. 2 (Spring, 2000): 25.

sing a verse then the congregation would sing the chorus or repeat the leaders verse in unison. There was also solo singing as well as duets and trios.

There are different types of spirituals the “sorrow song,” the “jubilee or camp meeting song,” and the “codified protest song.” Each type has its own message and purpose. The “sorrow song” is slow, intense, and extremely expressive and deals with sad subjects as the name suggests. “And like the slaves, the ancient Israelites of the Bible had been oppressed, analogies between slaves’ plight and that of the Israelites became a prevalent theme in Negro spirituals.”³⁸ Examples of “sorrow song” include “Hold on,” “Many thousands gone,” “Bye and bye,” and “City call heaven.”

“Jubilees” or “camp meeting songs” are much happier featuring faster tempos, are more rhythmic than “sorrow songs,” and often syncopated. These songs expressed the joy of the slaves and show that through all the pain the slaves had hope in a free future. Examples of “jubilees” include “Aint got time to die,” “Aint that good news,” “Didn’t my Lord delier Daniel,” and “Every time I feel the spirit.”

Another type of spiritual is the “codified protest song” which was usually used in the fields rather than in “praise houses” or “camp meetings.” These pieces had an important secret purpose as communicating messages that the slaves could not otherwise express. During slavery, Harriet Tubman freed thousands of slaves using a system of safe houses and friends along what is known today as the Underground Railroad. “Codified protest” spirituals would be sung in the fields to let slaves know that Harriet Tubman was close by or along the Underground Railroad to help the slaves stay together as they moved from place to place. Slaves also used these songs in

³⁸ Kamala Salmon, “The Legacy of Negro Spirituals,” *The Harvard Crimson*, February 26, 2002, <http://www.thecrimson.com/article/2002/2/26/the-legacy-of-negro-spirituals-if/>.

order to gain access to the secret houses along the Underground Railroad. Examples of these songs include “I got my ticket,” “Wade in the water,” “Follow the drinking gourd,” and “Keep your lamps.” A spiritual that is commonly associated with Harriet Tubman is the spiritual “Go down, Moses.” The spiritual is said to have been used by Harriet Tubman as she moved from plantation to plantation. When slaves heard this spiritual they knew that the road to freedom was in reach.

The spiritual medley arranged by Nyghel Byrd and myself consists of five spirituals that cover the “spiritual spectrum”. The first piece is “Steal Away,” a codified protest song. The song describes how this slave wants to run away in the night to escape slavery. The singer says, “...my Lord calls me,” to say that even God does not approve of the Africans being held captive. “Here’s One,” a sorrow song, is next. The piece describes the slave leaning on his faith in God to be delivered from the shackles of slavery. The third piece is a jubilee, “Give Me Jesus.” This song describes the slaves’ faith in Jesus and their hope to find peace and happiness in heaven. The singer says, “You can have all this world, but give me Jesus.” “Deep River,” a sorrow song, is the fourth piece. Here the slave dreams of living a free life. The final piece is “Ride on, King Jesus” which is a jubilee song. This piece describes the slaves’ strength as a people because Jesus Christ is the king. The singer sings, “Ride on King Jesus, no man can hinder me,” which can be interpreted as keep the faith in the Lord and he will give you the strength to carry on.

For this medley, we alternate from one singer to the next for the first four pieces and sing “Ride on, King Jesus” together. In contemporary spiritual performances, the piano is featured as a partner. In keeping with the origin of the spiritual, this medley is completely *a cappella*. The purpose of covering the “spiritual spectrum” is that Byrd and myself wanted people to know that spirituals cover a range of emotions. There are hundreds of spirituals and we feel that people

should hear them all. The overall purpose for composing this spiritual medley is to pay homage to our heritage. Nyghel and I are both African American men who grew up singing some of these very pieces early Sunday mornings in church. My family's church, St. Like Missionary Baptist Church in Birmingham, AL, was not only one of the first Baptist churches in the blacks only neighborhood of Pratt City. It also served as a meeting place during the civil rights movement in Birmingham. Growing up in this place, I remember my grandfather, one of the founding members as well as a deacon in the church, standing in the front of the church singing "Steal Away" and "Ride on, King Jesus" as the members came in. Even though I did not grow up during slavery or the civil rights movement, the music of the people permeated my mind as a child, giving spirituals a very important place in my heart.

