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## SCHOLARLY PROGRAM NOTES ON THE GRADUATE VOICE RECITAL OF BREANNA WILLIAMS

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SCHOLARLY PROGRAM NOTES ON THE GRADUATE VOICE RECITAL OF  
BREANNA WILLIAMS

by

Breanna Williams

B.S., Tennessee State University, 2018

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

Department of Music  
in the Graduate School  
Southern Illinois University Carbondale  
August 2020

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SCHOLARLY PROGRAM NOTES ON THE GRADUATE VOICE RECITAL OF  
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A Research Paper Submitted in Partial

Fulfillment of the Requirements

for the Degree of

Master of Music

in the field of Music

Approved by:

Dr. David Dillard, Chair

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Graduate School  
Southern Illinois University Carbondale  
June 15, 2020

## AN ABSTRACT OF THE RESEARCH PAPER OF

Breanna Williams, for the Master of Music degree in Vocal Performance, presented on June 15, 2020, at Southern Illinois University Carbondale.

TITLE: SCHOLARLY PROGRAM NOTES ON THE GRADUATE VOICE RECITAL OF BREANNA WILLIAMS

MAJOR PROFESSOR: Dr. Brittany Benningfield

This document contains information to aid in the understanding of repertoire performed at the graduate voice recital of Breanna Williams. Pieces include: “Ah! Il suo nome...Flammen perdonami” from Mascagni’s *Lodoletta*; “Rose of Sharon” and “Cedar of Lebanon” from Andrew Beall’s *Song of ‘Almah*; “O wär’ ich schon mit dir vereint” from Beethoven’s *Fidelio*; “Zueignung” and “Nichts” from Strauss’s Op. 10; Duparc’s “Chanson Triste”, “Le manoir de Rosemonde”, and “L’invitation au voyage”; Florence Price’s “Feet o’ Jesus” and Moses Hogan’s “Give Me Jesus”. The author provides brief composer biographies, musical and textual analyses as well as performance tips for those who wish to perform the stated repertoire.

## **ACKNOWLEDGMENTS**

First, I would like to thank my committee members for their guidance throughout this research process. Dr. Benningfield: thank you for your encouragement and molding me into the performer I am today. I could not ask for a better mentor during my time at Southern Illinois University. Dr. Dillard: thank you for expanding my knowledge of vocal literature and history. Dr. Worthen: thank you for transforming me into a better writer. You didn't give up on me and created an environment where I could let my inner scholar run free. I would especially like to thank my family for their constant prayers and support. I could not have done this without you. I love you all so much. To any music major graduating in 2020, I am proud of you. We are facing obstacles beyond our control, but we made it.

## **DEDICATION**

I dedicate this research to my Lord and Savior who brought me this far. You saw fit for me to obtain a Master's degree and begin a new legacy for my family. Thank you for ordering my steps and I will continue to be a vessel for your glory. *“Trust in the Lord with all thine heart; and lean not unto thine own understanding. In all thy ways acknowledge him, and he shall direct thy paths.”* Proverbs 3:5-6

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## CHAPTER 1

### MASCAGNI: “AH! IL SUO NOME...FLAMMEN PERDONAMI”

#### from *LODOLETTA*

Italian composer Pietro Mascagni (1863-1945) was one of the leading proponents of the *verismo* style in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. His most successful works include *Cavalleria rusticana* (1890), *L'amico Fritz* (1891), and *Iris* (1898).<sup>1</sup> The second of five children, Mascagni spent his childhood years in Livorno, Italy, where his father was a baker and shop owner. By age thirteen, Mascagni took a greater interest in music and studied under the tutelage of Alfredo Soffrendini, who was a graduate of the famed Milan Conservatory.<sup>2</sup>

In 1881 Mascagni presented his cantata, *In filanda*, in a music competition in Milan. The composition was well received and earned the composer financial support, which prompted the young musician to enroll in the Milan Conservatory. While at the conservatory Mascagni, coincidentally, roomed with his future adversary, Giacomo Puccini.<sup>3</sup> After his subsequent leave from the music school, Mascagni worked as a conductor across Italy. In 1890 his one-act opera, *Cavalleria rusticana*, won top honors and was the catalyst for the composer's prominence.

Mascagni's *Lodoletta* is an opera in three acts set to an Italian libretto by Giovacchino Forzano (1884-1970). The plot derives from the 1874 novel *Two Little Wooden Shoes* by Ouida,

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<sup>1</sup> Roger Flury, "PIETRO MASCAGNI: Time for a Reappraisal," *Fontes Artis Musicae* 49, no. 3 (2002): 192-93, [www.jstor.org/stable/23509213](http://www.jstor.org/stable/23509213).

<sup>2</sup> Alan Mallach, *Pietro Mascagni and His Operas* (Boston: Northeastern University Press, 2002), 8.

<sup>3</sup> Mary Jane Phillips-Matz, "Friends and Rivals," *Opera News* 64, no. 7 (2000): 14–17, <https://search-ebscohost-com.proxy.lib.siu.edu/login.aspx?direct=true&db=rih&AN=A180208&site=ehost-live&scope=site>.

the pseudonym for English novelist Maria Louise Ramé. Before Mascagni's pursual, Puccini initially sought after the rights to Ouida's novel, but abandoned his pursuit in favor of *Il tabarro*. Mallach details how the opera's libretto coincides with the composer's love affair with Anna Lolli: "He saw almost mystical parallels between the unfolding of the love between Lodoletta and Flammen, and his love for Anna...as he wrote her, "I want [the libretto] to show our romance...I want it to be the story of our lives, the story of our great love!...I want to show the public the perfect creature of my dreams and my art."<sup>4</sup>

*Lodoletta* is Mascagni's twelfth operatic work and was premiered at the Teatro Costanzi in Rome in 1917 with tenor Giuseppe Campioni as Flammen and soprano Rosina Storchio singing the titular role. Other notable performances include the Metropolitan Opera's 1918 debut of the work with Geraldine Farrar and Enrico Caruso and New Jersey Opera's 1989 production with Maria Spacagna and Peter Kelen.

The opera's plotline is best described by William Schoell in his book *The Opera of the Twentieth Century*:

"Lodoletta is devastated when her foster father, Antonio, is killed in an accident on her birthday... exiled Parisian painter, Flammen, who moves in with her so that she won't be alone. This arrangement causes raised eyebrows and nasty talk amongst the town gossips...but Lodoletta has fallen in love with Flammen. Flammen tells her that he feels the same, but fearing that their relationship will only ruin him, she asks him to leave. Both parties are heartsick over their separation, leading Lodoletta to make her way slowly to Paris to find Flammen, who can do little but worry over what has become of her. Lodoletta arrives at his place on New Year's Eve in a snowstorm; Flammen comes home to find her frozen body huddled and silent in the snow."<sup>5</sup>

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<sup>4</sup> Mallach, *Pietro Mascagni and His Operas*, 221.

<sup>5</sup> William Schoell, *The Opera of the Twentieth Century: A Passionate Art in Transition* (North Carolina: McFarland and Company Inc., 2006), 27.

“Ah! il suo nome... Flammen, perdonami” (Ah! His name... Flammen, forgive me) is Lodoletta’s final aria and occurs toward the end of the third act of the opera. Lodoletta has finally reached Flammen’s villa after a strenuous trek from Holland to Paris in hopes of reuniting with him. While standing outside in his garden, Lodoletta sees the lights shining and believes he has been awaiting her return. Inspired by this thought, she sings the aria to ask for Flammen’s forgiveness all the while professing her love. Once the aria is completed, Lodoletta quickly collapses in the snow out of exhaustion and succumbs to her bouts of starvation, fatigue, and hypothermia.

