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SCHOLARLY PROGRAM NOTES ON THE GRADUATE VOICE RECITAL OF ALEXIS
TURNER

by

Alexis Turner

BFA, Taylor University, 2018

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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Approved by:

Dr. David Dillard, Chair

Graduate School
Southern Illinois University Carbondale
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TABLE OF CONTENTS

<u>CHAPTER</u>	<u>PAGE</u>
CHAPTERS	
CHAPTER 1 – GOUNOD’S “JE VEUX VIVRE” from <i>ROMEO ET JULIETTE</i>	1
CHAPTER 2 – BRAHM’S <i>SECHS LIEDER, OP. 97</i>	3
CHAPTER 3 – DE FALLA’S <i>SIETES CANCIONES POPULARES ESPAÑOLAS</i>	9
CHAPTER 4 – MOZART’S <i>DEH VIENI NON TARDAR</i> from “ <i>LE NOZZE DI FIGARO</i> ”	18
CHAPTER 5 – POULENC’S <i>BANALITES</i>	20
CHAPTER 6 - BERNSTEIN’S <i>I HATE MUSIC!</i>	27
REFERENCES	30
VITA.....	32

CHAPTER 1

GOUNOD'S "JE VEUX VIVRE" FROM *ROMEO ET JULIETTE*

Charles Gounod's *Roméo et Juliette* takes place in 18th century Verona, Italy. Though the opera takes place in Rome, Gounod clarifies that, "France is especially the country of precision, neatness and taste, that is to say the opposite of excess, portentousness, disproportion, long-windedness."¹ The classic Shakespearean tale starts with a masked ball hosted by the Capulet family in the courtyard of their palace. The Montague family is not invited. This does not stop Roméo and Mercutio from somehow sneaking in to the party. Later, Capulet invites his guests to dance after introducing them to his daughter, Juliette. Juliette previously had a conversation with her maid about how she would like to live in a dream where it is eternally spring.² This popular aria encapsulates Juliette's youthful energy, innocent love, and charming personality.

The waltz time of the aria gives a dance-like impression. Since this aria takes place in Act 1 at the Capulet family's ball, it is fitting that Juliette's vocal part emphasizes the down beat. Many moments encompass joy as Juliette sings, "Ah!" These instances encapsulate sighs, excitement, and dance-like twirls around the room. Juliette speaks of blooming flowers in her dream. This picture allows the soprano to seemingly burst with joy by growing into a beautiful C6 at the end, showcasing Juliette's vocal abilities just as much as her youthful exuberance. Below is the translation from French to English by Robert Glaubitz via Aria Database.

Je veux vivre

I want to live

¹ Roger Vignoles, *Au jardin des aveux*, Liner notes quote, Virgin Records VC 7 991179-2, 1991.

² Jolie Rocke Brown. "Je veux vivre." 25 January 2020. <http://www.jolierockebrown.com/store.html>

Dans le rêve qui m'enivre
 Ce jour encor!
 Douce flamme,
 Je te garde dans mon âme
 Comme un trésor!

In the dream that exhilarates me
 This day again!
 Sweet flame,
 I guard you in my soul
 Like a treasure!

Cette ivresse de jeunesse
 Ne dure hélas! qu'un jour,
 Puis vient l'heure
 Où l'on pleure,
 Le coeur cède à l'amour,
 Et le bonheur fuit sans retour!

This rapture of youthfulness
 Doesn't last, alas! but a day,
 Then comes the hour
 At which one cries,
 The heart surrenders to love
 And the happiness flies without returning

Loin de l'hiver morose,
 Laisse moi sommeiller,
 Et respirer la rose,
 Avant de l'effeuiller.

Far from a morose winter,
 Let me slumber
 And breath in the rose
 Before it dies.³

³ Robert Glaubitz. "*Je veux vivre (Juliet's Waltz)*." The Aria Database. 25 January 2020. <http://www.aria-database.com/search.php?X=1&individualAria=559>.

CHAPTER 2

BRAHMS' *SECHS LIEDER*, OP. 97

Johannes Brahms is one of the greatest composers of the nineteenth century and one of the major German *Lied* composers. Carol Kimball's book *Song: A Guide to Art Song Style and Literature* says that, "it has been suggested that Brahms was a Janus who faced both the past and the future." Brahms taught himself how to compose at a young age. As a diligent, intellectual child, his works showcased his love for freedom in structure. Form, line, texture, and rhythm all encompassed a unique style to which he adhered: keeping precision and strictness as the utmost importance, but also giving leeway to growth and adaptability. In his celebrated essay on Brahms, composer Arnold Schoenberg said that Brahms' music taught him, "four important elements of style: musical asymmetry; elasticity of form; systematic construction of movements; and economy, yet richness."⁴

Brahms possessed an admiration for folk song and folk music. It is estimated that Brahms composed approximately 380 songs, including his folk/children's songs, which showcased nearly 100 harmonizations and arrangements. It is clear that Brahms had a specific aesthetic to his work. He always included symmetry of form. Brahms' *Lieder* spoke of an emotional and expressive nature. Love, loneliness, and regret were a few of his most common themes.

Brahms did not aim for equality between his text and music. His peers were disapproving of his poetic choices. It was assumed that he was disinterested in the textual part of musical tonality. Except for a few settings of Goethe, Heine and Tick, his songs' texts are drawn from lesser-known poets including Daumer, Groth, Lemcke, Wenzig, Uhland, and Hölty. Stein ob-

⁴ Arnold Schoenberg, "Brahms the Progressive," in *Style and Idea*, ed. L. Stein, 398-441.

serves, “Once the song is set in motion, the musical values become automatically more assertive and determinant than the text; though there remains a very definite connection, this relationship matters less.”⁵ His only song cycle was Tieck’s *Magelone Lieder*.

