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SCHOLARLY PROGRAM NOTES ON THE GRADUATE VOICE RECITAL OF
BRIANNA G. SITTON

by

Brianna G. Sitton

B.A., Claflin University, 2017

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

Department of Music
in the Graduate School
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RESEARCH PAPER APPROVAL

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A Research Paper Submitted in Partial

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Master of Music

in the field of Music

Approved by:

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Graduate School
Southern Illinois University Carbondale
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AN ABSTRACT OF THE RESEARCH PAPER OF

Brianna G. Sitton, for the Master of Music degree in Music, presented on April 11, 2019, at Southern Illinois University Carbondale.

TITLE: SCHOLARLY PROGRAM NOTES ON THE GRADUATE VOICE RECITAL OF BRIANNA G. SITTON

MAJOR PROFESSOR: Dr. David Dillard

An extensive study of the repertoire on the Vocal Recital of Master's Candidate Brianna Sitton, this research paper contains biographical information about each composer, background on the larger works, and musical analysis of individual pieces. The repertoire studied includes: Bach's "Weichet nur, betrübte schatten" from *Wedding Cantatas* BWV 202; Strauss' "Zueignung" from Op. 10, "Cacilie" from Op. 27, and "Kling!" from Op. 48; "Pur ti miro" from Monteverdi's *L'incoronazione di Poppea*; *Hermit Songs* by Samuel Barber; "C'est de contrebandiers...Je dis que rien ne m'èpouvante" from Bizet's *Carmen*; and Brandon Spencer's arrangement of "Guide My Feet".

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CHAPTER ONE

JOHANN SEBASTIAN BACH

Johann Sebastian Bach is considered a foundational figure in the history of music, specifically during the Baroque period. His creative writing and mastery of all major forms resulted in his international acclaim. Born in 1685 to a family of musicians, he served as organist and *kapellmeister* of several important churches including St. Thomas Church in Leipzig, Germany.¹ Much of his musical output was devoted to church music and cantatas. His church music, particularly his Mass in B minor, is performed frequently. Bach's cantatas include sacred and secular content. His mastery of writing cantatas stemmed from a high demand for multi-movement choral works for church services.² This requirement caused him to explore cantata writings for events such as funerals and weddings.

Among Bach's group of "Wedding Cantatas" is BWV 202, completed between 1717 and 1723, containing five arias and four recitatives. Cantata 202 is the most frequently performed of the group. This cantata was originally orchestrated for soprano, oboe, two violins, viola and continuo.³ It was later transcribed for voice and piano. The premier of this cantata was possibly at Bach's wedding to Anna Magdalena.⁴ However, some scholars argue that it would have been strange during that period for a bride to perform at her own wedding and they suggest that it

¹ Jan Hanford, Jan Koster, "Johann Sebastian Bach's life (1685-1750)", <http://www.jsbach.org>.

² Aryeh Oron, "Bach Cantatas", 2000-2017, <http://www.bach-cantatas.com/BWV202.htm>

³ Ibid.

⁴ Gillian Keith, "Weichet nur, betrübte Schatten Wedding Cantata, BWV 202", 2017, https://www.hyperion-records.co.uk/dw.asp?dc=W7517_66036.

could have been performed during as a part of post-nuptial festivities.⁵

The first aria of the cantata, “Weichet nur betrübte Schatten,” is a da capo aria. The unknown author of the text used mythical characters such as Cupid and Phoebus in this poem.⁶ The opening vocal melody is introduced by an oboe obbligato and at times they share the melody. Bach used text painting in the opening line of text by setting the word ‘betrübte’ which means sad or troublesome, on a lowered second scale degree. Other areas of text painting occur on the word ‘winde’ or wind. Bach often set this word on sixteenth notes but in m. 12 he set it on thirty-second notes as a musical depiction of the wind.

Bach creates contrast between the A and B sections in a number of ways. Bach’s choice of key areas, tempi, and text setting help to create contrast between the two sections of the aria, illuminating the different seasons of the natural world and of human relationships. The A section is slow and describes the winds and frosts of winter making way for the flowers of spring to blossom. It is accompanied by ascending arpeggiations in the strings. The B section introduces the first mythical character, Flora. In addition, the faster tempo of the B section exudes the joy of springtime and its newly blossomed flowers. The voice and oboe share an imitative passage in this section as well. The longest melisma of the aria is found in this section on the word ‘träget’ which means to bring or to carry. (See Figure 1)

⁵ Gillian Keith, “Weichet nur, betrübte Schatten ‘Wedding Cantata’, BWV 202, 2017, https://www.hyperion-records.co.uk/dw.asp?dc=W7517_66036

⁶ Ibid.

Figure 1. Text painting on the word “träget” in Bach’s “Weichet nur, betrübte schatten.”

The return of the A section is perhaps a reminder that one must endure the cold winter to experience the beauty of spring.⁷ The two sections are related harmonically by a fifth (the A section in G major and the B section in D major).

Arie

Weichet nur, betrübte Schatten,
Frost und Winde, geht zur Ruh!
Florens Lust
Will der Brust
Nichts als frohes Glück verstaten,
Denn sie träget Blumen zu.

Aria

Give way now, dismal shadows,
Frost and winds, go to your rest!
Flora's pleasures
will grant out hearts
nothing but joyful fortune,
for she comes bearing flowers.

Translation by Francis Browne.

⁷ Julian Mincham, “The Cantatas of Johann Sebastian Bach”, 2016,
<http://www.jsbachcantatas.com/documents/chapter-72-bwv-202-s/>.

CHAPTER TWO

RICHARD STRAUSS

Richard Strauss was born to famous German horn player, Franz Strauss and his wife Josephine Pschorr, who came from a family of Bavarian brewers (in fact, you can still find Hacker-Pschorr beer in your local liquor store).⁸ Young Richard was a child prodigy, completing his first composition at the age of six and composing one hundred forty works by the age of eighteen.⁹ He is most known for his tone poems, lieder, and opera. Strauss' orchestral works provided a great deal of motivation for his lieder.¹⁰ Orchestral lieder was his most significant contribution to the German Lied.¹¹ Richard Strauss was a prolific song composer and during 1899-1901 he had a song period in which he composed six different collections with a total of thirty-one songs.¹² His compositions were often thickly textured and full of lyricism. Strauss had an exceptional ability to write for the soprano voice. In fact, many of his compositions were written for his wife, soprano Pauline de Ahna.¹³

⁸ Carol Kimball, *Song: A Guide to Art Song Style and Literature* (Hal Leonard Corporation, 2006), 132.