William Schoell characterizes the aria as possessing a “haunting new melody”, which incorporates “various themes from earlier scenes into a very long, bravura aria for any soprano.”<sup>6</sup> The aria’s accompanying recitative begins with ascending block chords played in succession by a group of woodwind instruments. The accompaniment builds over the course of five measures and builds up to the semi climactic Bb7 half-diminished entrance, signifying Lodoletta’s arrival at Flammen’s house. The young girl’s relief to have finally reached her destination occurs on the word “casa” as the orchestra plays an inverted Eb major chord marked *dolcissimo*.<sup>7</sup>

The recitative continues with light accompaniment played in chordal progressions, which allows the focus to remain on the singer. Mascagni repeatedly includes expression markings that designate an anxious tempo to show a building intensity in the music. These markings include *concitato*, *con ansia*, *con affano*, and *animato*.<sup>8</sup>

During the aria, the accompaniment takes on a more prominent role. It no longer includes

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<sup>6</sup> Schoell, *The Opera of the Twentieth Century*, 28.

<sup>7</sup> Pietro Mascagni, *Lodoletta* (Milano: Casa Musicale Sonzogno, 1917), 200.

<sup>8</sup> Mascagni, *Lodoletta*, 200-204.

simple chord progressions being held over two or three beats. Now, the orchestra pulses the chord progressions in eighth-note patterns. The growing intensity in the music is notated by six meter changes over one page of music. The aria reaches its climatic height on the phrase “Il mio signore e l’amor mio sei tu!” To enhance the soaring vocal line the orchestration plays in the upper register. This adds to the drama as Lodoletta declares Flammen as her lord and love of her life. The aria ends with its main theme and eponymous text reoccurring with slight variances in rhythm.

The opening lines “Ah! Il suo nome! È qui! È qui!” is Lodoletta’s exclamation that she has finally arrived at her destination, Flammen’s house. Continuing her excitement and disbelief, Lodoletta refers to the unlocked gate and brightly lit house (“Il cancello socchiuso, la casa illuminata), which she believes is a symbol of Flammen awaiting her return. She goes on to exclaim how much time and lamentation he must have endured upon her arrival. These two thoughts culminate her next phrase where she expresses how Flammen’s possible torment gave her the power to continue her journey back to him through the dead of winter (“Questo pensiero ha dato a Lodoletta la forza di volare tanto!”).

Forzano includes a textual reference to the opera’s literary source, *Two Little Wooden Shoes*, when Lodoletta sings “Poveri zoccoletti! Quanta strada!” (Poor little wooden shoes! How far!) This phrase shows Lodoletta acknowledging the journey she has made in the shoes Flammen gifted her. Reflecting on her walk from Holland to Paris, the young girl reveals that she has suffered from hunger, cold, and fatigue. (“Ho sofferto la fame..il freddo...il sonno) She also admits to feeling scared as nightfall begins. As the accompaniment reaches a turning point, Lodoletta’s thoughts also shift. She gains strength in her words and declares that she is suffering

no longer (“Ora non soffro più, non ho paura”). The proximity to Flammen’s villa gives her the courage to express her feelings for the Parisian painter, thus ending the recitative.

The aria section begins with Lodoletta asking for Flammen’s forgiveness, a result of rejecting him at the end of Act II. Optimistic, she tells him to cry no more because she is here to requite his love. The tragic heroine, then, goes on to state that she has fled her idyllic Holland village in search of him (“Ho abbandonato tutto... son fuggita”). The text reaches its height of dramaticism when Lodoletta finally verbalizes her love and devotion to Flammen in the phrase, “Il mio signore e l’amor mio sei tu!” (You are my lord and my love!). The aria ends with Lodoletta restating “Flammen, perdonami! Non pianger più” to cement her remorse for pushing her love away.

Several recordings demonstrate a variety of stylistic interpretations. In Juanita Caracciolo’s 1918 recording, she added vocal embellishments by slurring “dirgli” and “Flammen” together in square 32. She repeated this phrasing style at the end of the aria by slurring “tu” and “Flammen.” The ornamentations can be observed between timestamps 2:41-2:49, 3:36-3:38, and 4:04-4:08, respectively.<sup>9</sup> Caracciolo also extends the length of the high A on the word “l’amor” at 3:51. These same slur markings are also observed in Mafalda Favero’s recording, which indicate a possible preference for these markings during the verismo era.<sup>10</sup>

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<sup>9</sup> Lido2008ve. Soprano JUANITA CARACCILO - Lodoletta "Ah, il suo nome... Flammen perdonami" (1918). YouTube video, 4:40, posted by Lido2008ve on October 24, 2016, <https://www.youtube.com/watch?v=Gw9dfDtkTks>

<sup>10</sup> Lido2008ve. Soprano - MAFALDA FAVERO - Lodoletta "Flammen, perdonami", YouTube video, 4:02, posted by Lido2008ve on November 12, 2010, <https://www.youtube.com/watch?v=y2DKI2iQMfl>.

**Ah! Il suo nome...Flammen perdonami**

Ah! il suo nome!  
 È qui! È qui! È la sua casa!  
 Sono nella sua casa!  
 M'aspettava !  
 Il cancello socchiuso,  
 la casa illuminata, ed ogni notte  
 sarà stato così...  
 Quanto m'avrà aspettato!  
 Quanto avrà pianto!  
 Questo pensiero ha dato a Lodoletta  
 la forza di volare tanto! Tanto!  
 Poveri zoccolotti, quanta strada  
 Ho sofferto la fame.. il freddo... il sonno...  
 ed ogni sera al tramontar de sole,  
 quanta paura!  
 Ora non soffro più, non ho paura;  
 sono vicina a lui e possi dirgli:

Flammen, perdonami! Non pianger più!  
 Son io! Son Lodoletta!  
 Non potevo più vivere  
 senza di te!  
 Ho abbandonato tutto... son fuggita...  
 son venuta ad offrirti la mia vita!  
 Il mio signore e l'amor mio sei tu!  
 Flammen, perdonami! non pianger più

Ah! That's his name!  
 He's here! He's here! It's his house!  
 I'm in his house!  
 He was expecting me!  
 The gate was left open,  
 the house is brightly lit; and every night  
 he's done the same thing...  
 How he must have waited for me!  
 How he must have lamented!  
 That thought gave Lodoletta,  
 the power for so much flight! So much!  
 Poor little wooden shoes; over how many roads  
 I've suffered hunger...cold,...fatigue,  
 and every evening, when the sun set,  
 how frightened I was!  
 Now I suffer no more; I'm not afraid;  
 I'm close to him and can tell him:

Flammen, forgive me! Cry no more!  
 It's I! It's Lodoletta!  
 I could not live any longer  
 without you.  
 I abandoned everything...I fled...  
 and came here to offer you my life.  
 You are my lord and my love!  
 Flammen, forgive me! Cry no more!<sup>11</sup>

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<sup>11</sup> Miriam Ellis, "Ah, il suo nome...Flammen, perdonami," The Aria Database, 2011, Accessed September 17, 2019, <http://www.aria-database.com/search.php?individualAria=1339>.