Brahms retained a close relationship with Robert and Clara Schumann that began in 1853. Although Robert Schumann passed fairly early on, Brahms remained close to Clara after his death. Brahms helped support Clara in the time immediately following Robert’s death both monetarily and emotionally. This friendship enhances with the knowledge that Brahms used the musical theme-symbol “CLARA” in his music. Many of Brahms’ songs were dedicated to Clara. MacDonald writes that, “whatever the answer, in terms of what they *meant* to each other, Brahms and Clara were certainly lovers.”⁶

Performing Brahms’ *Sechs Lieder, Op. 97* provides its own challenges. Since each song in the set focuses on ranging topics, it can be hard to follow the pieces when combined. The first two songs are through-composed and set the mood for audiences to enjoy descriptions of birds. These birds sway the singer and motivates them to answer nature’s call through Christian Reinhold’s text. Melodies shift and overall moods are swayed. The last four songs are strophic in nature and, when performed together, can either grasp the modern audience’s attention or prove to be boring. It is important to note that each of the last four songs has its own story and can entertain an audience. The third piece, *Entführung*, speaks of a capturer taking his ‘love’ away. The fourth piece, *Dort in den Weiden*, tells the story of a young girl waiting for her young lover to take her away to be wedded. The fifth piece, *Komm’ bald*, reveals that time and flowers pass just

⁵ Jack M. Stein, *Poem and Music in the German Lied from Gluck to Hugo Wolf*, 129.

⁶ Malcolm MacDonald, *Brahms*, 44.

like lovers' memories. The final piece, *Trennung*, ends the set by acknowledging that sometimes lovers part ways for natural reasons beyond understanding. Below are Emily Ezust's translations for Brahms's *Sechs Lieder, Op. 97*.

Nachtigall

<p>O Nachtigall, dein süßer Schall, er dringet mir durch Mark und Bein. Nein, Trauter Vogel, nein! Was in mir schafft so süße Pein, das ist nicht dein, das ist von andern, Himmelschönen, nun längst für mich verklungenen Tönen, in deinem Lied ein leiser Wiederhall!</p>	<p>Oh nightingale, your sweet sound, penetrates my marrow and my bone. No, dear bird, no! What creates in me such sweet pain, that is not you, but something else: heavenly, lovely tones, that, for me, have long since faded away, in your song there is merely a soft echo!⁷</p>
--	--

Auf dem Schiffe

<p>Ein Vögelein, Fliegt über den Rhein, Und wiegt die Flügel, Im Sonnenschein, Sieht Rebenhügel, Und grüne Flut In gold'ner Glut— Wie wohl das tut, So hoch erhoben, Im Morgenhauch! Beim Vöglein droben, O, wär ich auch!</p>	<p>A little bird, flies over the Rhein, and rocks its wings, in the sunshine, It sees vine-covered hills, and green waters in a golden glow how good it is to be raised so high up in the morning air! Up above with that little bird, O, would I were there as well!⁸</p>
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Entführung

⁷ Emily Ezust. "*Nightingale*." The LiederNet Archive. 20 January 2020. https://www.lieder.net/lieder/get_text.html?TextId=13308.

⁸ Emily Ezust. "*In the boat*." The LiederNet Archive. 20 January 2020. https://www.lieder.net/lieder/get_text.html?TextId=13310.

<p>O Lady Judith, spröder Schatz, Drückt dich zu fest mein Arm? Je zwei zu Pferd, Haben schlechten Platz, Und Winternacht weht nicht warm.</p>	<p>Oh Lady Judith, my aloof sweetheart, does my arm press you too firmly? Two at a time on a horse, have little room, and the winter night does not blow warm.</p>
--	--

<p>Hart ist der Sitz, Und knapp und schmal, Und kalt mein Kleid von Erz, Doch kälter und härter, als Sattel und Stahl, War gegen mich dein Herz.</p>	<p>Hard is the seat, and tight and narrow, and cold is my metal suit, yet colder and harder, than saddle and steal, was your heart toward me.</p>
--	---

<p>Sechs Nächte lag, Ich in Sumpf und Moor, Und hab' um dich gewacht; Doch weicher, bei Sankt Görg ich's schwor, Schlaf ich die siebente Nacht!</p>	<p>Six nights, I lay in swamp and moor, and have kept watch for you; But softer, by Saint George I swore, I would sleep on the seventh night!⁹</p>
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Dort in den Weiden

<p>Dort in den Weiden, Steht ein Haus, Da schaut die Magd Zum Fenster 'naus! Sie schaut stromauf, Sie schaut stromab: Ist noch nicht da mein Herzensknab'? Der schönste Bursch am ganzen Rhein, Den nenn' ich mein!</p>	<p>There in the meadow, stands a house, and there a maiden looks out of the window! She gazes upstream, she gazes downstream: Is the boy not here that has my heart? The most handsome lad on the entire Rhein, I call mine!</p>
---	--

<p>Des Morgens fährt, Er auf dem Fluß, und singt herüber Seinen Gruß, Des Abends, wenn's</p>	<p>In the mornings he sails on the river, and sings to me his greeting, in the evenings, when the</p>
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⁹ Emily Ezust. "Abduction." 20 January 2020. https://www.lieder.net/lieder/get_text.html?TextId=90

Glühwürmchen fliegt,
 Sein Nachen an das Ufer wiegt,
 Da kann ich mit
 dem Burschen mein,
 Beisammen sein!

glow-worms fly about,
 his skiff rocks by the bank,
 and then I can be
 with my sweetheart,
 together!

Die Nachtigall im Fliederstrauch,
 Was sie da singt,
 Versteh' ich auch;
 Sie saget: übers Jahr ist Fest,

The nightingale in the lilac bush,
 What she sings there,
 I understand also;
 It says: next year there will be a celebra-
 tion,

Hab' ich, mein Lieber,
 Auch ein Nest,
 Wo ich dann mit dem Burschen mein
 Die Froh'st am Rhein!

and I, too, my love,
 will have a nest,
 where, with my dear sweetheart, I will be then
 the happiest girl on the Rhine!¹⁰

Komm' bald

Warum denn warten won Tag zu tag?
 Es blüht im Garten, was blühen mag.

Why, then, wait, from day to day?
 The garden blooms when it wants to bloom.

Wer kommt und zählt es,
 was blüht so schön?
 An Augen fehlt es, es anzuseh'n.

Who comes to count everything,
 that blooms so beautifully?
 No pair of eyes would be able to see everything.

Die meinen Wandern
 vom Strauch zum Baum;
 Mir scheint,
 auch andern wär's wie ein Traum.
 Und von den Lieben,
 Die mir getreu
 Und mir geblieben,
 Wär'st du dabei!