⁹ Ibid.

¹⁰ Michael Herson, "Richard Strauss". Salem Press Biographical Encyclopedia, 2017 <https://eds-a-ebshost-com.proxy.lib.siu.edu/eds/detail/detail?vid=1&sid=1d39856a-7260-4e7d>.

¹¹ Ibid.

¹² Carol Kimball, *Song A Guide to Art Song Style and Literature* (Hal Leonard Corporation, 2006) 132.

¹³ Joseph Stevenson, "Richard Strauss Songs (4) for voice & piano, Op. 27", 2019 All music <https://www.allmusic.com/composition/songs-4-for-voice-piano-op-27-trv-170-mc0002660561>.

“Zueignung” (Devotion), one of his most famous songs, comes from his first collection of Lieder, Op. 10 (1882). Set in C Major, the form of the song is modified strophic (three verses with modification in the last verse). Each verse begins with same triadic motion but he varies the verses. Musically, he changes the rhythm and pitches to create differences in each verse. The piano accompaniment undergirds the vocal melody with steady triplets that give way to short, aching interludes between verses. These triplets emulate cradled rocking or the comfort that is often felt from a companionship. The first verse speaks of the suffering felt when a loved one is far away. The second verse speaks to the unexpected liberation felt from being in a relationship. The last verse expresses gratitude for transformation into a better version of one’s self. The poet Hermann von Gilm ended each phrase with the anaphoric statement ‘Habe Dank!’¹⁴ Strauss used text painting by placing the most important word [heilig/holy] of the final verse on a high note (See Figure 2.1). “Zueignung” has a memorable melody which is infused with deep emotion. This ode to love is a staple in the German lied repertoire.

Figure 2.1. Final verse modification in “Zueignung.”

religioso
(mit Weike)

Thou didst quell my e - vil spir - it, Till I, thro' thy
Und he - schwöret da - - rin die Bü - sen, bis ich, was ich

shin - - ing mer - - it, Sank trans - jig - - ured up -
nie - ge - we - - sen, hei - lig, hei - lig an's

p *cresc.* *ff*

Zueignung

Devotion

¹⁴ Kimball, *Song*, 133.

Ja, du weißt es, teure Seele,
 Daß ich fern von dir mich quäle,
 Liebe macht die Herzen krank,
 Habe Dank.

Yes, dear soul, you know
 That I'm in torment far from you,
 Love makes hearts sick –
 Be thanked.

Einst hielt ich, der Freiheit Zecher,
 Hoch den Amethysten-Becher,
 Und du segnetest den Trank,
 Habe Dank.

Once, revelling in freedom,
 I held The amethyst cup aloft
 And you blessed that draught –
 Be thanked.

Und beschworst darin die Bösen,
 Bis ich, was ich nie gewesen,
 Heilig, heilig an's Herz dir sank,
 Habe Dank!

And you banished the evil spirits,
 Till I, as never before,
 Holy, sank holy upon your heart –
 Be thanked!

Translation from Oxford Lieder.

Strauss began composing Op. 27 in 1892 and added “Cäcilie” as a wedding gift to his wife, Pauline de Ahna in 1894.¹⁵ The text is from a love poem written by poet Heinrich Hart for his own wife¹⁶. “Cäcilie” is through-composed, full of energy and thick in texture. The robust accompaniment emulates a full orchestra. There are seamless modulations during and between eaccolor of each verse. Melodically, the vocal line is infused with rhythmic variety such as triplets and syncopation. The wordiness of the melody is heightened by the complexity of the accompaniment. Often set on triplets, each verse begins with ‘Wenn du es wüsstest’ which translates to ‘If you only knew.’ (See Figure 2.2) Hart’s choice of words for the poem are sincere and thought provoking. The verses describe intimate moments, companionship, and comfort, and the beauty of God’s creation. The last line of the third stanza of text, ‘If you only knew, then you

¹⁵ Carol Kimball, *Song A Guide to Art Song Style and Literature* (Hal Leonard Corporation, 2006) 133.

¹⁶ Joseph Stevenson, “Richard Strauss Songs (4) for voice & piano, Op. 27”, 2019 All music <https://www.allmusic.com/composition/songs-4-for-voice-piano-op-27-trv-170-mc0002660561>.

would live with me,' is set on note values, creates an ascending line creating a grand closing for the song. Strauss also used longer note values represent a ritardation. There are seamless modulations throughout between each verse. Strauss used enharmonic tones and a plethora of accidentals to change tonal centers based on the meaning of each verse.

Figure 2.2. Triplet figures in "Cäcilie."

The English Words by John Bernhoff. *Vivo e con ardore.* Richard Strauss, Op. 27. No. 2.
Sehr lebhaft und drängend.

Singstimme.
(Voice.)

Pianoforte.
(Pianoforte.)

Wenn du es wüss - - test, was träu - men heisst von brennenden
If you but knew, - - sweet, what 'tis to dream of fond, burning

Cäcilie

Wenn Du es wußtest,
 Was träumen heißt
 Von brennenden Küssen,
 Vom Wandern und Ruhen
 Mit der Geliebten,
 Aug' in Auge,
 Und kosend und plaudernd –
 Wenn Du es wußtest,
 Du neigtest Dein Herz!

If you knew
 What it is to dream
 Of burning kisses,
 Of walking and resting
 With one's love,
 Gazing at each other
 And caressing and talking –
 If you knew,
 Your heart would turn to me.

Wenn Du es wußtest,
 Was bängen heißt
 in einsamen Nächten,
 Umschauert vom Sturm,
 Da Niemand tröstet
 Milden Mundes
 Die kampfmüde Seele –
 Wenn Du es wußtest,
 Du kämest zu mir.