## CHAPTER 2

### ANDREW BEALL: *SONG OF 'ALMAH*

American composer Andrew Beall is a multi-faceted percussionist, composer, and educator who maintains a balance between the symphonic, Broadway, rock, and marching arenas. Beall received his Bachelor of Music degree from the Manhattan School of Music, his Master of Arts degree from New York University, and was a Charles Owen Memorial Fellowship winner at the Aspen Music Festival.<sup>12</sup> His compositions include: *Testament: Symphony for Marimba and Orchestra* (2004), which was the first marimba symphony ever composed, *Affirmation* (2008), for solo percussion and orchestra, and *Song of 'Almah* (2006), which premiered in Chicago, Illinois.<sup>13</sup>

*Song of 'Almah* is a musical cycle written for marimba and soprano. 'Almah is a Hebrew word for "young girl or maiden."<sup>14</sup> A variation on the word is the Hebrew musical term 'alamoth, which can be translated to "soprano."<sup>15</sup> *Song of 'Almah* was commissioned by Andrew's brother, Charles Beall, who also chose the text. The text is taken from the Old Testament book, *Song of Solomon*. From the scriptures we learn that 'Almah grew up in a rough environment. She was forced to work her family's vineyards, but her life changed forever when King Solomon fell deeply in love with her.

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<sup>12</sup> Andrew Beall, "Composer Bio," *Andrew Beall*, accessed December 19, 2019, <http://www.andrewbeall.com/biography.php>.

<sup>13</sup> Innovative Percussion, "Andrew Beall", *Innovative Percussion*, accessed December 30, 2019, [https://www.innovativepercussion.com/artists/andrew\\_beall](https://www.innovativepercussion.com/artists/andrew_beall).

<sup>14</sup> Cyrus Gordon, "'Almah in Isaiah 7:14," *Journal of Bible and Religion* 21, no. 2 (1953): 106, [www.jstor.org/stable/1458592](http://www.jstor.org/stable/1458592).

<sup>15</sup> K. Kohler, "Oesterley's "The Psalms in the Jewish Church",” *The Jewish Quarterly Review* 1, no. 4 (1911): 539-45, doi:10.2307/1450950.



In 2008, Beall adapted the work for marimba and cello. Steve Weiss Music, a company that specializes in percussion-based products, provides additional information about the adaptation:

“The composer had many specific requests to create a Song of 'Almah instrumental version from friends and colleagues. Therefore, in order to tell the story, instrumentally, 'Almah needed to be an instrument of beauty and expression, soothing in nature, that would complement these aspects of the marimba. Needless to say, Beall found the cello to be this perfect fit, as it also seemed the most similar instrument to the human voice in range and emotion.”<sup>16</sup>

This cycle is a testimony to love’s intensity, heartbreak, and physical attraction. In the first movement, the text refers to ‘Almah as “a rose of Sharon” and “a lily of the valley.”<sup>17</sup> This could be interpreted as her viewing herself as a common girl - like the common meadow flower. She goes on to compare Solomon to an apple tree, meaning he stands out among other men. The second movement illustrates ‘Almah’s loneliness as she looks for Solomon. In the third movement, she describes Solomon’s features, referencing his eyes, hair and scent.

The primary challenges to learning this cycle are rhythmic. Accurate timing is of the utmost importance when performing the first movement. Though the first page opens in common time, the movement contains a total of thirty-one time signature changes. The most occurring at Section J, where there are seven changes on one page (mms. 64-71).

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<sup>16</sup> “Beall-Song of Almah MARIMBA/CELLO VERSION (2S)-M/VC,” *Steve Weiss Music*, Steve Weiss Music, accessed February 9, 2020. <https://www.steveweissmusic.com/product/1125915/mallet-accompaniment>.

<sup>17</sup> Andrew Beall, *Song of Almah for Marimba and Soprano* (New York, NY: Bachovich Music Publications, 2006), 2

Figure 1. Section J of “Rose of Sharon,” seven time signature changes one page.

*Song of 'Aunah*  
2. Rose of Sharon

- 7 -

The musical score consists of four systems, each with a Soprano (Sop.) line and a Marimba (Mrb.) line. The time signatures change as follows: 15/16 (measures 64-65), 7/8 (measures 66-67), 13/16 (measures 68-69), 7/8 (measures 70-71), 13/16 (measures 72-73), 7/8 (measures 74-75), and 13/16 (measures 76-77). The lyrics are: 'are' (m. 64), 'My lo- - - - - ver' (m. 66), and 'You' (m. 68). The marimba part includes triplets and quintuplets. A performance instruction '(flow all groupings at the same speed)' is written above the marimba staff at measure 70. The score ends with a double bar line at measure 77.

It also promotes time signatures such as 15/16 in m. 32, 7/8 in m. 71, and 13/16 in m. 98. To aid in the learning process, it would be beneficial for the marimba player to accent the down beats. This helps the singer keep track of the time changes. As the singer gets comfortable with the pacing, the marimba will no longer emphasis the down beats in a measure and only accent as written.

## I. Rose of Sharon

Dark am I, yet lovely,  
 O daughters of Jerusalem,  
 dark like the tents of Kedar,  
 like the tent curtains of Solomon.  
 Do not stare at me because I am dark,  
 darkened by the sun.  
 I am a rose of Sharon,  
 a lily of the valleys.

My lover is mine and I am his;  
 Like an apple tree in the forest  
 is my lover among men.  
 And his fruit is sweet  
 His left arm is under my head,  
 and his right arm embraces me.  
 I belong to my lover,  
 and his desire is for me.  
 How handsome you are, my lover!  
 You  
 Take me away with you

While the third movement is less intense rhythmically, it still poses its own set of melodic challenges. This movement requires the soprano to cover more than two octaves, singing a C6 in m. 88 to a G3 in m. 122. The range can be difficult to master because the singer must create a seamless transition between vocal registers. Any voice type singing in the extremes of their range must be careful as singers can often lose projection and lack timbre. To create a seamless line between the vocal registers, the singer should first sing the piece on an [u]. This gathered lip position allows the singer to focus on producing a clear, resonant tone. As the piece extends into the higher tessitura, then can she modify the vowel to an [a], keeping the larynx in a low or neutral position and allowing space in the back of the throat. Furthermore, the singer needs to keep her ribcage expanded, controlling the breath energy so she has enough to adequately sustain the high C.

**III. Cedar of Lebanon**

My lover is radiant  
His head is purist gold;  
his hair is wavy black as the raven.  
His eyes are like doves  
by the water streams,  
washed in milk,  
Your name is like perfume poured out  
His arms are rod of gold  
He is like Lebanon on, choice as its Cedars.  
His mouth is sweetness itself;  
This is my lover, this my friend

Place me like a seal over your heart,  
for love is as strong as death,  
jealousy cruel as the grave.  
It burns like fire  
Blazing fire, mighty flame

If only you were like a brother to me,  
then if I found you outside,  
I would kiss you, and no one would despise.

O daughters of Jerusalem , I charge you-  
if you find my lover ,  
what will you tell him?  
Tell him I am faint with love  
Faint with his love

### CHAPTER 3

#### BEETHOVEN: “O WAR ICH SHON MIT DIR VEREINT”

##### from *FIDELIO*

German composer Ludwig van Beethoven (1770-1827) is commonly credited as bridging the gap between the Classical and Romantic eras in Western music.<sup>18</sup> His breadth in the musical repertoire opened new realms of musical expression and profoundly influenced composers of the nineteenth century. His work ranges from piano sonatas, chamber pieces, orchestral works and many more. Some of his most recognized compositions include Piano Sonata No. 14 (*Moonlight*) and Symphony No. 5

Beethoven’s *Fidelio* (1814) is an opera in two acts set to a German libretto originally written by Joseph Sonnleithner, but later revised by Stephan von Breuning and Georg Friedrich Treitschke. It is Beethoven’s only operatic work and the plot derives from Pierre Gaveaux’s 1798 opera, *Léonore, ou L’Amour conjugal* (“Leonore, or Conjugal Love”).