My own eyes wander
 from bush to tree;
 it seems to me,
 that others would think it a dream.
 And of those lovers,
 who are true to me
 and love me,
 I wish you were among them!¹¹

Trennung

Da unten im Tale

Down below in the valley there

¹⁰ Emily Ezust. "There in the meadow stands a house." 20 January 2020. https://www.lieder.net/lieder/get_text.html?TextId=17643

¹¹ Emily Ezust. "Come soon." 20 January 2020. https://www.lieder.net/lieder/get_text.html?TextId=6927.

Läuft's Wasser so trüb,
 Und I kann dir's nit sagen,
 I hab' di so lieb.

the water flows so sadly,
 and I cannot tell you,
 that I love you so.

Sprichst allweil von Liebe,
 Sprichst allweil von Treu,
 Und a bissele Falschheit
 Is au wohl dabei!

You always speak of love,
 you always speak of fidelity,
 and a bit of falsehood
 is probably in it!

Und wenn i dir's zehnmal sag,
 Dass i di lieb und mag,
 Und du willst nit verstehen,
 Muss I halt weiter gehn.

And if I tell you ten times,
 that I love you and like you,
 and you do not want to understand,
 then I will have to move on.

Für die Seit,
 wo du g'liebt mi hast,
 Da dank I dir schön,
 Und I wünsch, dass dir's anderswo
 Ja besser mag gehn.

For the time
 that you have loved me,
 I thank you kindly,
 and I wish thatsomewhere else
 things may go better for you.¹²

¹² Emily Ezust. "Down in the valley there." 20 January 2020. https://www.lieder.net/lieder/get_text.html?TextId=16627.

CHAPTER 3

DE FALLA'S *SIETES CANCIONES POPULARES ESPAÑOLAS*

Manuel de Falla, the leading figure of Spanish music during his time, was born on November 23, 1876 in Cadiz, Spain and died on November 14, 1946 in Alta Gracia, Argentina.¹³ Growing up, he received his early musical education in Cadiz and Madrid. In Madrid, he studied for a short time with Spain's eminent composer and greatest folklorist, Felipe Pedrell. Pedrell was a decisive influence on Falla's musical development.¹⁴

De Falla lived in Paris from 1907 to 1914. His decision to travel to Paris gave him the opportunity to be immersed with other well-known composers of the time. While he was there, he was befriended by Dukas, Debussy, Fauré, Ravel, and the Spaniards Albéniz, Turina, and pianist Ricardo Viñes.¹⁵ Falla found a model for his own national musical style in Albéniz's work by sustaining engagement with the evolution of Alhambrist themes. This broadened the younger composer's creative horizons.¹⁶ While De Falla was in Madrid, he composed the set *Siete canciones populares españolas*, his most important contribution to song literature. He was greatly influenced by the composers and artists he met through his travels. This set was still unperformed at the time.

¹³ The Editors of Encyclopaedia Britannica. "Manuel de Falla." *Encyclopaedia Britannica*. Web. 24 January 2020. <https://www.britannica.com/biography/Manuel-de-Falla>.

¹⁴ Carol Kimball. *Song: A Guide to Art Song Style and Literature*. Milwaukee: Hal Leonard Corporation, 2006, 502, Print.

¹⁵ Eric Bromberger. "Program Notes: Mozart and Debussy." 25 January 2020. <https://minnesotaorchestra.org/blog/243-program-notes-mozart-and-debussy>.

¹⁶ Michael Christoforidis. *Manuel de Falla and Visions of Spanish Music*. London: Routledge, 2018, 47, Print.

De Falla's music combines the sensuous charm of Spanish music with an intellectual approach: the finished product is an appealing mixture of authentic Spanish flavor and classical style.¹⁷ In Graham Johnson's words, "It was Falla who brought Spanish music into the twentieth century—his knowledge and use of folk song, and his fidelity to the Spanish spirit make him the Bartók or Kodály of Spain."¹⁸ He uses the motives, techniques, dance rhythms, and folk rhythms found in Spanish folk music and adds virtuoso piano accompaniments. The folk melodies of Spanish culture were mainly forgotten by this time, so de Falla's use of rhythm and harmony in accompaniments remind his listeners of the vibrant textures of before.

Manuel de Falla's musical career was short lived. His output flourished with his artistic abilities during his younger years. His most famous works were composed before his move to Granada in 1921. After he moved, his ensemble and opera work implied more Neo-classicism than Spanish folk influence. Kimball writes, "A decisive influence on all of Falla's work was the *cante jondo*, the deep song of the Andalusia, the most primitive source of Spanish music and the purest form of flamenco."¹⁹ Falla called it "the backbone of popular Andalusian song." The *cante jondo* was present in his Seven Spanish Popular Songs.

Siete canciones populares españolas consists of, "folk melodies from various regions of Spain—Murcia, Asturias, Aragon, and Andalucia—arranged by Falla with beautifully crafted accompaniments that preserve the spirit of folk music, but are brilliantly pianistic."²⁰ Originally

¹⁷ Kimball, *Song: A Guide to Art Song Style and Literature*. 502.

¹⁸ Graham Johnson, "Manuel de Falla," in *The Spanish Song Companion*. Maryland: The Scarecrow Press, Inc., 2006, 105, Print.

¹⁹ Kimball, *Song: A Guide to Art Song Style and Literature*. 502.

²⁰ Kimball, *Song: A Guide to Art Song Style and Literature*. 503.

dedicated to Madame Ida Godebska, the cycle was performed for the first time in 1915 in Madrid for the first concert of the *Sociedad Nacional de Musica*.²¹ Godebska hosted regular gatherings for Parisian artists and arranged first editions of the songs. The Spanish set is one of the most transcribed in music history since the times of Bach. The set is also arranged for solo piano, voice and guitar, piano and cello and two versions for orchestra.²²

Manuel de Falla found musical inspiration from Felipe Pedrell. Pedrell, like de Falla, enjoyed 16th-century Spanish church music, folk music, and native opera, or *zarzuela*. De Falla differed from Pedrell, though, in his use of folk song materials.²³ Folksongs are usually accompanied by the guitar, so setting the songs with piano confirms the foundation of the material, remaining true to its roots while elevating it to classical standards. While Pedrell used folk songs in their original form, including quoting sections of old music, Falla set them in harmonies that implied the guitar's nature and kept the foundation of the original song. Griglio states, "The technique is similar to the *punteado*, when a guitar player plucks the notes one by one, while a mix of the two hands in arpeggios, upwards and downwards, evokes *rasgueado* (a classic of the Flamenco)." ²⁴ De Falla wanted to combine his individualistic approach with tradition, so he developed and extended all the melodies except in the first and third songs. To further investigate de Falla's musical expression versus that of Pedrell's, Manuel wrote of his approach, "In all honesty, I think that in popular song, the *spirit* is more important than the letter. The essential features of these

²¹ Gianmaria Griglio. "Siete canciones populares españolas." *ARTax Music*. 24 January 2020. <https://www.artaxmusic.com/siete-canciones-populares-espanolas/>.