If you knew
 What it is to worry
 On lonely nights
 In the frightening storm,
 With no soft voice
 To comfort
 The struggle-weary soul –
 If you knew,
 You would come to me.

Wenn Du es wußtest,
 Was leben heißt,
 Umhaucht von der Gottheit
 Weltschaffendem Atem,
 Zu schweben empor,

If you knew
 What it is to live
 Enveloped in God's
 World-creating breath,
 To soar upwards,

Lichtgetragen,
Zu seligen Höh'en,
Wenn Du es wüßtest,
Du lebstest mit mir.

Translations from Oxford Lieder.

Borne on light
To blessed heights –
If you knew,
You would live with me.

At the turn of the twentieth century, as Strauss reached the end of his “song period”, he composed Op. 48. “Kling,” a through-composed song which is the second of the set, is a setting of Karl Hecknell’s poem of the same title.¹⁷ The title of the song translates to ‘ring’ and Strauss sets this musically on ascending arpeggios in the accompaniment which represents an echoing bell. This scalar “bell” gesture is repeated throughout and the simple duple meter motivates Strauss’ tempo marking “very lively and swinging.” With the onset of the vocal line, a rolled C–major chord resounds, resembling the sound of a ringing bell. The title of the song translates to “Ring!” Strauss’ use of harmony helps to paint the text. For example, in mm. 20-22, Strauss is in C–major. In the next measure on the text “Blühendes hat sich gegeben,” he suddenly moves to E–major. Aurally, it represents the word and creates an image of a beautifully blossomed flower. Textually, the most frequently repeated words are ‘kling meine seele’ or ‘ring my soul.’ This text is a tool for self-encouragement. In the English translation Hecknell wrote, ‘Hail to the chiming note within! Ring out my soul, Ring your life!’ and this is representative of self-encouragement. Strauss set the phrase, ‘lift the pall [covering] from your heart’ on an ascending line as another representation of text painting. This piece lifts the spirit and encourages the soul.

Kling!

Kling meine seele gibt reine Ton
Und ich währte die Arme von dem

Ring my soul gives forth a pure sound.
and I imagined the poor thing

¹⁷ Deborah Lee Hollis, “Orchestral Color in Richard Strauss’s Lieder: Enhancing Performance Choices of All of Strauss’s Lieder through a Study of His Orchestrated Lieder” (2003, DMA diss., University of North Carolina at Greensboro), https://libres.uncg.edu/ir/uncg/f/Hollis_uncg_0154D_10236.pdf

Wütenden Harme wilder
Zeiten zerissen schon.

already torn apart
By the furious outrages of frantic times.

Sing, meine Seele, den Beichtgesang
Wieder gewonnener Fülle
Hebe vom Herzen die Hülle!
Heil dir, geläuterter Innenklang!

Sing my soul the confessional song
Of exuberance reclaimed;
Lift the pall [covering] from your heart
Hail to thee, chiming voice within.

Kling! Meine Seele.
Kling dein Leben,
Kling quellendes, frisches Gebild!
Blühendes hat sich begeben
Auf dem verdorrten Gefild.

Ring, my soul.
Ring out your life,
Fresh, upwelling image.
Blossoming has taken place.
Upon the withered field.

Kling meine Seele, kling!
Sing!
Kling!

Ring my soul, Ring!
Sing!
Kling!

Translation from lieder.net

CHAPTER THREE

CLAUDIO MONTEVERDI

Most known for his contributions to the new genre, *dramma per musica*, Monteverdi is considered the most important operatic composer of the first half of the seventeenth century.¹⁸ He was the first musician to bring music and drama to the forefront and his first opera was commissioned by Prince Gonzaga in 1607.¹⁹ While over the course of his career he composed madrigals, operas, and church-music, this commission was the start of his operatic compositional career. Monteverdi also participated in the development of polyphony in the late Renaissance and the basso continuo technique of the Baroque era.²⁰ These compositional style developments gave him more room for creativity than his predecessors.²¹ His compositions established the groundwork for the genre we know today as opera. Out of eighteen operas only three were saved and are regularly performed today. Among the saved operas is *L'incoronazione di Poppea*, which was written in his late period. In *A Short History of Opera*, Grout states that Monteverdi's ability to bring personalities and human characteristics to life through music, makes this opera spectacular.²²

L'incoronazione di Poppea is comprised of a prologue plus three acts and the opera revolves around the Roman Emperor Nero and his love for his general's wife, Poppea. In order

¹⁸ Donald Jay Grout, *A Short History of Opera*, (Columbia University Press 1988), 67.

¹⁹ "Claudio Monteverdi", People-Royal Opera House
<http://www.roh.org.uk/people/claudio-monteverdi>, accessed April 2, 2019

²⁰ Grout, *A Short History of Opera*, 70.

²¹ *Ibid.*, 70.

²² Donald Jay Grout, *A Short History of Opera*, 74.

to accomplish this, Nero must commit a number of dishonorable acts. *L'incoronazione di Poppea* contains tragic, romantic, and comic scenes with more realistic portrayal of characters than operas before it.²³

At the close of act three, Nerone and Poppea sing a love duet , “Pur ti miro,” imbedded with musical imitation and immense emotion. This duet is in ABBA’ form and begins with a four-note descending ostinato which is repeated throughout the A section. Similar to the four-note ostinato bass line, Poppea’s first line of text is set on four descending notes. Nerone’s entrance is not only imitative of Poppea’s, but it establishes the sequential pattern shared between the two. In the A section, the first and only melisma of the duet occurs on the phrase “*pur t’annodo*” (I enchain you). Monteverdi incorporated text painting by placing words such as “peno” (grieving) and “moro” (sorrow), on dissonant intervals.²⁴ His use of minor seconds and contrary motion at cadence points is highly expressive. Similar to the A section, the B section begins with imitative sequential material but it begins to shift melodically and harmonically. In the B section, which is faster than the A, Monteverdi’s use of secondary dominant chords heightens the emotion expressed by the text. For example, in imm. 29-30 “*mia vita, si, si, si*” which translates to “all my life yes, yes, yes,” the music feels and sounds triumphant as a result of tonicization. This section also contains repeated melodic and shorter phrases followed by homophonic texture on the text “*si, si, si.*” There is a short return to the A section that ends as they both join together on the same text in contrary motion and a minor second interval which

²³ “Monteverdi Biography”, Music Appreciation, Last edited February 25, 2019, https://courses.lumenlearning.com/musicapp_historical/chapter/claudio-monteverdi/.