*Fidelio*’s synopsis is best described by the Metropolitan Opera, one of the world’s leading opera houses:

Set in Spain, eighteenth century. In a prison, Marzeline, daughter of the jailer, Rocco, rejects the attentions of her father's assistant, Jacquino, who hopes to marry her. Her heart is set instead on the new errand boy, Fidelio...Fidelio is in fact Leonore, a noblewoman of Seville who has come to the jail disguised as a boy to find her husband, Florestan, a political prisoner languishing somewhere in chains.<sup>19</sup>

The opera was not well-received when it first premiered in Vienna in 1805 because of its theme of political prosecution. At this time Napoleon had just invaded Vienna. Beethoven

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<sup>18</sup> Steven Cassedy, "Beethoven the Romantic: How E. T. A. Hoffmann Got It Right," *Journal of the History of Ideas* 71, no. 1 (2010): 5, [www.jstor.org/stable/20621921](http://www.jstor.org/stable/20621921).

<sup>19</sup> “Synopsis: Fidelio,” *Metropolitan Opera*, accessed April 15, 2020, <https://www.metopera.org/user-information/synopses-archive/fidelio>.

revised the opera by changing its location to Spain and was presented again in 1814. This time it was a great success. Paul Robinson further explains this in his book *Ludwig van Beethoven: Fidelio*: “But in an important sense the *Fidelio* we know was not Beethoven's first opera. It might more reasonably be called his third, or at least his second, since the 1814 version was preceded by two earlier versions. The 1805 and 1806 *Fidelios* closely resemble one another, but the changes Beethoven made in 1814 are so radical as to constitute virtually a new work.”<sup>20</sup>

“O wär’ ich schon mit dir vereint” is Marzeline’s only aria and occurs at the beginning of act one. Jacquino, her father’s assistant, thought that he and Marzeline were destined to wed until Fidelio joined the work force at the prison. After she fends off the advances of Jacquino. Marzeline sings of her ardent longing for Fidelio and their possible future together, not knowing that Fidelio is really Leonore in disguise.

Written during Beethoven’s middle period, this aria (and the opera as a whole) reflects the composer’s musical transition from a refined, elegant style to a heroic style. It compasses symphonic textures and fast musical themes that are quintessential to this era in his life. The aria is written in a *Singspiel* manner due to its light, strophic orchestration, idealistic text, and its use of spoken dialogue. It also features imitative gestures between voice and orchestra. Though the aria is composed in C minor, there is a constant modal shift between C minor and C major that can be heard throughout the aria. The use of C major reflects a “tonal symbol for the concepts of hope and marital love that lie at the heart of the drama.”<sup>21</sup>

Beethoven strategically applies musical devices that often have symbolic meaning. When

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<sup>20</sup> Paul Robinson, *Ludwig van Beethoven Fidelio* (New York: Cambridge University Press, 1996), 2.

<sup>21</sup> Robinson, *Ludwig van Beethoven Fidelio*, 106.

Marzelline speaks of kissing Fidelio at the end of the first verse, the orchestration speeds up and applies a pulsing pattern. This pulsation reflects the hope beating in her breast, “Die Hoffnung schon erfüllt die Brust.” Beethoven also uses an airy and cheerful leitmotif as a symbol of hope in Marzelline.

Figure 2. Leitmotif of “O war ich schon mit dir vereint,” forward motion and pulsing pattern mimic a heartbeat.

The image shows a musical score for the aria "Poco più allegro" from Beethoven's opera Fidelio. The score is in 3/4 time and features a vocal line and piano accompaniment. The tempo is marked "Poco più allegro". The lyrics are: "Die Hoff - nung schon er - füllt — die — Brust mit un - aus - sprech - lich — sü - ßer — Lust; wie glück - lich will ich wer - den, wie". The piano accompaniment includes dynamic markings "f" and "p", and a "cresc." marking. The vocal line has rests between notes.

One of the most distinctive elements of the aria is the constant use of *staccati*. The vocal line and orchestration lack the legato expansion that suggest passion or strong conviction. Instead, it is rather choppy and short-breathed to convey Marzelline’s teenage excitement. Beethoven also solidifies this sentiment by including rests between individual notes in the vocal line at the beginning of the first and second verses. While there is not much room for vocal ornamentation in the aria, Beethoven includes a fermata at the end. This typically indicates an allowance of a cadenza or some type of embellishment for the singer to add at their discretion.

Beethoven's music coincides with Marzeline's mental state. The aria begins with Marzeline pondering a life with Fidelio. Concurrently, the opening tempo is slow to match her naiveté. She then builds enough courage to acknowledge her feelings for Fidelio. This creates a shift of momentum (musically and psychologically) as Marzeline excitedly exclaims how happy and hopeful she is to have his affection, "wie glücklich will ich werden!"

In the second verse Marzeline expounds on her infatuation with Fidelio. She talks of the tranquility of domesticity and waking up to greet her husband. The music goes back to the original tempo to emphasize the peace of married life. She then describes how life's labor may separate them during the day but alludes to the pleasures that await the couple when night falls. This thought stirs excitement and she, once again, professes how happy she would be, and the music follows.

Tempo is one of the elements to be aware of when performing this aria. Beethoven's use of 16<sup>th</sup> and even 32<sup>nd</sup> notes could mislead the performer to sing at a faster pace. However, this should be avoided. The score includes an *andante con moto* marking which tells the singer and accompanist to keep a moderate, stately tempo. This can be challenging for the singer because the 16th notes in the vocal line look fast on the page and the piano plays a quick triplet figure underneath. The performer must internalize the eighth note pulse during the *poco piu allegro* to ensure alignment with the accompaniment.

Along with a steady tempo, crisp diction can be difficult to produce in the musical refrain, particularly the phrase "wie glücklich will ich werden." This phrase is repeated several times in the refrain. The difficulty lies in the singer having to sing "glücklich" with a clear distinction between the plosive [k] sound of the first syllable and the aspirated *ich-laut* sound in the second. Due to the quick nature of the word, the singer may accidentally pronounce both



ending consonants with a [k] sound. However, the singer must maintain an energetic stream of air flow over the tongue to successfully pronounce the *ich-laut*.

### **O wär' ich schon mit dir vereint**

O wär' ich schon mit dir vereint  
Und dürfte Mann dich nennen!  
Ein Mädchen darf ja, was es meint,  
Zur Hälfte nur bekennen.

Oh, were I already with you united  
and might call you husband!  
A maiden could, what she thinks,  
confess to only half.

Doch wenn ich nicht erröten muss,  
Ob einem warmen Herzenskuss,  
Wenn nichts uns stört auf Erden-  
Die Hoffnung schon erfüllt die Brust,  
Mit unaussprechlich süsser Lust,  
Wie glücklich will ich werden!

But, when I don't have blush  
over a warm heartfelt kiss,  
when nothing interrupts us on Earth -  
The hope already fills my breast,  
with unexpressable sweet pleasure,  
how happy will I become!

In Ruhe stiller Häuslichkeit  
Erwach ich jeden Morgen,  
Wir grüssen uns mit Zärtlichkeit,  
Der Fleiss verscheucht die Sorgen  
Und ist die Arbeit abgetan,  
Dann schleicht die holde Nacht heran,  
Dann ruhn wir von Beschwerden.  
Die Hoffnung schon erfüllt die Brust,  
Mit unaussprechlich süsser Lust,  
Wie glücklich will ich werden!