²² Ibid.

²³ The Editors of Encyclopaedia Britannica. "Manuel de Falla." *Encyclopaedia Britannica*.

²⁴ Griglio, "Siete canciones populares españolas."

songs are rhythm, tonality, and melodic intervals. The people themselves prove this by their infinite variations on the purely melodic lines of the songs...²⁵

Siete canciones populares españolas is an often performed work in Spanish vocal literature. It is recommended to sing the songs together, as they have the most impact when performed as a group. Their order, balance, and contrast in mood and tonality is important to the growth of the set. Kimball writes, "The songs were published in Paris by Max Eschig, with a French version by Paul Milliet, translator of *La vida breve*."²⁶

The first song in the set, *El paño moruno* (The Moorish Cloth), is based on a celebrated ancient folk song of Murcia. The story can be described in a quick summary: a shop reduced the price of a cloth because it had a stain.²⁷ Exotic Moorish rhythm is heard in the accompaniment. The long introduction prepares the listener for the vocal line to enter, but not before the *accac-ciatura*, which is a discorded note sounded with an immediate release. In both the piano and vocal line, the second beat is accentuated. Then comes a second *accac-ciatura*.

The second song in the set, *Seguidilla murciana* (Seguidilla from Murcia), relies on the popular dance form, "*seguidilla*, in quick triple time from the south of Spain. Murcia is a coastal province in southeast Spain. The *seguidilla* was an ancient Castilian dance and folk poem."²⁸ Griglio states that, "The name is diminutive of *seguida* (from *seguir*, "to follow"). A very popular dance, it can be found in flamenco as well as opera, like in Bizet's *Carmen* or Offenbach's *La*

²⁵ Joseph Miquel Sobrer and Edmon Colomer. *The Singer's Anthology of 20th Century Spanish Songs*. New York: Pelion Press, 1987, 97, Print.

²⁶ Kimball, *Song: A Guide to Art Song Style and Literature*. 504.

²⁷ Griglio, "Siete canciones populares españolas."

²⁸ Kimball, *Song: A Guide to Art Song Style and Literature*. 504.

Perichole.”²⁹ Kimball adds, “The vocal line is a series of repeated notes with melismatic phrase endings; the accompaniment (as in the preceding song) suggests the Spanish guitar in fast running triplets, *allegro spiritoso*, in the *punteado* or contrapuntal style, with *pianissimo* passages.”³⁰

The third song in the set, *Asturiana* (Asturian Song), contains a mournful melody from Asturias in northern Spain. Walter Starkie states that, “In spite of mood, the song brings forth an essence of lyrical sustainability; conveying themes of mourning and comfort. The green pine tree in the text is said to be an ancient Spanish symbol of sexual desire.”³¹

The fourth song in the set, *Jota* (Jota), is considered a very popular Spanish dance-song form mainly associated with Aragon, a northeastern region of Spain. The jota is popular throughout Spain, but especially in Aragon and Navarre where it is part of a ritual. Traditionally, this folklorist dance is sung and danced in accompaniment with guitar and *castañuelas* (castanets),³² small pieces of wood or similar objects that are joined together by a string and clicked together with fingers to make a rhythmic sound in Spanish dancing.³³ These folk instruments and their properties are found in the colorful piano accompaniment. Kimball states, “Instrument and voice alternate sections; the piano is in a strongly marked, vigorous 3/8 meter; the voice enters in the 3/4 meter in a more declamatory, slower tempo.”³⁴ Griglio explains that, “The upbeat rhythms

²⁹ Griglio, “Siete canciones populares españolas.”

³⁰ Kimball, *Song: A Guide to Art Song Style and Literature*. 503.

³¹ Walter Starkie. Liner notes to *Spanish Songs*.

³² Griglio, “Siete canciones populares españolas.”

³³ Cerbino Flamenco. “How to Play Castanets Part One.” <https://www.youtube.com/watch?v=Ag6KmZ-2Ymo>

³⁴ Kimball, *Song: A Guide to Art Song Style and Literature*. 504.

can “trick” the listener into thinking that this is a very cheerful song: fact of the matter is that this is a tale of secret love and of melancholic farewell.”³⁵

The fifth song in the set, *Nana* (Lullaby), uses a lullaby from an Andalusian cradle song. The key is E major/minor, working through parallel major and minor. The tonic is notable on the off-beats. This signifies a fragility within the piece by maintaining a constant uncertainty of beats amidst a constant tonal structure. The simple, clear texture and rhythmic interest created by the juxtaposition of voice and piano is striking, as the piano creates a somewhat hypnotic atmosphere while the vocal line follows lyrical phrasing.

The sixth song in the set, *Canción* (Song), embodies a love song in G major that presents an emotional change to the pieces before and after. Given the lively and upbeat introduction, listeners can resemble the warmth to an open invitation. A mother communicates confusion to her child. The child exhibits moments of love to their mother, but the retreat as though instigating growing pains. The insecurity that the mother feels echoes in the accompaniment and vocal line. Moments of uneven stress are exposed throughout.

The seventh song in the set, *Polo* (Polo), is, “a vibrant song that belongs to the Gypsy world of the flamenco and the *cante jondo*.”³⁶ The English meaning for *polo* is “deep song.” Based on a highly original translation of Andalusian flamenco style, it contributed to an emotional and tragic song originated by prisoners. This piece came to fruition in *El amor brujo* and reorientated Falla’s musical language.³⁷ In the late nineteenth century it was adopted by Gypsies

³⁵ Griglio, “Siete canciones populares españolas.

³⁶ Kimball, *Song: A Guide to Art Song Style and Literature*. 504.