²⁴ Listening Guide “Monteverdi: The Coronation of Poppea, Act III, Scene 7”, W.W. Norton & Company, Inc., 2007, http://www.wwnorton.com/college/music/listeninglab/shared/listening_guides/monteverdi_the_coronation_of_poppea.pdf.

leads them to the final cadence on a unison pitch. The melodies of this piece are full of sensuality and passion. Monteverdi's creative writing is represented throughout the entire opera, but the duet lends the piece a grand finale.

POPPEA e NERONE

Pur ti miro,
Pur ti godo,
Pur ti stringo,
Pur t'annodo,
Più non peno,
Più non moro,
O mia vita, o mi tesoro.

Io son tua...

Tuo son io...
Speme mia, dillo, di,
Tu sei pur, speme mia
L'idol mio, dillo, di,
Tu sei pur,
Sì, mio ben,
Sì, mio cor, mia vita, sì.

Pur ti miro,
Pur ti godo,
Pur ti stringo,
Pur t'annodo,
Più non peno,
Più non moro,
O mia vita, o mi tesoro.

POPPEA and NERONE

I gaze at you
I tighten closer to you
I delight in you
I am bound to you
I no longer suffer
I no longer die
Oh my life, Oh my treasure.

I am yours

You are mine
My hope, say it, say,
The idol of mine, Yes, my love,
You are mine, tell me so
The idol of mine,
Yes, my love,
Yes, my heart, my life, yes.

I gaze at you
I tighten closer to you
I delight in you
I am bound to you
I no longer suffer
I no longer die
Oh my life, Oh my treasure

Translation from Opera-Arias.com

CHAPTER FOUR

SAMUEL BARBER

Born in 1910, Samuel Osborne Barber II composed in many genres over the course of his career including significant works for voice and piano. Barber's musical capabilities appeared at an early age. When he was only ten years old, he wrote an operetta, *The Rose Tree*, to a libretto by Annie Sullivan Brosius Noble, the family's Irish cook.²⁵ Although his parents noticed his musical abilities, they were not as involved in his development as his mother's sister, Louis Homer, a contralto, and her husband Sidney Homer, a composer, who closely monitored Barber's musical growth throughout his life.²⁶ Through their musical guidance, the Homers cultivated the young Barber as a composer and encouraged him to be an original musician. In 1927, Louise Homer included songs by her young nephew on her recital programs which helped promote the early songs of Barber.²⁷

At fourteen years old, he was one of the first students to attend the Curtis Institute of Music. During his time at the Institute, Barber studied voice, piano, and composition, excelling at all three. He also made valuable relationships and cultivated a lifelong partnership with Italian composer, Gian Carlo Menotti. Later, he returned to Curtis to teach composition. Alongside Aaron Copland, Barber was the most performed composer from the 1940s-1960s.²⁸ Barber is

²⁵ Barbara B. Heyman, *Samuel Barber: The Composer and His Music*, (New York, NY: Oxford University Press, 1992), 50-52.

²⁶ Carol Kimball, *A Guide to Art Song Style and Literature*, (Hal Leonard Corporation 2006), 284.

²⁷ Heyman, *Samuel Barber: The Composer and His Music*, 56.

²⁸ Carol Kimball, *Song: A Guide to Art Song Style and Literature*, (Hal Leonard Corporation 2006), 283.

praised for being one of the first American composers to reach international acclaim due to commissions by major conductors.²⁹

One of Barber's most performed song cycles is *Hermit Songs*, Op. 29. Elizabeth Sprague Coolidge, an heiress and patron of music, was the dedicatee of the cycle. Soprano Leontyne Price, with Barber at the piano, premiered the cycle in October of 1953. Barber's notes on *Hermit Songs* discusses the background context of the cycle:

“...often on the margins of manuscripts they were copying or illuminating – perhaps not always meant to be seen by their Father Superiors. They are small and speak in straightforward, droll, and often surprisingly modern terms of the simple life these men led, close to nature, to animals, and to God.³⁰”

Barber's interest in Irish literature and poetry influenced his personal quest for solitude.³¹ His interest in Irish culture is embedded throughout the cycle. The texts for the cycle were discovered when Barber traveled to Ireland in 1952.³² The approach to each individual song is greatly influenced by the text. His ability to allow the original inflection of the words to guide his choice of rhythm is a direct reflection of his maturity as a composer.

Hermit Songs consists of ten songs, individual in style, yet immersed in Irish culture. The texts, which were written by anonymous monks, provide windows into the various lives of Irish monks. The musical forms of the cycle are strophic, through-composed, binary, ternary, and recitative and aria. The harmonic language Barber uses is often ambiguous and modal. Barber

²⁹ “Barber Fest: The Complete Songs of Samuel Barber:”, *Florestan Recital Project* (blog), September 25-27, 2009, http://www.florestanproject.org/florestan_new_site/appearances/past_programs_archive/Barberfestprograms.pdf.

³⁰ Carol Kimball, *Song* (2005) Phillip Ramey Interview with Barber quoted in liner notes. Barber: Songs Etcetera Recording KTC 1055, (1988), 286.

³¹ Kimball, *Song*, 285.

used the natural inflections of speech which allowed him to eliminate time signatures.