In peace, quiet family life  
I'll wake to every morning,  
We'll greet each other with tenderness  
Hard work drives away worries  
And if work is finished,  
Then the gracious night creeps up,  
Then we'll rest from complaints.  
The hope already fills my breast,  
with unexpressable sweet pleasure,  
how happy will I become!<sup>22</sup>

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<sup>22</sup> Robert L. Larsen, *Arias for soprano* (New York: G. Schirmer, 1991), 10-11.

## CHAPTER 4

### STRAUSS: “ZUEIGNUNG” & “NICHTS”, OP. 10

Richard Strauss (1864-1949) was a German composer and conductor. Born only four years after his contemporaries, Gustav Mahler and Hugo Wolf, Strauss ranks among the greatest composers of late nineteenth and early twentieth centuries. He composed in practically all musical mediums and his career spanned nearly eight decades.

Born in Munch, Germany to a horn player father and Munich brewer mother, Strauss began taking piano lessons at the age of four.<sup>23</sup> By age six he was creating his own compositions, which included lieder, piano pieces, and chamber works. Strauss developed an interest in orchestral music during his teen years that would serve him well for the rest of his life. He went on to study music at the University of Munich where his intellectual curiosity led him to the works of Shakespeare and Schopenhauer. These authors inspired him as a musician. However, he eventually left the university to focus on composition.

Some of Strauss’s greatest contributions to music include his tone poems and operas. During his career he would also become an important contributor to lieder repertoire. His opus catalog consists of 88 pieces and more than half of those belong to the art song genre. His wife, Pauline, was his main source of inspiration when composing lieder. He met the soprano during a performance of Wagner’s *Tannhäuser*, which lead to an artistic and marital union that lasted over fifty years.

During 1899-1901, Strauss composed a substantial portion of his lieder catalogue which Carol Kimball, author of *Song: A Guide to Art Song Style and Literature*, refers to as the “song

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<sup>23</sup> "Richard Strauss," *The Musical Times and Singing Class Circular*44, no. 719 (1903): 9, doi:10.2307/904853.

period.”<sup>24</sup> This era spawned six collections of lieder totaling to thirty-one songs. Following the precedent set by Mahler, Strauss’s lieder were often set orchestrally (by the composer himself as well as others). Many of his songs for piano and voice are more popular in their orchestral versions, such as *Acht Gedichte aus “Letzte Blätter”*, Op. 10.

*Acht Gedichte aus “Letzte Blätter”* is Strauss’s first collection of songs written in 1885. While composed two years prior, they were not published until 1887. The text is taken from Austrian poet Hermann von Gilm and explores themes of love by incorporating images of night, flowers, and nature.

Though Op. 10 focuses on the poetry of Gilm, Kimball does not list it as a cycle in her book. Kimball classifies cycles as unifying “elements from the music or the poetry across several songs...This can be done through musical motives or harmonic progressions found in the vocal line, accompaniment, or both.”<sup>25</sup>

With this thought in mind, scholar Alex Berezowsky refutes Kimball’s claims by showing evidence of musical unification in Op. 10. For the sake of relevance to this document, only “Zueignung” and “Nichts” have been quoted below:

“The importance of pitch-class E that is established in “Zueignung” is maintained, as it transforms into the Kopftone of “Nichts,” emphasized by the tonicization of E major in m.7, the first major point of arrival. The activation and maintenance of a pitch class through multiple songs is a technique that had previously been used to great effect in earlier song cycles....”

“Nichts” initially follows the same structural model as “Zueignung,” opening with two largely similar strophes before changing textures and meandering to the distant harmonic realms of C# major (III#) and d# minor (#iv) in the third strophe. The song eventually finds its way back to the subdominant via an abrupt chromatic progression in m.44, before a very brief return to A major that accompanies the last word of the text: “Nichts.”

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<sup>24</sup> Carol Kimball, *Song: A Guide to Art Song Style and Literature*, Revised Edition (Milwaukee: Hal Leonard, 2006), 132.

<sup>25</sup> Kimball, *Song*, 19.

The piece also finishes with what will come to be known as a quintessential Strauss idiom, a cadential arpeggiation that finishes with atonic chord in second inversion.”<sup>26</sup>

“Zueignung” is No. 1 in the collection and the title means “dedication.” It is one of Strauss’s simpler compositions because of its modified strophic form. It consists of three stanzas, each ending in the phrase *habe Dank* (Have thanks). The strophes are supported by an accompaniment of constant triplet eighth-note movement in the right hand and block chords in the left hand. Though originally intended for tenor voice, the art song is popular among all voice types.

The text expresses an overall sentiment of love and devotion. The first stanza reveals the poet’s feelings of torment when apart from their lover. They go on to say *Liebe macht die Herzen krank* (Love makes hearts sick). This phrase speaks to the intense feelings of love and how one can feel physically ill because of it. The second stanza details the poet’s celebration of freedom with the amethyst goblet and the lover adds a blessing to the drink. Lastly, the poet exalts their lover’s holy abilities, who casts the evils out of the amethyst cup. This cup could be referring to the poet who has changed for the better because of the poet’s lover. This leads to the climax on *heilig* (holy) and a final expression of gratitude- *habe Dank* (I thank you).

One element to consider when performing this piece is meter. While Strauss wrote the art song in common time (4/4), he combines duple against triple meter throughout the composition. The accompaniment stresses a triplet figure in all three verses, while the vocal line stays consistently in common time.

In m. 3 the melody consists of a dotted quarter note on the word “Ja” followed by an

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<sup>26</sup> Alex J. Berezowsky, “Songs or Cycles: A Re-Evaluation of Richard Strauss's Lieder, Op. 10 & Op. 27,” Academia.edu - Share research, University of Chicago, January 2013, [https://www.academia.edu/12140119/Songs\\_or\\_Cycles\\_A\\_Re-Evaluation\\_of\\_Richard\\_Strauss\\_Lieder\\_Op.\\_10\\_and\\_Op.\\_27](https://www.academia.edu/12140119/Songs_or_Cycles_A_Re-Evaluation_of_Richard_Strauss_Lieder_Op._10_and_Op._27).

eight note and two quarter notes. Because of the triplet figure continuing in the piano part, the singer may treat the word “du” as a triplet pickup into beat three. This, however, is wrong. “Du” is an eighth note on the upbeat of beat two and should not align with the rhythm in the piano. By keeping an internal eighth note pulse, the singer can effectively keep the syncopation in the melodic line.

Being aware of cross-rhythms is especially important in m. 5 where the vocal line enters on an offbeat. In m. 5 the word “dass” is on the upbeat of beat one and has a quarter note value. This leads to the rest of the phrase continuing in a syncopated fashion with “ich” on the upbeat of beat two in m. 5 and “dir” and “mich” on the upbeats of beats one and two in m. 6. Due to the strophic nature of the song, this rhythmic pattern will continue to the end of the piece.

### **Zueignung**

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

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

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

### **Dedication**

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

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

And you banished the evil spirits,  
Till I, as never before,  
Holy, sank holy upon your heart –  
Be thanked.<sup>27</sup>

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<sup>27</sup> Hermann von Gilm and Richard Stokes, “Zueignung,” *Oxford Lieder*, accessed February 7, 2020, <https://www.oxfordlieder.co.uk/song/1807>.