³⁷ Christoforidis, *Manuel de Falla and Visions of Spanish Music*. 47.

with more expressiveness and floridity. Kimball writes, “Characteristics of the *cante jondo* include: limited melodic range, conjunct intervallic movement, repetition of tones within the melody, use of micro tones, and shouts of ‘ay’. The ritualistic cry of ‘¡Ay!’ usually proceeds improvisation.”³⁸ She also mentions that, “Falla’s rapid pattern in the piano accompaniment evokes heel-clicking flamenco dance steps (*zapateado*). The voice enters, singing ‘¡Ay!’, the plaintive cry of Andalusian singers, and the vocal line features held notes and vivid melismas that depict the passionate despair of the text.”³⁹ Both Lorca and de Falla embraced the importance of the *cante jondo* being the, “thread that joins us to the impenetrable Orient,”⁴⁰ and that its origins sprang from Byzantine chant and Moorish music. Later in his life, de Falla produced relatively few compositions. Below are Claudia Landivar Cody’s translations for De Falla’s *Siete canciones populares españolas*.

El paño moruno

Al paño fino, en la tjenda,	On the fine cloth in the store,
Una mancha le cayó;	a stain has fallen;
Por menos precio se vende,	it sells for a lesser price,
Por qué perdió su valor. ¡Ay!	because it has lost its value. Ay! ⁴¹

Seguidilla murciana

Cualquiera que el tejado	Anyone whose roof
Tenga de vidrio,	is made of glass,
No debe tirar piedras	should not throw stones
Al del vecino,	at the neighbor.

³⁸ Kimball, *Song: A Guide to Art Song Style and Literature*. 505.

³⁹ Kimball, *Song: A Guide to Art Song Style and Literature*. 504.

⁴⁰ Kimball, *Song: A Guide to Art Song Style and Literature*. 502.

⁴¹ Claudia Landivar Cody. *The LiederNet Archive*. 18 December 2019. https://www.lieder.net/lieder/get_text.html?TextId=10854.

Arrieros semos;
 ¡Puede que en el camino
 Nos encontremos!

We may be travelers;
 in our travels
 we may meet!

Por tu mucha inconstancia
 Yo te comparo
 Con peseta que corre
 De mano en mano;

Because you are so fickle
 I compare you
 to a coin that passes
 from hand to hand;

Que al fin se borra,
 Y creyéndola falsa
 ¡Nadie la toma!

that its image is erased
 and believing it is false
 no one takes it!⁴²

Asturiana

Por ver si me consolaba,
 Arriméme a un pino verde,
 Por verme llorar, lloraba.

In order to console myself,
 I leaned against a green pine tree,
 seeing me, it cried.

Y el pino como era verde,
 Por verme llorar, lloraba.

And the pine was green,
 seeing me, it cried.⁴³

Jota

Dicen que no nos queremos
 Porque no nos ven hablar;
 A tu corazón y al mío
 Se lo pueden preguntar.

They say that we aren't in love
 because they don't see us speaking;
 our hearts
 they should ask.

Ya me despido de ti,
 De tu casa y tu ventana,
 Y aunque no quiera tu madre,
 Adiós, niña, hasta mañana.
 Aunque no quiera tu madre...

Now I leave,
 your house and window,
 and even though you mother may not like it,
 goodbye, girl, until tomorrow.
 Even though your mother may not like it...⁴⁴

Nana

⁴² Ibid.

⁴³ Ibid.

⁴⁴ Ibid.

Duérmete, niño, duerme,
 Duerme, mi alma,
 Duérmete, lucerito
 De la mañana.
 Nanita, nana.

Sleep, boy, sleep,
 sleep, my soul,
 sleep, little bright star
 of the morning.
 Little lullaby, lullaby.⁴⁵

Canción

Por traidores, tus ojos,
 Voy a enterrarlos;
 No sabes lo que cuesta,
 “Del aire,”
 Niña, el mirarlos.
 “Mader, a la orilla, Madre.”

Because your eyes are betrayers,
 I am going to bury them;
 you don't know what it costs,
 “have mercy,”
 girl, to look into your eyes.
 “Mother, to the shore, mother.”

Dicen que no me quieres,
 Ya me has querido...
 Váyase lo ganado,
 “Del aire,”
 Por lo perdido.
 “Madre, a la orilla, Madre.”

They say that you don't love me,
 you have already loved me...
 the gains outweigh,
 “have mercy,”
 the losses.
 “Mother, to the shore, mother.”⁴⁶

Polo

¡Ay! Guardo una, ¡Ay!
 ¡Guardo una pena en mi pecho,
 ¡Ay!
 Que a nadie se la diré!

Ay! I keep one, ay!
 I keep a sadness in my bosom,
 Ay!
 I can tell no one about it!

Malhaya el amor, malhaya,
 ¡Ay!
 ¡Y quien me lo dio a entender!
 ¡Ay!

Damn love!
 Ay!
 And who has made me understand it!
 Ay!⁴⁷

⁴⁵ Ibid.

⁴⁶ Ibid.

⁴⁷ Ibid.

CHAPTER 4

MOZART'S *DEH VIENI NON TARDAR* FROM "LE NOZZE DI FIGARO"

In the final Act of Mozart's *Le Nozze di Figaro*, adept compositional work encompasses the love and passion that Susanna feels for her husband as she prepares for a staged rendezvous with the Count. Susanna and the Countess scheme against their lovers by pretending to be one another. The Metropolitan Opera writes, "When Figaro and Marcellina appear, Barbarina tells them about the planned rendezvous between the Count and Susanna. Figaro then hides before Susanna and the Countess arrive dressed in each other's clothes."⁴⁸ Knowing Figaro is in the vicinity, Susanna sings her aria of love about the Count with the utmost desire. She enjoys making him think that she is about to betray him.⁴⁹ In the end, the Count, Countess, Figaro, and Susanna triumphantly discover each other's schemes and celebrate a new landmark. Love is restored between the Count and Countess.