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APPENDICES

APPENDIX A

Wilhelm Müller	Franz Schubert
First 12 Poems: <i>Urania: Taschenbuch auf das Jahr</i> (1823)	Set First 12 Songs based on <i>Urania: Taschenbuch auf das Jahr</i> (1823)
Next 10 Poems: <i>Deutsche Blätter für Poesie, Litteratur, Kunst und Theatre</i> (1823)	Set Next 12 Songs based on <i>Gedichte aus den hinterlassenen Papieren eines reisenden Waldhornisten II</i> (1828)
Entire 24 Poems: <i>Gedichte aus den hinterlassenen Papieren eines reisenden Waldhornisten II</i> (1824)*	

*added *Die Post* and *Täuschung* as poems 13 and 19 changing the order of *Deutsche Blätter für Poesie, Litteratur, Kunst und Theatre*.³⁹

³⁹ Lauri Suurpää, *Death in Winterreise: Musico-poetic Associations in Schubert's Song Cycle*, (Bloomington: Indiana University Press, 2014), 3.

APPENDIX B

Gute Nacht (Good Night)

Fremd bin ich eingezogen,
 fremd zieh' ich wieder aus.
 Der Mai war mir gewogen
 mit manchem Blumenstrauß.
 Das Mädchen sprach von Liebe,
 die Mutter gar von Eh', -
 Nun ist die Welt so trübe,
 der Weg gehüllt in Schnee.
 Ich kann zu meiner Reisen
 nicht wählen mit der Zeit,
 Muß selbst den Weg mir weisen
 in dieser Dunkelheit.
 Es zieht ein Mondenschatten
 als mein Gefährte mit,
 und auf den weißen Matten
 such' ich des Wildes Tritt.
 Was soll ich länger weilen,
 daß man mich trieb hinaus?
 Laß irre Hunde heulen
 vor ihres Herren Haus;
 Die Liebe liebt das Wandern -
 Gott hat sie so gemacht -
 von einem zu dem andern.
 fein Liebchen, gute Nacht!

As a stranger I arrived,
 as a stranger again I leave.
 May was kind to me
 with many bunches of flowers.
 The girl spoke of love,
 her mother even of marriage, -
 Now the world is bleak,
 the path covered by snow.
 I cannot choose the time
 of my departure;
 I must find my own way
 in this darkness.
 With a shadow cast by the moonlight
 as my traveling companion
 I'll search for animal tracks
 on the white fields.
 Why should I linger, waiting
 until I am driven out?
 Let stray dogs howl
 outside their master's house;
 Love loves to wander
 God has made her so
 From one to the other.
 Dear love, good night!

Will dich im Traum nicht stören,
 wär schad' um deine Ruh'.
 Sollst meinen Tritt nicht hören -
 sacht, sacht die Türe zu!
 Schreib im Vorübergehen
 ans Tor dir: Gute Nacht,
 damit du mögest sehen,
 an dich hab' ich gedacht.
 Text: Wilhelm Müller

I will not disturb you in your dreaming,
 it would be a pity to disturb your rest;
 You shall not hear my footsteps
 softly, softly shut the door!
 On my way out I'll write
 "Good Night" on the gate,
 so that you may see
 that I have thought of you.
 Translation: Arthur Rishi

Die Wetterfahne (The Weathervane)

Der Wind spielt mit der Wetterfahne
 auf meines schönen Liebchens Haus.
 Da dacht' ich schon in meinem Wahne,
 sie pfiff den armen Flüchtling aus.
 Er hätt' es eher bemerken sollen,
 des Hauses aufgestecktes Schild,
 so hätt' er nimmer suchen wollen
 im Haus ein treues Frauenbild.
 Der Wind spielt drinnen mit den Herzen
 wie auf dem Dach, nur nicht so laut.
 Was fragen sie nach meinen Schmerzen?
 Ihr Kind ist eine reiche Braut.
 Text: Wilhelm Müller

The wind plays with the weathervane
 atop my beautiful beloved's house.
 In my delusion I thought
 it was whistling at the poor fugitive.
 If he had seen it before,
 the crest above the house,
 then he never would have looked for
 a woman's fidelity in that house.
 The wind plays with hearts within
 as on the roof, but not so loudly.
 What is my suffering to them?
 Their child is a rich bride.
 Translation: Arthur Rishi

Gefror'ne Tränen (Frozen Tears)

Gefrorne Tropfen fallen
 von meinen Wangen ab:
 ob es mir denn entgangen,
 daß ich geweinet hab'?
 Ei Tränen, meine Tränen,
 und seid ihr gar so lau,
 daß ihr erstarrt zu Eise
 wie kühler Morgentau?
 Und dringt doch aus der Quelle
 der Brust so glühend heiß,
 als wolltet ihr zerschmelzen
 des ganzen Winters Eis!
 Text: Wilhelm Müller