The first song, “At St. Patrick’s Purgatory,” portrays a march to Loch Derg, a place of pilgrimage, in county Donegal.³³ The stark block chords, often led by a grace note in the accompaniment suggest persistent, but uneven footsteps. (See Figure 3.1) Barber marked the piece “allegretto, in steady rhythm” which creates the continuous forward motion of the piece. Harmonically, the piece suggests G-sharp minor with static block chords in the left hand. From an analytical view, the song contains two sections. In the first section, the monk cries for pity as he makes a journey to repent before “the king of the churches and the bells.” The second section is a description of things that have convicted him and caused him to seek forgiveness. The text suggests that this monk no longer feels conviction as she proclaims ‘But not a tear can I squeeze from my eyes! Not moisten an I after so much sin! Pity me, O King!’ Interestingly, the the added grace note accompaniment sounds like a march as it is a depiction of the inconsistent and sinful journey this monk has been living. sounds like a march as it is a depiction of the journey this monk has been on: inconsistent and sinful. Throughout, this monk expresses the difficulty of having pity for himself. Perhaps it is because he has ventured away from his goal of being isolated from society in order to focus on his religion.

³² Ibid., 285.

³³ Samuel Barber, *65 Art Songs*, Rev. ed. Richard Walters, (New York, NY: G. Schirmer, Inc. 2010), 125-151.

Figure 3.1 Grace notes depicting footsteps in “At St. Patrick’s Purgatory”

The image shows a musical score for the song "At St. Patrick's Purgatory". It consists of two systems of music. The first system shows the vocal line and piano accompaniment. The tempo is marked "Allegretto, in steady rhythm" with a quarter note equal to 72 (♩ = 72). The key signature has three sharps (F#, C#, G#). The vocal line begins with the lyrics "Pi - ty me on my" and is marked with a forte (*f*) dynamic. The piano accompaniment features a steady rhythm of eighth notes with grace notes, marked with a piano (*p*) dynamic. The second system continues the vocal line with lyrics "pil - grim - age to Loch Derg! * O King of the church - es and the" and is marked with a mezzo-forte (*mf*) dynamic. The piano accompaniment continues with the same steady rhythm and grace notes, marked with a mezzo-forte (*mf*) dynamic. The score concludes with a "simile" marking.

At Saint Patrick’s Purgatory

Pity me on my pilgrimage to Loch Derg!
 O King of the churches and the bells be wailing your sores and your wounds
 But not a tear can I squeeze from my eyes!
 Not moisten an I after so much sin
 Pity me O King!
 What shall I do with a heart that seeks only its own ease?
 O only begotten son by whom all men were made
 Who shunned not the death by three wounds
 Pity me on my pilgrimage to Loch Derg.

“Church Bell at Night” is a short, through-composed, recitative-like song. The harmonic ambiguity, slow tempo, and low tessitura lend the song a serious mood which reflects the short text, which is narrated by a monk. He says, ‘I would liefer [rather] keep tryst with thee/Than be with a light and foolish woman.’ Although the “thee” here is unnamed, Barber implies that the monk is addressing the tolling church bell, represented throughout the song by the rolled chords in the accompaniment. Perhaps this monk has been tempted by a promiscuous woman but he values his morals and denies her quest.

Church Bell at Night

Sweet little bell struck on a windy night
 I would liefer keep tryst with thee
 Than be with a light and foolish woman.

St. Ita, the subject of the third song, “St. Ita’s Vision,” was an Irish nun who lived during the fifth century and had a positive influence on her community. Barber used minor third

relations throughout and the tempo marking is *andante con moto*, slowly but with motion. A tender lullaby is suggested by the duple and triple compound meters in the accompaniment. This is the only song of the set that is in recitative and aria form. The text reads like a journal entry as St. Ita imagines nursing the infant Jesus. Aided by large scales, there is a powerful moment from St. Ita: ‘Sing to Him, maidens, sing your best!’ Her seriousness and devotion to God, and infant Jesus, is evident in each line of text. Barber’s use of intervals coupled with the triple meter create natural declamation of the text and it is impeccable.. Her seriousness and devotion to God, and infant Jesus, is evident in each line of text. Barber’s ability to evoke the emotion for the text of this piece is impeccable.

St. Ita’s Vision

I will take nothing from my Lord, said she
 Unless he gives me his son from heaven
 In the form of a baby that I may nurse him
 So that Christ came down to her in the form of a baby
 And then she said:

Infant Jesus at my breast what King is there but you could
 Give everlasting good
 Where for I give my food.
 Sing to him maidens, sing your best!
 There is none that has such right
 To your song as heaven’s king
 Who every night is Infant Jesus at my breast.

In the fourth song, “The Heavenly Banquet,” this monk imagines himself hosting a party with prominent figures in the Bible, such as Mary and Jesus. The text is straight forward, but filled with hidden humorous subtext. The constant eighth note rhythm supports the anxiousness and excitement of this monk. Barber’s use of dynamics give the emotion behind the text. Musically, Barber set the text “drinking it through all eternity” on a disjunct (See Figure 3.2) Barber’s use of dynamics give each melodic line a different timbre and they emphasize the emotion behind the text. The act of drinking is mentioned four times, suggesting this monk is

perhaps inebriated. To support this idea, the syncopation in the accompaniment before that line of text alludes to instability and insinuates a state of drunkenness.

Figure 3.2. Chromatic scale emulating intoxication in “The Heavenly Banquet”

The image shows a musical score for the song "The Heavenly Banquet". It consists of two systems of music. The first system (measures 24-35) features a vocal line and a piano accompaniment. The vocal line has lyrics: "I would like to be watch-ing Heav - en's". The piano accompaniment includes a chromatic scale in the right hand. Performance markings include "rall.", "slightly slower", "p esp.", "dim.", "p", and "dolce". The second system (measures 36-45) continues the vocal and piano parts. The vocal line has lyrics: "fam - i - ly Drinking it through all e - ter - ni - ty." The piano accompaniment includes performance markings: "poco rall.", "accel. al tempo 1", and "poco f".

The Heavenly Banquet

I would like to have the men of heaven in my own house
 With vats of good cheer laid out for them.
 I would like to have the three Mary's their fame is so great
 I would like people from every corner of heaven.
 I would like them to be cheerful in their drinking
 I would like to have Jesus sitting here among them.
 I would like a great lake of beer for the King of Kings.
 I would like to be watching heaven's family
 Drinking it through all eternity.