Susanna's story comes to life through Lorenzo da Ponte's text. Sensual longing and playful word painting captures environmental landscapes and its power over human nature. Susanna sings of how the night enraptures her, welcoming the arms of her beloved. This common time aria starts with a recitative that invites nature to respond. The tempo for the aria is *andantino*, meaning that the aria is of a relaxed nature. Portamentos are saved until the very end, keeping in line with appropriate stylistic choices of the era and making the cadence all the more climactic. The last phrase is reiterated several times, "I want to crown your brow with roses." Nature en-

⁴⁸ The Metropolitan Opera, "Le Nozze di Figaro." 24 January 2020. <https://www.metopera.org/discover/synopses/le-nozze-di-figaro/>

⁴⁹ "Mozart - The Marriage of Figaro: Synopsis." 24 January 2020. <https://www.bbc.co.uk/programmes/b09k5rb2>.

tices Susanna, and Susanna entices her secret admirer in her spoken thoughts. She is aware that Figaro is watching, but Figaro remains unaware. Susanna's thoughts turn into spoken dialogue in an effort to trick Figaro. Below are Naomi Gurt Lind's translations for *Deh vieni, non tardar*:

Giunse alfin il momento
Che godro senz'affanno

The moment finally arrives
When I'll enjoy [experience joy] without
haste

In braccio all'idol mio
Timide cure uscite dal mio petto!
A turbar non venite il mio diletto.
O come par che all'amoroso foco
L'amenita del loco,
La terra e il ciel risponda.
Come la notte i furti miei risponda

In the arms of my beloved...
Fearful anxieties, get out of my heart!
Do not come to disturb my delight.
Oh, how it seems that to amorous fires
The comfort of the place,
Earth and heaven respond,
As the night responds to my ruses.

Deh vieni, non tardar, o gioja bella
Vieni ove amore per goder t'appella
Finche non splende in ciel notturna face

Oh, come, don't be late, my beautiful joy
Come where love calls you to enjoyment
Until night's torches no longer shine in
the sky

Finche l'aria e ancor bruna,
E il mondo tace.
Qui mormora il ruscel, qui scherza l'aura

As long as the air is still dark
And the world quiet.
Here the river murmurs and the light
plays

Che col dolce susurro il cor ristaura
Qui ridono i fioretti e l'erba e fresca
fresh

That restores the heart with sweet ripples
Here, little flowers laugh and the grass is

Ai piaceri d'amor qui tutto adesca.
sures

Here, everything entices one to love's plea-

Vieni, ben mio, tra queste piante ascose.
Vieni, vieni!

Come, my dear, among these hidden plants.
Come, come!

Ti vo' la fronte incoronar di rose.

I want to crown you with roses.⁵⁰

⁵⁰ Naomi Gurt Lind. "Susanna's aria from *Le Nozze di Figaro*." 21 January 2020. http://www.aria-database.com/translations/nozze27_dehviene.txt.

CHAPTER 5

POULENC'S *BANALITES*

Poulenc is the natural successor to the great composers of French art song. His compositional production of 150 *mélodies* forms the last great group of songs in the twentieth century. His versatility and hard work prompted composer Virgil Thomson to declare him “incontestably the greatest writer of *mélodies* in our time.”⁵¹ Poulenc used certain poets unfailingly, like Guillaume Apollinaire, Paul Eduard, Max Jacob, and Louise de Vilmorin. Writing music alongside the text, Poulenc strove to match the music to the chosen poetry equally. The two were interchangeable, emphasizing and growing on one another and their style. Poulenc wrote, “I turn almost always to the same poets. The reason is that I believe that one must translate into music not merely the literary meaning of the words by also everything that is written between the lines, if one is not to betray the poetry. Each, poetry and music, should evoke the other.”⁵²

Poulenc composed two-thirds of his works for baritone Pierre Bernac. In Bernac's own words, “The musical setting of a poem should be an act of love, never a marriage of convenience... I have never claimed to achieve the musical resolution of poetic problems by means of intelligence; the voices of the heart and of instinct are far more reliable.”⁵³ While Bernac's book *Francis Poulenc: The Man and His Songs* gives invaluable information for Poulenc's *mélodies*, Poulenc's writing is the ultimate resource. In Poulenc's book *Correspondence*, he states that,

⁵¹ Quoted in Pierre Bernac, “The Songs of Francis Poulenc,” *The NATS Journal*, February 1965, 5.

⁵² Bernac, Pierre, *Francis Poulenc: The Man and His Songs*, 39.

⁵³ Kimball, *Song: A Guide to Art Song Style and Literature*. 225.

“J’aime la voix humaine,” (I like the human voice).⁵⁴ Poulenc was passionate about the voice and its scientific wonders. This passion is evident in his set *Banalites*.

Banalites is a vocal set with poems that have no connection to each other. There are no musical links binding any of the songs, but their order provides a well-constructed recital group. Marion Weide suggests that, “the cycle is a series of tableaux of remembered dreams, paralleling the surreal quality of the time (the German occupation) during which life went on under a daily mask of banalites.”⁵⁵ The songs may be performed separately, though it is not advised.

Chanson d’Orkenise (Song of Orkenise) gives focus to Orkenize, which is an imaginary city made up by poet Guillaume Apollinaire. The song begins by drawing a picture as guards watch over the city gates. The guards take watch as a tramp and carter enter. A carter is someone who transports goods using an open transportation device with two or three wheels. The guards ask what their intentions are for enter Orkenize. They respond in a slightly coarse inflection.⁵⁶ The tramp and carter are leaving and/or taking their hearts. The guards let them pass, but laugh and mock the love of Orkenize.

Upon letting the tramp and carter enter, Apollinaire exclaims that the guards are ‘knitting superbly.’ Surrealism started to emerge during this time and gave Apollinaire an opportunity to magnify subtext. By ‘knitting superbly,’ the guards are simply up to no good. Unknown scheming against the people of Orkenise becomes apparent as the gates slowly shut to the mysterious town. The accompaniment continues as listeners are drawn into the puzzling ending that does not

⁵⁴ Poulenc, Francis, *Correspondance*, 1915-1963 (Paris: Editions du Seuil, 1967), 248.

⁵⁵ Weide, Marion. *The NATS Bulletin* (35:3), article.

⁵⁶ Bernarc, Pierre. *The Interpretation of French Song*, 1978 (W.W. Norton & Company, Inc.), 281.

resolve. There is a word with a double meaning in the poem: “*Grise*” can be translated as “gray” or “tipsy.”⁵⁷ In this instance, the word choice used for *grise* is “intoxicates,” indicating a more mystifying azure to the song as a whole.