Frozen tear drops
 fall from my cheeks:
 can it be that, without knowing it,
 I have been weeping?
 Oh tears, my tears,
 are you so lukewarm,
 that you turn to ice
 like cold morning dew?
 Yet you spring from a source,
 my breast, so burning hot,
 as if you wanted to melt
 all of the ice of winter!
 Translation: Arthur Rishi

Erstarrung (Numbness)

Ich such' im Schnee vergebens
 nach ihrer Tritte Spur,
 wo sie an meinem Arme
 durchstrich die grüne Flur.
 Ich will den Boden küssen,
 durchdringen Eis und Schnee
 mit meinen heißen Tränen,
 bis ich die Erde seh'.
 Wo find' ich eine Blüte,
 wo find' ich grünes Gras?
 die Blumen sind erstorben,
 der Rasen sieht so blaß.

I search in the snow in vain
 for a trace of her footsteps
 when she, on my arm,
 wandered about the green field.
 I want to kiss the ground,
 piercing the ice and snow
 with my hot tears,
 until I see the earth below.
 Where will I find a blossom?
 Where will I find green grass?
 The flowers are dead,
 the turf is so pale.

Soll denn kein Angedenken
 ich nehmen mit von hier?
 Wenn meine Schmerzen schweigen,
 wer sagt mir dann von ihr?
 Mein Herz ist wie erstorben,
 kalt starrt ihr Bild darin;
 schmilzt je das Herz mir wieder,
 fließt auch ihr Bild dahin!
 Text: Wilhelm Müller

Is there then no souvenir
 to carry with me from here?
 When my pain is stilled,
 what will speak to me of her?
 My heart is as if frozen,
 her image is cold within,
 if my heart should one day thaw,
 so too would her image melt away!
 Translation: Arthur Rishi

Der Lindenbaum (The Linden Tree)

Am Brunnen vor dem Tore
 da steht ein Lindenbaum;
 ich träumt' in seinem Schatten
 so manchen süßen Traum.
 Ich schnitt in seine Rinde
 so manches liebe Wort;
 es zog in Freud' und Leide
 zu ihm mich immer fort.
 Ich muß' auch heute wandern
 vorbei in tiefer Nacht,
 da hab' ich noch im Dunkel
 die Augen zugemacht.
 Und seine Zweige rauschten,
 als riefen sie mir zu:
 Komm her zu mir, Geselle,
 hier find'st du deine Ruh'!

By the fountain, near the gate,
 there stands a linden tree;
 I have dreamt in its shadows
 so many sweet dreams.
 I carved on its bark
 so many loving words;
 I was always drawn to it,
 whether in joy or in sorrow.
 Today, too, I had to pass it
 in the dead of night.
 And even in the darkness
 I had to close my eyes.
 And its branches rustled
 as if calling to me:
 "Come here, to me, friend,
 here you will find your peace!"

Die kalten Winde bliesen
mir grad' ins Angesicht;
der Hut flog mir vom Kopfe,
ich wendete mich nicht.
Nun bin ich manche Stunde
entfernt von jenem Ort,
und immer hör' ich's rauschen:
du fändest Ruhe dort!
Text: Wilhelm Müller

The frigid wind blew
straight in my face,
my hat flew from my head,
I did not turn back.
Now I am many hours
away from that spot,
and still I hear the rustling:
There you would have found peace!
Translation: Arthur Rishi

APPENDIX C

Si mes vers avaient des ailes (If my verse had wings)

Mes vers fuiraient, doux et frêles,
 vers votre jardin si beau,
 si mes vers avaient des ailes,
 des ailes comme l'oiseau.

Ils voleraient, étincelles,
 vers votre foyer qui rit,
 si mes vers avaient des ailes,
 des ailes comme l'esprit.

Près de vous, purs et fidèles,
 ils accourraient, nuit et jour,
 si mes vers avaient des ailes,
 des ailes comme l'amour!

Text: Victor Hugo

My verses would flee, sweet and frail,
 to your garden so fair,
 if my verses had wings,
 like a bird.

They would fly, like sparks,
 to your smiling hearth,
 if my verses had wings,
 like the mind.

Pure and faithful, to your side
 they'd hasten night and day,
 if my verses had wings,
 like love!

Translation: Hal Leonard

A Chloris

S'il est vrai, Chloris, que tu m'aimes,
 mais j'entends, que tu m'aimes bien,
 je ne crois point que les rois mêmes
 aient un bonheur pareil au mien.

Que la mort serait importune
 de venir changer ma fortune
 a la félicité des cieux!

Tout ce qu'on dit de l'ambrosie
 ne touche point ma fantaisie
 au prix des grâces de tes yeux.