“Nichts” (Nothing) is a lighthearted, through-composed tune that speaks of the nothingness one knows about the “queen in the realm of song.”<sup>28</sup> In the first verse, the singer playfully speaks of the “fools” who think they can describe the queen of music. She goes on to list the ways in which she cannot describe the queen, such as her eyes, voice, and way of moving. Lastly, in a final attempt to prove her point, the singer compares the queen to the sun. She poses a question regarding the audience’s lack of knowledge about the sun, yet it is still the source of all life and light. She then answers her own question by circling back the song title- “nichts.”

While the art song is short in length, the singer needs to pay attention to details. In mm.14-16 the phrase “ich kenne sie am wenigsten von euch” can be challenging. The issue lies in the lack of melodic support in the piano. Before the phrase begins in m.14 the accompaniment plays a half-diminished D-sharp chord. However, the singer must sing an E5 on “ich.” Because the chord does not include an E-natural, the singer must resist the urge to match the pitch of the piano. This also occurs on the first syllable of “kenne” where the singer has a passing tone, D-sharp, in the melody, but the accompaniment plays a C-sharp minor chord underneath. The singer may hear the C-sharp in the piano and, consequently, sing the wrong note. To combat the urge to sing what is in the piano, the singer must embrace the dissonance of their note against the piano’s and remain true to the pitch.

Along with melodic challenges, this same phrase in mm. 14-16 can expose inconsistencies in breath support. The composition has an overall lively tempo as confirmed by Strauss’s *vivace* tempo marking at the beginning of the score. Young singers often mistake

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<sup>28</sup> Hermann von Gilm and Richard Stokes, “Nichts,” *Oxford Lieder*, accessed February 7, 2020, <https://www.oxfordlieder.co.uk/song/1856>.

*vivace* tempos as being fast paced, but this should be avoided. *Vivace* means lively, not fast. While the song does evoke a sense of excitement and lightheartedness, breath support must always remain engaged and constant. If the breath is not engaged, the successive eighth notes in mm.14-16 will lose its vibrancy and reveal an under-supported sound. To rectify this issue, the singer must use the intercostal muscles to keep an expanded ribcage and allow the breath to spin in a steady stream of air.

### **Nichts**

Nennen soll ich, sagt ihr, meine  
Königin im Liederreich!  
Toren, die ihr seid, ich kenne  
Sie am wenigsten von euch.

Fragt mich nach der Augen Farbe,  
Fragt mich nach der Stimme Ton,  
Fragt nach Gang und Tanz und Haltung,  
Ach, und was weiß ich davon.

Ist die Sonne nicht die Quelle  
Alles Lebens, alles Lichts  
Und was wissen von derselben  
Ich, und ihr, und alle?—nichts.

### **Nothing**

You say I should name  
My queen in the realm of song!  
Fools that you are, I know  
Her least of all of you.

Ask me the colour of her eyes,  
Ask me about the sound of her voice  
Ask me about her walk, her dancing, her bearing,  
Ah! what do I know of all that.

Is not the sun the source  
Of all life, of all light,  
And what do we know about it,  
I and you and everyone?—nothing.<sup>29</sup>

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<sup>29</sup> Hermann von Gilm and Richard Stokes, “Nichts,” *Oxford Lieder*, accessed February 7, 2020, <https://www.oxfordlieder.co.uk/song/1856>.

## CHAPTER 5

### DUPARC: “CHANSON TRISTE”, “LE MANOIR DE ROSEMONDE”, & “L’INVITATION AU VOYAGE”

Henri Duparc (1848-1933) was a skillful French composer who left a unique legacy in the French repertoire. Born three years after his colleague and friend, Gabriel Fauré, who is considered a master of the genre, Duparc continues to be a mainstay in performances of French art songs, despite his incredibly short career.

Before pursuing a musical career, Duparc studied law at the Jesuit College of Vaugirad in Paris, France. While in school, he was a pupil of French composer and pianist César Franck, who considered Duparc among his most gifted students.<sup>30</sup> Under his tutelage, Duparc became acquainted with the works of Wagner, Liszt and Gounod.

While he experimented with other genres, Duparc seemed at his best when working on smaller forms. He was very critical of his work and composing on a smaller scale seemed to fit his aesthetic more. Due to his self-criticism and penchant for revision, Duparc only published sixteen songs. He destroyed many of his compositions, refusing to publish them.<sup>31</sup> These sixteen songs were composed over the course of seventeen years.

Unfortunately, Duparc suffered from neurasthenia, a nervous system disorder, which contributed to his musical decline. His last composition was at age 37 before his death in 1933. While it is unusual for a composer to receive worldwide acclaim with such a small catalogue of music, Duparc’s *mélodies* are recognized as some of the most beautiful in the genre.

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<sup>30</sup> Anne Simpson, "A Few Mélodies: The Legacy of Henri Duparc," *American Music Teacher* 32, no. 5 (1983): 18, [www.jstor.org/stable/43543938](http://www.jstor.org/stable/43543938).

<sup>31</sup> Sydney Northcote, "The Songs of Henri Duparc," *Music & Letters* 13, no. 4 (1932): 401, [www.jstor.org/stable/728264](http://www.jstor.org/stable/728264).



When composing his *mélodies*, Duparc preferred to use contemporary poetry. This led him to a group of nineteenth-century French poets, the Parnassians, which were the basis for all his songs. Among these poets were Charles Baudelaire, Jean Lahor, and Robert de Bonnières.

Cincinnati Song Initiative further details this literary movement:

“Duparc set the poems of living composers at the time - all from the Parnassian school, a group of French poets who took inspiration from the ideals of the French Pléiade poets of the sixteenth century. The Parnassians were more concerned with perfection of form than with feeling or emotion, and so their poetry is elegant but highly impersonal in style. Among these poets set by Duparc were Lahor, Sully-Prudhomme, Baudelaire, Silvestre, and de Lisle.”<sup>32</sup>

There are several elements that contribute to Duparc’s style and influence in the French art song. First and foremost, Duparc composed skillfully for the voice. His melodies were flexible and lent themselves to expressive, climatic high points. He composed mostly for high voice types, which explains the considerable vocal range in his music. His melodies demand total technical control and he is quoted as preferring a “violin-voice, capable of fluent, flexible phrasing and a real intensity of tone.”<sup>33</sup>

Harmonically, Duparc favored a richer sound and often included pedal tones in the bass. His use of unexpected chord progressions should also be noted. He created a more interesting musical experience by deviating from the traditional rules of composition.

When listening to his music, the audience should notice Duparc’s fondness for piano writing. His songs include preludes, interludes, and postludes and are just as vital to the *mélodie* as the voice. His dense accompaniment reflects an orchestral mindset and frequently included musical motifs that unified his songs.

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<sup>32</sup> “Henri Duparc: The Complete Songs,” *Cincinnati Song Initiative*, September 2019, <https://www.cincinnati-song-initiative.org/henri-duparc>.

<sup>33</sup> Kimball, *Song*, 174.

“Chanson Triste” is Duparc’s first *mélodie* composed in 1868. The text is taken from Parnassian poet Jean Lahor (the pseudonym for French physician Henri Cazalis). The title translates to “sad song” and renders feelings of nostalgia as the performer recalls moments with a past love.