Hôtel (Hotel), given Apollinaire’s text, is a work-shy song in the set. The poet does not want to do anything other than smoke and lay around their hotel room. Kimball states, “Poulenc’s vocal line curves easily, indolent as the poet; the piano accompaniment is fashioned of Poulenc’s luxuriant chromatic harmonies, stacked as is to cushion the laziness of the singer.”⁵⁸ Poulenc creates a strong jazz-like atmosphere in *Hôtel*. Portamento is used freely to suggest sighing.

Fagnes de Wallonie (Walloon Uplands) is a sentimental piece of Apollinaire, inspired by his holidays spent in the Belgian Ardennes in 1899. The phrases “howling winds”, “aching feet”, and “desolate uplands” describe his experience and its mark on his natural surroundings. Kimball states, “The gloomy setting inspires melancholy in the poet as he tramps through its dismal landscape.”⁵⁹ Bernarc also explains that, “this *mélodie* should be performed as though in one gust of north wind from beginning to end, even if the tempo (half note = 88) seems better than (half note = 92).”⁶⁰ Nature outweighs strict musical demands in this piece as the ‘wind’ can take over to amplify or diminish for musical effect.

Voyage à Paris (Trip to Paris) is, “a tiny sweetmeat, a paean to Poulenc’s beloved Paris. It

⁵⁷ Kimball, *Song: A Guide to Art Song Style and Literature*. 231.

⁵⁸ Kimball, *Song: A Guide to Art Song Style and Literature*. 231.

⁵⁹ Kimball, *Song: A Guide to Art Song Style and Literature*. 232.

⁶⁰ Bernarc, *The Interpretation of French Song*. 283.

provides a respite from the intensity of the previous song and a relaxation before the lengthy final song.”⁶¹ Apollinaire’s poem refers to the excitement of leaving a place of gloom for a place of exquisite refinement, like Paris. Bernarc explains that, “These doggerel verses are set to a ‘valse-musette’ as played in popular dance-halls in Paris or its suburbs. Both words and music must have a kind of ‘Parisian accent’. Not without a certain coarseness.”⁶² This song is a breath of fresh air in comparison to the ones before and after.

Sanglots (Sobs) is a longer, more lyrical *mélodie* composed by Poulenc. Being the longest in length out of the entire set, *Sanglots* replenishes the human soul by advocating for deeper relationships, mended wounds, and a healed frame of mind connected by astrology. Apollinaire’s poem is difficult to understand because of its lack of punctuation. Nevertheless, “(quarter note = 66) is a mistake, the very quiet initial tempo is (quarter note = 56). The pianist should use a soft and transparent sonority, and the singer a floating *mezzo voce*, with perfect legato.”⁶³ The poem describes, in large detail, that humans should leave sobs to the dead and unite with one another amidst painful past experiences. Below are the translations from *The LiederNet Archive* by Peter Low.

Chanson d’Orkenise

Par les portes d’Orkenise
Veut entrer un charretier.
Par les portes d’Orkenise
Veut sortir un vanupieds.

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

Et les gardes de la ville

And the guards of the town,

⁶¹ Kimball, *Song: A Guide to Art Song Style and Literature*. 232.

⁶² Bernarc, *The Interpretation of French Song*. 283.

⁶³ Bernarc, *The Interpretation of French Song*, 285.

Courant sus au vanupieds:
 “Qu’emportestu de la ville?”
 “J’y laisse mon coeur entier.”

run up to the tramp and ask:
 “What are you taking from the town?”
 “I am leaving my whole heart.”

Et les gardes de la ville
 Courant sus au charretier:
 “Qu’apportestu dans la ville?”
 “Mon coeur pour me marier.”

And the guards of the town,
 run up to the carter and ask:
 “What are you bringing into the town?”
 “My heart for myself to marry.”

Que de coeurs dans Orkenise!
 Les gardes riaient, riaient,
 Vanupieds, la route est grise
 L’amour grise, ô charretier.

What a lot of hearts in Orkenise!
 The guards laughed, laughed,
 Oh tramp, the road is dreary;
 love intoxicates, oh carter.

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

The handsome guards of the town
 knitted superbly;
 then the gates of the town
 slowly swung shut.⁶⁴

Hôtel

Ma chambrer a la forme d’une cage
 Le soleil passe son bras par la fenêtre
 mais moi qui veux fumer
 pour faire des mirages
 J’allume au feu du jour ma cigarette.
 Je ne veux pas travailler
 Je veux fumer.

My room has the form of a cage
 the sun reaches its arms through the window
 but I want to smoke
 and make shapes in the air
 and so I light my cigarette on the sun’s fire.
 I do not want to work,
 I want to smoke.⁶⁵

Fagnes de Wallonie

Tant de tristesses plénières
 Prient mon coeur aux fagnes désolées
 Quand las j’ai resposé dans les sapinières
 Le poids des kilomètres
 Pendant que râlait
 Le vent d’ouest
 J’avais quitté le joli bois

So much deep sadness
 seized my heart on the desolate moors
 when I sat down weary among the fir trees
 unloading the weight of the kilometers
 while there growled
 the west wind
 I had left the pretty woods

⁶⁴ Peter Low. “*Banalites*.” The LiederNet Archive. 15 January 2020. https://www.lieder.net/lieder/assemble_translations.html?SongCycleId=40&LanguageId=7&ContribId=

⁶⁵ Ibid.

Les écureuils y sont restés
 Ma pipe essayait de faire des nuages
 Au ciel
 Qui restait pur obstinément

the squirrels remained there
 my pipe tried to make smoke clouds
 in the sky
 which stubbornly stayed blue.

Je n'ai confié aucun secret
 sinon une chanson énigmatique
 Aux tourbières humides

I murmured no secret
 except an enigmatic song
 which I confided to the peat bog.