Text : Théophile de Viau

If it's true, Chloris, that you love me,
 and I hear that you love me well,
 I do not believe that kings themselves
 can match such happiness as mine.

Even death would be powerless
 to come change my fortune
 for all the joys of heaven!

All that is said of ambrosia
 does not touch my imagination
 like the grace of your eyes.

Translation: Hal Leonard

Quand je fus pris au pavilion (When in her pavillon)

Quand je fus pris au pavillon
 de ma dame, très gente et belle,
 je me brûlai à la chandelle
 ainsi que fait le papillon.
 Je rougis comme vermillon,
 a la clarté d'une étincelle,
 quand je fus pris au pavillon.
 Si j'eusse été esmerillon
 ou que j'eusse eu aussi bonne aile,
 je me fusse gardé de celle
 qui me bailla de l'aiguillon
 quand je fus pris au pavillon.

Text : Charles Duc d'Orléans

When in her pavilion I lost my heart
 to my most beautiful and noble lady,
 I burnt myself in the candle's flame,
 as the moth does.
 I flushed vermillion
 in the brightness of a spark,
 when in her pavilion I lost my heart.
 If I had been a merlin
 or had wings as strong,
 I should have shielded myself
 from her who stung me,
 when in her pavilion I lost my heart.

Translation: Richard Stokes

APPENDIX D

Ideale

Io ti seguì come iride di pace
 lungo le vie del cielo:
 Io ti seguì come un'amica face
 de la notte nel velo.
 e ti sentii ne la luce, ne l'aria,
 nel profumo dei fiori;
 e fu piena la stanza solitaria
 di te, dei tuoi splendori.
 In te rapito, al suon de la tua voce,
 lungamente sognai;
 e de la terra ogni affanno, ogni croce,
 in quel sogno scordai.
 Torna, caro ideal, torna un istante
 a sorridermi ancora,
 e a me risplenderà, nel tuo sembiante,
 una novella aurora.
 Text: Camelo Errico

I followed you like a rainbow of peace
 along the paths of heaven;
 I followed you like a friendly torch
 in the veil of darkness,
 and I sensed you in the light, in the air,
 in the perfume of flowers,
 and the solitary room was full
 of you and of your radiance.
 Absorbed by you, I dreamed a long time
 of the sound of your voice,
 and earth's every anxiety, every torment
 I forgot in that dream.
 Come back, dear ideal, for an instant
 to smile at me again,
 and in your face will shine for me
 a new dawn.
 Translation: John Glenn Paton

Marechiare

Quando spónta la luna a Marechiaro,
 pure li pisce nce fanno a ll'ammore.
 Se revòtano ll'onne de lu mare,
 pe' la priézza cágnano culore.
 Quando spónta la luna a Marechiaro!
 A Marechiaro ce sta na fenesta:
 la passiona mia ce tuzzuléa.
 Nu garofano addora 'int'a na testa
 passa ll'acqua pe' sotto e murmuléa.
 A Marechiaro ce sta na fenesta!
 ah, ah, ah, ah, ah, ah, ah, ah
 Chi dice ca li stelle só lucente,
 nun sape st'uocchie ca tu tiene 'nfronte.
 Sti ddoje stelle li ssaccio i' sulamente,
 dint'a lu core ne tengo li ppónte.
 Chi dice ca li stelle só lucente?
 Scétate, Carulí, ca ll'aria è doce.
 Quando maie tanto tiempo aggi'aspettato?
 P'accumpagná li suone cu la voce,
 stasera na chitarra aggio purtato.
 Ah, ah, ah, ah, ah, ah, ah, ah
 Scétate, Carulí, ca ll'aria è doce!
 Text : Salvatore Di Giacomo

When the moon comes out in Marechiaro,
 even the fish are making love.
 The waves of the sea revolt
 changing their color from joy.
 When the moon comes out in Marechiaro!
 In Marechiaro there is a window;
 my passion knocks on it.
 A fragrant carnation in a vase,
 beneath it the water breaks and murmurs
 In Marechiaro there is a window!
 ah, ah, ah, ah, ah, ah, ah, ah
 Whoever says that the stars are bright,
 doesn't know these eyes gracing your face.
 Myself alone I know of these two stars
 there in my heart I have spikes.
 Whoever says that the stars are bright,
 Wake up, Caroline, the air is sweet
 how on earth did I linger so long?
 To accompany the sounds with voice,
 tonight I've brought a guitar.
 ah, ah, ah, ah, ah, ah, ah, ah
 Wake up, Caroline, the air is sweet!
 Translation: lyrictranslate.com

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