In the first stanza the poet observes a comforting moonlight while sleeping next to their beloved. This light becomes a beacon of hope as the poet wants to flee his or her troublesome life. The stanza ends with “Je me noierai dans ta clarté” (I shall drown myself in your light). This phrase suggests that the poet finds solace in their partner. The second stanza further affirms their lover’s soothing nature. In the arms of their lover, the poet confidently declares that they will forget past sorrows (“J’oublierai les douleurs passées”). The third stanza illustrates an intimate moment as the poet rests their head upon the lover’s lap and the lover sings a song that speaks of their relationship. The final stanza brings a hopeful conclusion to the piece as the poet describes looking into the sad eyes of their lover and basking in the kisses and tenderness of their partner (“Tant de baiser et de tendresses”).

The *mélodie* is written in a through-composed form and features a beautifully crafted melodic line. The song opens with arpeggios in the tonic, E-flat major. Starting at m. 2 and onward, the double stemmed notes create a subtle countermelody in the accompaniment. A more prominent countermelody is featured in mm. 19-20 on the phrase “Tu prendas ma tête malade.” There are three climatic moments in the vocal line, with the first occurring on the word “Je” in m. 8 and the words “Oh” and “Tant” in mms. 13 and 21, respectively.

When singing Chanson Triste (or any art song), it is important that the performer understands the context of what they are singing. Misinterpreting the music can drastically change the intended mood or feeling of the piece. Duparc included a prefatory marking that

indicates a tender and intimate feeling. With this in mind, the singer should approach the vocal line, especially the high notes, with finesse and not over luxuriate.

### Chanson triste

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

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

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

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

### Sad Song

Moonlight slumbers in your heart,  
A gentle summer moonlight,  
And to escape the cares of life  
I shall drown myself in your light.

I shall forget past sorrows,  
My sweet, when you cradle  
My sad heart and my thoughts  
In the loving calm of your arms.

You will rest my poor head,  
Ah! sometimes on your lap,  
And recite to it a ballad  
That will seem to speak of us;

And from your eyes full of sorrow  
From your eyes I shall then drink  
So many kisses and so much love  
That perhaps I shall be healed.<sup>34</sup>

“Le manoir de Rosemonde” (The Manor of Rosemonde) is a palatable deviation from Duparc’s typical style. With prose by Raymond de Bonnières, this song tells the story of one’s desperate search for an unattainable love. It contains strong, declamatory text and a driving momentum that leaves the narrator exhausted by the end.

The piece is written in D minor and highlights a 9/8 time signature. The prelude starts with an open dominant chord which is played with agitation. The bass line introduces a rhythmic figure that resembles the galloping horse of Franz Schubert’s *Erlkönig*. The voice enters in a declamatory style in m. 4. A climax is reached in m. 25 on “Fondrière ou sentier perdu” (By

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<sup>34</sup> Timothy LeVan, *Masters of the French Art Song: Translations of the Complete Songs of Chausson, Debussy, Duparc, Fauré & Ravel* (Metuchen, N.J.: Scarecrow Press, 1991), 150.

quagmire or by hidden path). The momentum drastically shifts in m. 34, where the vocal line is sung in an expressive, legato manner. The piano no longer has the driving rhythm that is heard in the first section. It now plays block chords that enhance the poet's anguish by the end.

The poem is in two parts. The first part shows the poet bitterly describing his strenuous journey. Rhythm is integral to this section. The text should be sung with a strong declamatory style to reflect the intensity of the words and music. The second half depicts a weariness, leaving them dying alone without reaching their lover's house. This section is legato but still rhythmically precise. At the end there is a feeling of defeat and the text should be sung in a whisper-like inflection.

### **Le manoir de Rosemonde**

De sa dent soudaine et vorace,  
Comme un chien l'amour m'a mordu;  
En suivant mon sang répandu,  
Va, tu pourras suivre ma trace.

Prends un cheval de bonne race,  
Pars et suis mon chemin ardu,  
Fondrière ou sentier perdu,  
Si la course ne te harasse.

En passant par où j'ai passé,  
Tu verras que, seul et blessé,  
J'ai parcouru ce triste monde,

Et qu'ainsi je m'en fus mourir  
Bien loin, bien loin, sans découvrir  
Le bleu manoir de Rosemonde.

### **The Manor of Rosemonde**

With sudden and ravenous tooth,  
Love like a dog has bitten me.  
By following the blood I've shed -  
Come, you'll be able to follow my trail.

Take a horse of fine breeding,  
Set out, and follow my arduous course  
By quagmire or by hidden path,  
If the chase does not weary you.

Passing by where I have passed,  
You will see that, solitary and wounded,  
I have traversed this sorry world,

And that thus I went off to die  
Far, far away, without ever finding  
The blue manor of Rosamonde.<sup>35</sup>

“L’invitation au voyage” (Invitation to a Voyage) is a sensual *mélodie* featuring the text of Charles Baudelaire. The original poem has three verses, but Duparc omitted the second stanza

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<sup>35</sup> LeVan, *Masters of the French Art Song*, 164

for his composition. The poem illustrates the enchantment of Holland as the performer describes a land where all is “luxury, calm, and delight.”

The song is written in 6/8 and has a modified-strophic form. Its sense of mystery stems from a lilting pattern that switches between the tonic, C minor, and D7 chord. The tension of these two chords continue to build until m. 9 where the accompaniment resolves to C major. The vocal line derives from these harmonies and reaches its climax at m.9 on the second syllable of “ensemble.” The music continues with a pedal tone in C minor and the harmonies shift around the open C chord.

Figure 3. Measures 6-9 of “L’invitation au voyage,” first melodic climax

The image shows a musical score for three staves. The top staff is the vocal line in treble clef, with lyrics: " - ceur D'al - ler là - bas vivre en - sem - - -". The middle staff is the right-hand piano accompaniment in treble clef, featuring a rhythmic pattern of eighth notes. The bottom staff is the left-hand piano accompaniment in bass clef, featuring a similar rhythmic pattern. The key signature is one flat (B-flat), and the time signature is 6/8. The score includes dynamic markings like *mf* and *f*, and phrasing slurs.

At m. 32 the lilting piano figure abruptly stops, and long block chords accompany the refrain. After the fermata in m. 39, the original motif returns with new text and slight changes to the melodic line. In mms. 50-52 a countermelody emerges in the left-hand accompaniment. A new piano figure occurs in m. 58 as the text describes the countryside. The piece ends with a piano fadeout that stretches over four bars.

Performers often sing this *mélodie* with sadness, which is contrary to the poetry. One must sing with a sense of excitement and allure. The singer entices their loved one to follow them on an adventure, where they can live and lovely freely in a land that resembles them (“Au

pays qui te ressemble”). They go on to describe the hazy skies and mysterious charm of the countryside. Emphasis needs to be put on the refrain “Là, tout n’est qu’ordre et beauté, Luxe, calme et volupté” (There all is order and beauty, luxury, calm and delight). To add depth to this phrase, the singer must shade the text with a sense of amazement. This can be done by changing their inflection to convey the desired emotion.

### **L'invitation au voyage**

Mon enfant, ma sœur,  
 Songe à la douceur  
 D’aller là-bas vivre ensemble!  
 Aimer à loisir,  
 Aimer et mourir  
 Au pays qui te ressemble!  
 Les soleils mouillés  
 De ces ciels brouillés  
 Pour mon esprit ont les charmes  
 Si mystérieux  
 De tes traîtres yeux,  
 Brillant à travers leurs larmes.

Là, tout n’est qu’ordre et beauté,  
 Luxe, calme et volupté!

Vois sur ces canaux  
 Dormir ces vaisseaux  
 Dont l’humeur est vagabonde;  
 C’est pour assouvir  
 Ton moindre désir  
 Qu’ils viennent du bout du monde.  
 -Les soleils couchants  
 Revêtent les champs,  
 Les canaux, la ville entière,  
 D’hyacinthe et d’or;  
 Le monde s’endort  
 Dans une chaude lumière.