Les bruyères fleurant le miel
 Attiraient les abeilles
 Et mes pieds endoloris
 Foulaient les myrtilles et les airelles

Smelling of honey, the heather
 was attracting the bees
 and my aching feet
 trod bilberries and the blueberries

Tendrement mariée, Nord, Nord
 La vie s'y tord
 En arbres forts et tors
 La vie y mord la mort
 à belles dents
 Quand bruit le vent.

tenderly she is married, North, North,
 there life twists
 in trees that are strong and gnarled
 there life bites bitter death
 with greedy teeth
 when the wind howls.⁶⁶

Voyage à Paris

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

Ah, how delightful it is
 to leave a dismal place
 and head for Paris
 beautiful Paris
 which one day Love had to create.⁶⁷

Sanglots

Notre amour est réglé par les calmes étoiles
 Or nous savons qu'en nous
 beaucoup d'hommes respirent
 Qui vinrent de très loin
 et sont un sous nos fronts
 C'est la chanson des rêveurs
 Qui s'étaient arraché le coeur
 Et le portaient dans la main droite

Human love is ruled by the calm stars
 we know that within
 us many people breathe
 who came from afar
 and are united behind our brows
 this is the song of that dreamer
 who had torn out his heart
 and was carrying it in his right hand

⁶⁶ Ibid.

⁶⁷ Ibid.

<p>Souviens t'en cher orgueil de tous ces souvenirs Des marins qui chantaient comme des conquérants Des gouffres de Thulé des tendres cieux d'Ophir Des malades maudits de ceux qui fuient leur ombre Et du retour joyeux des heureux émigrants</p>	<p>Remember, oh dear pride all those memories of the sailors who sang like conquerors the chasms of Thule the tender skies of Ophir the accursed sick the ones who flee their own shadows and the joyful return of the happy emigrants</p>
<p>De ce coeur il coulait du sang Et le rêveur allait pensant À sa blessure délicate Tu ne briseras pas la chaîne de ces causes Et douloureuse et nous disait</p>	<p>Blood was flowing from that heart; and the dreamer went on thinking of his wound which was delicate You will not break the chain of those causes And painful; and he kept saying to us</p>
<p>Qui sont les effects d'autres causes Mon pauvre coeur mon coeur brisé Pareil au coeur de tous les hommes Voici nos mains que la vie fit esclaves</p>	<p>Which are the effects of other causes my poor heart, my heart which is broken like the hearts of all men Look, here are our hands which life enslaved</p>
<p>Est mort d'amour ou c'est tout comme Est morte d'amour et le voici Ainsi vont toutes choses Arrachez donc le vôtre aussi</p>	<p>Has died of love or so it seems has died of love and here it is that is the way of all things so tear your hearts out too</p>
<p>Et rien ne sera libre jusq'à la fin des temps Laissons tout aux morts Et cachons nos sanglots</p>	<p>Nothing will be free until the end of time let us leave everything to the dead and let us hide our sobbing.⁶⁸</p>

⁶⁸ Ibid.

CHAPTER 6

LEONARD BERNSTEIN'S *I HATE MUSIC!*

The songs of Leonard Bernstein evoked a new era of American music. His work exists in many different contexts: Broadway shows, operettas, etc. The number of songs written for voice and piano are significantly smaller when compared to his more popular music. Leonard Bernstein worked very hard to be an accessible musician. He was gifted with the ability to create music that is accessible to Americans who had not necessarily been exposed to intellectual excellence before.⁶⁹ Composer Lukas Foss wrote of Bernstein, “His music has the rare quality of instant communication.”⁷⁰ A quote from Bernstein in *Findings* reads, “Life without music is unthinkable. Music without life is academic. That is why my contact with music is a total embrace.”⁷¹

The first song cycle Bernstein ever composed is *I Hate Music!*. Kimball states, “He composed it two years after his graduation from Curtis Institute, and three years after he had studied conducting under Serge Koussevitsky at the Berkshire Music Center (now known as Tanglewood).”⁷² Bernstein was inspired to write the story by his friend, Edys Merrill, whom he shared an apartment with for a short time, “[Edys Merrill] would often shout, ‘I hate music!’ when Bernstein was coaching singers, accompanying dancers, or entertaining friends.”⁷³

⁶⁹ Kimball, *Song: A Guide to Art Song Style and Literature*. 292.

⁷⁰ *Bernstein on Broadway*, Jack Bottlieb, Quote, ed. 5

⁷¹ Leonard Bernstein, *Findings*, 266.

⁷² Kimball, *Song: A Guide to Art Song Style and Literature*. 296.

⁷³ Kimball, *Song: A Guide to Art Song Style and Literature*. 296.

The five songs, slightly jazzy in character, are sung from the point of view of a ten-year-old named Barbara. Each song brings about a random conversation within her mind and invites the audience to follow her train of thought. Kimball adds, “Barbara’s vocal line seems improvised at times, like a child’s spontaneous singing. She loves riddles and despite her age, wants to be recognized as ‘a person too.’”⁷⁴ It is important within the set to not express coyness; Barbara, as mentioned in Bernstein’s notes, knows exactly what she wants and is very intellectually aware of people, nature, and her surroundings. The very first performance of the song collection was at the Public Library in Lenox, Massachusetts on August 24, 1943, where Bernstein was accompanied by Mezzo-soprano Jennie Tourel.⁷⁵

The first piece, *My name is Barbara*, gives an innocent introduction into the spontaneity of a ten-year-old. Barbara starts by rambling about how babies come in bottles and how it confuses her because her mother has changed her story. She then remembers that manners are important and warmly introduces herself. The second piece, *Jupiter has seven moons*, continues the chaotic nature of a developing brain and how sharing facts with strangers excites Barbara. The third piece, *I Hate Music!*, reaches a climactic point where the ten-year-old exclaims her frustration with adults. Barbara exclaims that music is full of silly things, like men in fancy attire and women wearing expensive jewelry. After speaking her mind about performances, Barbara is excited to share a riddle she learned in *A Big Indian and a Little Indian*. She then reveals the secret after giving her audience two measures to think about it. In conclusion, Barbara acknowledges *I’m a person too*. Concluding the sporadic events, she unwinds and tells her listeners that she is

⁷⁴ Kimball, *Song: A Guide to Art Song Style and Literature*. 296.

⁷⁵ Kimball, *Song: A Guide to Art Song Style and Literature*. 296.

just as equal as those older than her. She finishes with a final, “I’m a person, too, though I’m only ten years old. I’m a person, too, like you.”⁷⁶

⁷⁶ Leonard Bernstein. “*I’m a Person Too.*” Song of America. 25 January 2020. <https://songofamerica.net/song/im-a-person-too/>.

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