“The Crucifixion,” the fifth song of the cycle, is a solemn, meditative piece that features grace notes which are imitative of a bird (See Figure 3.3). Its open fourths and fifths create a mood of seriousness and grief in correlation to the Crucifixion of Jesus Christ. Barber’s use of dissonance (i.e. m.2) in the accompaniment foreshadows the lamentation felt at the emotional climax of the song (mm. 15-16). The use of an Aeolian-like mode creates a somber mood for the song. The setting of this text is reflective and serious. The last line of poetry, set on a descending melody, ‘But sorer still to him was the grief/Which for his sake came upon his mother,’ ends the song with pensive mournfulness. The agony and suffering of this religious event are felt from beginning to end in this song.

Figure 3.3. Bird-like figures in the right hand accompaniment in “The Crucifixion”

The image shows a musical score for 'The Crucifixion'. It features a vocal line and a piano accompaniment. The tempo is marked 'Moderato' with a quarter note equal to 56 (♩ = 56). The key signature has one flat (B-flat). The vocal line includes the lyrics 'At the cry of the first'. The piano accompaniment has three bird-like figures circled in the right hand, each consisting of a quarter note followed by two eighth notes. The dynamics are marked as *mp*, *p*, and *mp* for these figures. The piano part also includes a melisma in the right hand and a steady eighth-note accompaniment in the left hand.

The Crucifixion

At the cry of the first bird they began to crucify thee
 O, Swan.
 Never shall lament cease because of that
 It was like the parting of day from night.
 Ah, sore was the suffering borne
 By the body of Mary's son.
 But, sorer still to him was he grief
 Which for his sake came upon his mother.

The sixth song is titled “Sea-Snatch.” In this setting, the violence of the sea is depicted by duple and triple rhythms. Marked “allegro con fuoco, surging (fast with fire),” it is a short, rounded binary piece in C minor. The unwavering eighth note eighth notes in the accompaniment and in the melody sustain the energy of the song of the song. After this monk explains the repercussions of the wind, he returns to the opening line of text “*It has broken us, it has crushed O, King of the star-bright Kingdom of Heaven.*” The first appearance of this text includes a short melisma, but at the return of the text Barber elongates the melisma and takes it to B-flat 5 to create contrast and put emphasis on the cry for help. Parallels between the ship being tossed in a storm and the ups and downs of life are displayed musically by the irregular metric pulse in the accompaniment. Perhaps this piece could be emulating a soul that has been broken, crushed and drowned by the ups and downs of life.

Sea-Snatch

It has broken us, it has crushed us
 It has drowned O King of the star bright
 Kingdom of heaven.
 The wind has consumed us,
 Swallowed us as timber is devoured
 By crimson fire from heaven.

“Promiscuity”, the seventh song and one of the shortest among the set is direct and the text is mischievous. The accompaniment is imitative, harmonically ambiguous and has a similar opening and closing. begins and ends with the same musical material (See Figure 3.4). The melody is also doubled by the accompaniment providing a sense of sonority to the vocal line. The intervals, such as minor thirds and tri-tones, Barber used evoke a mysterious atmosphere. He says, ‘I do not know with whom Edan will sleep, but I do know that fair Edan will not sleep alone.’ Perhaps this monk “I do not know with whom Edan will sleep but I do know that fair Edan will not sleep alone.” It is a statement that can be interpreted in is nosy neighbor that spills the dirty secrets of his fellow monks or they could be the one Edan will sleep with.. Barber’s setting of the text creates suspense and a sense of licentiousness.

Figure 3.4. Displaying the similarity of the first four chords and the last four chords in “Promiscuity.”

Figure 3.4 Similarity between the opening and closing chords in “Promiscuity”

The image displays two musical excerpts from the song "Promiscuity". The left excerpt shows the beginning, marked "Sostenuto" and "Allegro moderato". It includes a vocal line with the lyrics "I do not know" and piano accompaniment. The right excerpt shows the end, marked "Sostenuto", with piano accompaniment. Brackets below the piano part in both excerpts highlight the similarity between the first four chords and the last four chords. Dynamics include *mf*, *f*, *p*, *f*, and *pp*. A date "Jan. 15, 1953" is visible at the bottom right of the score.

Promiscuity

I do not know with whom Edan will sleep

But I do know that fair Edan will not sleep alone.

“The Monk and His Cat,” the eighth song of the set, is a humorous piece. It tells the story of a monk and his cat and how they enjoy being “alone together.” The Ionian [F and A] modes Barber used lend the song a peaceful atmosphere, which is also motivated by the text. There are two tonal centers: F—major and A—major. F—Major and A—Major. The song begins with a later repeated section that provides a cheerful and content atmosphere to portray the private life shared between the two. Progressively, the monk explains what they each enjoy doing daily and what excites them the most about those individual tasks. He proclaims, ‘You rejoice when your claws entrap a mouse; I rejoice when my mind fathoms a problem.’ At In the final restatement of “Pangur white, pangur how happy ” tm. 6, the first mention of “scholar and cat,” Barber used cluster tones as a musical depiction of a cat walking up the keys of the piano. (See Figure 3.5) The humor in this piece adds variety to the entire song cycle. Barber set the text to match the activity being described. The music for the cat is more angular while the scholar’s music is more lyrical. When the cat’s daily activities are being described the music is staccato and thinly textured. On the other hand, the scholar’s musical character contains more depth and is legato. .

Figure 3.5. Tone clusters to represent a cat walking across the keys of a piano in “The Monk and His Cat”

The image shows a musical score for the song "The Monk and His Cat". It consists of a vocal line and a piano accompaniment. The vocal line is in the treble clef and has the lyrics "A - lone to - geth - er, — Scho - lar and cat." written below it. The piano accompaniment is in the bass clef and features a staccato, angular melody in the right hand and a more lyrical, legato melody in the left hand. The score is in F major and 4/4 time.

The Monk and His Cat

Pangur, white pangur, how happy we are alone together,
Scholar and cat.