Là, tout n’est qu’ordre et beauté,  
 Luxe, calme et volupté!

### **Invitation to journey**

My child, my sister,  
 Think how sweet  
 To journey there and live together!  
 To love as we please,  
 To love and die  
 In the land that is like you!  
 The watery suns  
 Of those hazy skies  
 Hold for my spirit  
 The same mysterious charms  
 As your treacherous eyes  
 Shining through their tears.

There - nothing but order and beauty dwell,  
 Abundance, calm, and sensuous delight.

See on those canals  
 Those vessels sleeping,  
 Vessels with a restless soul;  
 To satisfy  
 Your slightest desire  
 They come from the ends of the earth.  
 The setting suns  
 Clothe the fields,  
 Canals and all the town  
 With hyacinth and gold;  
 The world falls asleep  
 In a warm light.

There - nothing but order and beauty dwell,  
 Abundance, calm, and sensuous delight.<sup>36</sup>

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<sup>36</sup> LeVan, *Masters of the French Art Song*, 158

**CHAPTER 6**

**SPIRITUALS: FLORENCE PRICE’S “FEET O’ JESUS”**

**& MOSES HOGAN’S “GIVE ME JESUS”**

The Library of Congress defines the African American spiritual as a “type of religious folksong that is most closely associated with the enslavement of African people in the American South.”<sup>37</sup>

Spirituals developed out of the pain of individuals stripped of their home and identity and forced to travel to an unknown land as slaves. Slave labor was excruciating and demeaning. Spending countless hours of back-breaking work in the sun, slaves began singing songs to pass the time. Through several generations, these “work songs” developed as ways to pass the time and communicate with each other.

NPR writer, David Johnson further details its origins:

“The African-American religious folk songs known as spirituals grew out of the slavery experience and the introduction of Christianity into slaves' lives. Though rooted in African musical tradition, they reflected life in a strange and terribly oppressive new world. Often improvisations upon older hymns, they became entirely new songs — songs like "Sometimes I Feel Like a Motherless Child," "Joshua Fit De Battle of Jericho" and "Steal Away." In some ways, they foreshadow the birth of American jazz.”<sup>38</sup>

African American spirituals moved from the fields to the concert stage with the help of composers like HT Burleigh, Florence Price and Moses Hogan. These composers created piano voice arrangements of spirituals that were widely performed in the twentieth century and

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<sup>37</sup> “African American Spirituals,” *The Library of Congress*, accessed February 8, 2020, <https://www.loc.gov/item/ihas.200197495>.

<sup>38</sup> David Brent Johnson, “Wade In The Water: 5 Jazz Takes On Spirituals.” *NPR*, December 5, 2013. <https://www.npr.org/sections/ablogsupreme/2013/12/04/248888432/wade-in-the-water-5-jazz-takes-on-spirituals>.

beyond.<sup>39</sup>

Several characteristics make up a spiritual, both in text and music. First, the pentatonic scale is a huge hallmark of the genre and is linked to the sounds of West Africa.<sup>40</sup> The scale consists of five notes in an octave and varies depending on the cultural region. Songs such as “Amazing Grace”, “Swing Low, Sweet Chariot”, and “Every Time I Feel the Spirit” include the pentatonic scale.

Syncopation is also a staple of the art form. The complex rhythms encourage clapping on off-beats or use of body percussion. They usually involve call and response, with a soloist leading and the choir responding. Some scholars consider the custom of singing spirituals in a soloist-chorus fashion as a surviving remnant of African technique.<sup>41</sup> Harmonically, most spirituals have simple chord structures, which can be played with an open fifth of the tonic chord.

The text of spirituals always makes direct references to God. Whether asking Him for guidance or singing songs that praise the Lord, there is a profession of faith. Phonetically, spirituals often reflect the Southern dialect of black people in the 19<sup>th</sup> century. Some examples include dropping the final consonant in the suffix “-ing”, changing a “th” sound to a dental “d”, and abbreviating words by dropping initial or final consonants (“of” becomes “o” or “them” becomes “em”).

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<sup>39</sup> “African American Spirituals,” *The Library of Congress*, accessed February 8, 2020, <https://www.loc.gov/item/ihas.200197495>.

<sup>40</sup> Hugh Tracey, "Towards an Assessment of African Scales," *African Music* 2, no. 1 (1958): 15-20, accessed Feb 8, 2020, [www.jstor.org/stable/30249468](http://www.jstor.org/stable/30249468)

<sup>41</sup> Guy B. Johnson "The Negro Spiritual: A Problem in Anthropology." *American Anthropologist*, New Series, 33, no. 2 (1931): 157-71. accessed March 8, 2020. [www.jstor.org/stable/660834](http://www.jstor.org/stable/660834).



Florence Price (1887-1953) was born in Little Rock, Arkansas where her father was a dentist and her mother was a music teacher. The youngest of three children, Price was the product of an interracial relationship. She was a talented pianist and by the age of 14 she enrolled in the New England Conservatory of Music as a composition major and graduated in 1907.<sup>42</sup>

As an American composer in the early twentieth century, Florence Price had the double disadvantage of being both African American and a woman. Though these factors could have deterred her from a career in music, Price composed more than 300 works and has the distinction of being the one of the first composers to have a symphony performed by a major American orchestra (the first being William Grant Still).

“Feet o’ Jesus” highlights text by revered poet and literary force, Langston Hughes. Its subject matter deals with someone seeking out the comfort of God. This piece draws on elements traditionally found in spirituals, such as the use of Southern dialect and the pentatonic scale. The homophonic texture gives the illusion of spiritually and classic hymnody.

**Feet o’ Jesus**

At the feet o’ Jesus,  
Sorrow like a sea.  
Lordy, let yo’ mercy  
Come driftin’ down on me.

At the feet o’ Jesus  
At yo’ feet I stand.  
O, ma little Jesus,  
Please reach out yo’ hand.

Moses Hogan (1957-2003) earned the reputation as one of America’s greatest pianists and arrangers. He has created dozens of arrangements of classic spirituals and formed a choir with whom he traveled across the United States until his untimely death in 2003. Born in New

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<sup>42</sup> Barbara Garvey Jackson, "Florence Price, Composer," *The Black Perspective in Music* 5, no. 1 (1977): 31-43, accessed Feb 8, 2020, doi:10.2307/1214357.

Orleans, LA in 1957, Hogan grew up in a religious household, which greatly influenced his musical career, and took piano lessons at an early age. In 1979 he graduated from Oberlin College with a degree in Piano Performance and briefly studied at Juilliard. By the 1980s, Hogan founded the New World Ensemble and formed the Moses Hogan Singers in 1997,

“Give me Jesus” is one of Hogan’s most popular arrangements. It is a declaration of Jesus’s sovereignty and wanting to follow Him, leaving the ways of the world behind. Unlike art songs of other regions, the strophic nature of this piece encourages the performer to add his or her own embellishments to make it as personal as their relationship with God.

**Give Me Jesus**

In the mornin’, when I rise,  
give me Jesus.

Give me Jesus,  
you may have all this world,  
give me Jesus.

Dark midnight was my cry,  
give me Jesus.

Give me Jesus,  
you may have all this world,  
give me Jesus.

Oh, when I come to die,  
give me Jesus.

Give me Jesus,  
you may have all this world,  
give me Jesus.

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