Each has his own work to do daily
 For you it is hunting, for me study.
 Your shining eye watches the wall
 My feeble eye is fixed on a book.
 You rejoice when your claws entrap a mouse;
 I rejoice when my mind fathoms a problem.
 Pleased with his own art neither hinders the other
 Thus we live ever without tedium and envy.
 Pangur, white pangur, how happy we are.

The penultimate song is titled “The Praises of God” and it is an expression of a monk who cannot comprehend how man could not sing praises to God. an expression of a monk who cannot comprehend how man could not sing praises to God. This through-composed song, marked “un poco allegro” is in C–Major and has a celebratory mood. The pointillist accompaniment offers little to no support for the vocal melody. Barber used celebratory melismas on the text “laudation sing.” when birds, ‘with no soul but air,’ sing praises all day. . Another indication of musical birds is the alternation between an E6 and an F6 in the right hand of the accompaniment in the A sections of the song. One might conclude that this monk enjoys singing so much that he goes on a small rant about a person who does not. This monk knows that It as if this monk knows that there is a reward for singing praises to ‘Heaven’s high king.’

The Praises of God

How foolish the man who does not raise
 His voice and praise with joyful words
 As he alone can, Heaven’s high King.
 To whom the light birds with no soul but air
 All day, everywhere Laudation sing!

The last song of the cycle, “The Desire for Hermitage,” is from the perspective of a monk who dreams of being all alone. In the A section, the song carries a calm nature which is expressed by the thin texture of the accompaniment. The first ten measures feature continuous quarter notes on G4. (See Figure 3.6) The grace notes, marked by Barber as “somewhat longer”,

lend the piece an ethereal ambiance.³⁴ In the B section, the harmonic language changes to provide the proper timbre for each line of poetry. The climax of the poetic line in mm.18-19 is heightened musically by a modulation to C#-minor. In this section the accompaniment provides chordal support to the vocal line. Barber included a piano interlude that is thick in texture and provides an extreme contrast to the opening solemn section of the song. As the interlude ends it morphs into the calm and sustained nature of the opening A section. At the return of the A section Barber starts it with the same melodic contour and with variations to the text: ‘Ah! To be all alone in a little cell, to be all alone, all alone.’ In the last line of text he says, ‘alone I came into the world, alone I shall go from it.’ The text of this final song provides somewhat of a summary for the cycle. It gives insight to a monk who is satisfied with the isolation associated with a monastic life.

³⁴ Footnotes in *Barber 65 Songs*, 148.

Figure 3.6. Final line of text in “The Desire for Hermitage”

Calmo e sostenuto $\text{♩} = 50$ 1953

Ah! To be all a -

lone in a lit-tle cell with no - bo-dy near me; be - lov - ed that

pil-grim-age - be-fore the last pil-grim-age - to Death. *espr.*

The Desire for Hermitage

Ah, to be all alone, in a little cell
 With nobody near me
 Beloved that pilgrimage before the last pilgrimage to death.
 Singing the passing hours to cloudy heaven
 Feeding upon dry bread
 And water from the cold spring
 That would be an end to evil
 When I am alone in a lovely little corner among tombs.
 Far from the houses of the great.
 Ah, to be all alone,
 To be alone, all alone,
 Alone I came into the world
 Alone I shall go from it.

Hermit Songs text from *Samuel Barber 65 Songs*.

CHAPTER FIVE

GEORGES BIZET

Bizet lived a short life as an arranger, composer and pianist. His mother and father began teaching him music at the early age of four.³⁵ He attended Paris Conservatory at the age of ten where he studied with Fromenta Halévy and Charles Gounod, who he was influenced by.³⁶ Bizet died of a heart attack at the age of thirty six.³⁷ Due to his early death, Georges did not live to receive international acclaim for his compositions. He composed songs, works for piano and instrumental suites in addition to opera to which a significant portion of his career was devoted.

Carmen is among the most beloved operas in the repertoire. It premiered at the Opéra-Comique in 1875 and is full of Spanish melodies and rhythms, and it displays realistic depictions of lust and violence. It is set in Spain in the 1830s and It is set in Spain in the 1830s and is based on the novella by Prosper Mérimée.³⁸ Librettists Heinric Meilhac and Ludovic Halévy used the characters established by Mérimée with the exception of Micaëla.³⁹ For contrast to *Carmen*, Micaëla's character was included to represent the absence of Jose's mother and to show a

³⁵ John W. Klein, "Georges Bizet's Tragic Son", *Music & Letters* 49, no. 4 (1968): 357-66, <http://www.jstor.org/stable/732292>.

³⁶ Gerald W. Spink, "Georges Bizet (1838-1875)." *The Musical Times* 79, no. 1148 (1938): 733-34. <https://www-jstor-org.proxy.lib.siu.edu/stable/923768>.

³⁷ Gerald W. Sprink, "Georges Bizet", *The Musical Times* 79, no. 1148, 734.

³⁸ Edgar Istel, "Carmen: Novel and Libretto—A Dramaturgic Analysis." *The Musical Quarterly* 7, no 4 (1921): 493-510. <http://www.jstor.org/stable/738184.pdf> accessed 1/22/19.

³⁹ Edgar Istel, "Carmen: Novel and Libretto—A Dramaturgic Analysis." *The Musical Quarterly* 7, no 4 (1921): 493-510. <http://www.jstor.org/stable/738184.pdf> accessed 1/22/19.

positive side of him.⁴⁰

Micaëla is in love with her childhood friend Don José who has recently enlisted in the army. After a fight at the cigarette factory, José arrests Carmen, who convinces him to let her escape jail if she promises to meet him later. José abandons his duty as a soldier, leaves his hometown and joins Carmen's group of smugglers. In her aria, "Je dis que rien ne m'épouvante", Micaëla describes the task of finding the smuggler's camp to bring José back home. This is challenging for Micaëla as she is entering a dangerous environment. In this aria, Micaëla is a woman praying to her God for the strength and courage to accomplish the task she has been given.

Bizet's musical choices are greatly motivated by Micaëla's psychological state. As she prays to God she embarks on an emotional journey from fear and self-doubt to bravery and boldness. In the recitative, she reaches the smuggler's camp, encourages herself, and goes forth to complete the task given by José's mother. The tremolo in the accompaniment suggests danger and suspense. Micaëla's music is legato and the melody often moves in in step-wise motion. In this section she is also afraid but determined. On the other hand, the music and drama of the B section is more heroic as her determination to confront Carmen increases as Micaëla becomes more determined to complete her task. The rhythmic meter change to duple in this section reinforces the courage Micaëla has gained along her journey. Moreover, the vocal line is often triadic, disjunct or conjunct. In the A section she is afraid, but in the B section she is brave. The return of the A section is a proclamation of the opening aria text 'Je dis que rien ne m'épouvante'

⁴⁰ Edgar Istel, "Carmen: Novel and Libretto—A Dramaturgic Analysis." *The Musical Quarterly* 7, no 4 (1921): 493-510. <http://www.jstor.org/stable/738184.pdf> accessed 1/22/19.

which translates to 'I say that nothing frightens me' in a definitive way as opposed to in fear.

Bizet's use of range, rhythm, and tonality supports each emotion felt by Micaëla.

Micaëla

C'est de contrebandiers le refuge ordinaire.
 Il est ici; je le verrai.
 Et le devoir que m'imposa sa mère—
 Sans trembler je l'accomplirai.

Je dis que rien ne m'épouvante,
 Je dis hélas que je répons de moi,
 Mais j'ai beau faire la vaillante,
 Au fond du cour, je meurs d'effroi

Seule, en ce lieu sauvage
 Toute seule, j'ai peur,
 Mais j'ai tort d'avoir peur,
 Vous me donnerez du courage,
 Vous me protégerez, Seigneur .

Je vais voir de près cette femme
 Dont les artifices maudits
 Ont fini par faire un infâme
 De celui que j'aimais jadis;
 Elle est dangereuse, elle est belle,
 Mais je ne veux pas avoir peur,
 Non, non je ne veux pas avoir peur!
 Je parlerai haut devant elle,
 Ah! Seigneur ... Vous me protégerez.
 Ah! Je dis que rien ne m'épouvante, *etc.*

Protégez-moi! O Seigneur!
 Donnez-moi du courage!
 Protégez-moi! O Seigneur!

Micaëla

This is the usual hideout of the smugglers.
 He is here; I will see him!
 And the task which his mother entrusted me—
 Without trembling, I will accomplish it.

I say that nothing frightens me,
 I say alas that I answer for myself,
 But no matter how brave I am,
 At the back of the yard, I'm dying of terror

Alone, in this wild place
 Alone, I'm afraid,
 But I'm wrong to be afraid,
 You will give me courage,
 You will protect me, Lord.

I'm going to see this woman up close
 Including the accursed devices
 Ended up doing an infamous
 Of the one I once loved;
 She is dangerous, she is beautiful,
 But I do not want to be afraid,
 No, no, I do not want to be afraid!
 I will speak loudly in front of her,
 Ah! Lord ... you will protect me.
 Ah! I say nothing frightens me, *etc.*

Protect me! O Lord!
 Give me courage!
 Protect me! O Lord!

Translations by Martha Gerhart.⁴¹

⁴¹ Robert Larsen, *Arias for Soprano Vol. 1*, G. Schirmer, Inc. New York, NY 1991, 14-15

CHAPTER SIX

BRANDON SPENCER

Born in Detroit, Michigan, Spencer is a twenty-first century composer and arranger. He attended Detroit public schools and after graduation he went off to college to study music. Brandon earned his Bachelor of Arts in Music degree from Claflin University in Orangeburg, SC in 2016. Following graduation, Spencer moved back to Detroit and joined Michigan Opera Theatre Company. Over the course of his career he has arranged and composed nearly forty pieces. Upon graduation, Spencer moved back home and joined the Michigan Opera Theatre company. Over the course of his career he has composed nearly forty pieces of music. His compositions include choral and solo vocal music and he plans to begin writing instrumental music. Brandon compositions are comprised mostly of African-American African-American Spirituals for choir and solo voice. The African-American Spiritual or Negro Spiritual is a religious folksong that was birthed in the south during the enslavement of African people.⁴² Spencer's motivation has always from 's motivation has always stemmed from other musicians such as George Shirley, Victor Johnson, and Stacey Gibbs, who perform, perform, arrange, and write spirituals.

Spencer recently arranged a spiritual titled "Guide My Feet". The text is a request to God for guidance. "Guide my Feet" has been arranged by numerous composers. It was originally an African-American spiritual and has been arranged for choir. This song also appeared as a protest

⁴² African American Spirituals, Online Text, <https://www.loc.gov/item/ihas.200197495/>.

song in the 1960s during the civil rights era.⁴³ Arrangers have taken liberties with tempi and words but they all share the same message which is a plea for help from God.

Brandon's arrangement is an upbeat, rhythmically-driven version of the original spiritual. It is binary in form with a direct modulation to the B section. The arrangement is full of soulful harmonies and has gospel-like elements. When the text is repeated Brandon used flattened notes and altered rhythms to vary them. In addition, there is an element of "preaching" because of the emotionalism in the message. His use of syncopation . The vocal line contains written in embellishments and a cadenza is suggested.

Guide My Feet

Guide my feet, Lord while I run this race
 For I don't want to run this race in vain.
 Hold my hand, Lord while I run this race
 For I don't want to run this race in vain.
 Stand by me, Lord while I run this race
 For I don't want to run this race in vain.

Guide my feet!
 Hold my hand!
 Precious Lord!
 Let me stand!
 O Lord, protect me from the wind and rain!
 I don't want to run this race in vain!

Text from score.

⁴³ Azizi Powell, "Five Examples of "Guide My Feet While I Run This Race", *Pancocojams* (blog), August 26, 2014, <http://pancocojams.blogspot.com/2014/08/five-examples>

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Research Paper Title:
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Major Professor: Dr. David Dillard