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## Eclectic Musings: Extended Program Notes

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**ECLECTIC MUSINGS: EXTENDED PROGRAM NOTES**

by

Skye O'Sullivan

B.A., Berea College, August 2021

A Research Paper

Submitted in Partial Fulfillment of the Requirements for the  
Master of Music

School of Music  
in the Graduate School  
Southern Illinois University Carbondale  
May 2023

**RESEARCH PAPER APPROVAL**

ECLECTIC MUSINGS: EXTENDED PROGRAM NOTES

by

Skye O'Sullivan

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

Dr. Carissa Scroggins

Dr. Susan Davenport

Graduate School  
Southern Illinois University Carbondale  
April 5, 2023

## **AN ABSTRACT OF THE RESEARCH PAPER OF**

Skye O’Sullivan, for the Master of Music in Music, presented on April 5, 2023, at Southern Illinois University Carbondale.

**TITLE: ECLECTIC MUSINGS: EXTENDED PROGRAM NOTES**

**MAJOR PROFESSOR: Dr. Carissa Scroggins**

This document presents and discusses repertoire selected for the required recital for the degree of Master of Music, Vocal Performance. An overview of each piece, including historical background, as well as some harmonic and theoretical analysis are provided. Along with overview and analysis, this document discusses performance practice concepts involving the interpretive and technical challenges of each piece. The recital program includes 17 pieces by various composers set to texts in English, German, Spanish, and Italian, with composition dates spanning from the 16<sup>th</sup> to 21<sup>st</sup> centuries. A variety of resources including books, articles, manuscript scores, and dissertations are used to inform an examination of each musical idiom represented in this program.

## PREFACE

### RECITAL PROGRAM

#### SET 1

Amarilli mia bella

Giulio Caccini  
(1551-1618)

Flow My Tears

John Dowland  
(1563-1626)

João Vitor, guitar

The Silver Swan

Orlando Gibbons  
(1583-1625)

Mason Rice, harpsichord

“The Lord is my strength”  
from *Israel in Egypt*

George Frideric Handel  
(1685-1759)

Amanda Massengill, soprano  
Mason Rice, harpsichord  
Catherine Begin, cello  
Felicit McKellar, violin

#### SET 2

“Il mio ben, quando verra?”  
from *Nina, Ossia la Pazza  
per amore*

Giovanni Paisiello  
(1740-1816)

“Deh vieni, non tardar”  
from *Le Nozze di Figaro*

Wolfgang Amadeus Mozart  
(1756-1791)

Mason Rice, piano

#### SET 3

*Siete Canciones Populares  
Españolas*

Manuel de Falla  
(1876-1946)

- I. El Paño Moruno
- II. Asturiana
- III. Nana

João Vitor, guitar

SET 4

Mausfallensprüchlein

Hugo Wolf  
(1860-1903)

Kein Haus, keine Heimat

Johannes Brahms  
(1833-1897)

Sonntag  
from *Fünf Lieder*

Johannes Brahms  
(1833-1897)

Mason Rice, piano

SET 5

“The trees on the mountain”  
from *Susannah*

Carlisle Floyd  
(1926-2021)

Animal Passion  
from *Natural Selections*

Jake Heggie  
(b.1961)

Port Town  
from *Only Heaven*

Ricky Ian Gordon  
(b.1956)

Joy  
from *Genius Child*

Ricky Ian Gordon  
(b.1956)

Mason Rice, piano

SET 6

A Word on My Ear

Michael Flanders  
(1922-1975)  
Donald Swann  
(1923-1994)

Mason Rice, piano

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## CHAPTER 1

### GIULIO CACCINI

Giulio Caccini (1551-1618) was a prominent Florentine composer who not only helped pioneer the creation of opera, but defined and popularized the monodic style that spread through Italy in the 17th century. Caccini was a member of the Florentine Camerata- a group of literary and artistic enthusiasts who were inspired by the dramatic style of ancient Greece. Their neo-classicist approach resulted in a new musical manifesto based on the ideas of scholars like Girolamo Mei, who rejected the over-ornate and complex nature of the madrigals and motets produced in the late sixteenth century, known as *ars perfecta*.<sup>1</sup> They desired a form of musical expression that could affect the emotions and ennoble humanity to its higher moral tendencies, the way they believed the ancient Greeks had.

The Camerata asserted the Greeks achieved this through a *stile rappresentativo* or, a style representative of nature, and of human speech.<sup>2</sup> They defined this *stile rappresentativo* as monody- a modest sung melody, free from exaggerated ornamentation or contrapuntal harmonization, with simple accompaniment on a plucked instrument, such as a lyre, lute, or harpsichord. This style of monody, according to the Camerata, was the musical ideal.<sup>3</sup>

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1. Richard Taruskin, "Pressure of Radical Humanism: Academies" in *Oxford History of Western Music: Music from the Earliest Notations to the Sixteenth Century*. (Oxford University Press, 2010).

2. Richard Taruskin, "Pressure of Radical Humanism: The Representational Style" in *Oxford History of Western Music: Music from the Earliest Notations to the Sixteenth Century*. (Oxford University Press, 2010).

3. Richard Taruskin, "Pressure of Radical Humanism: The Monodic 'Revolution'" in *Oxford History of Western Music: Music from the Earliest Notations to the Sixteenth Century*. (Oxford University Press, 2010).

In 1602, Caccini published a collection of monodic arias and songs entitled *Le Nuove Musiche*. In its preface, he clearly laid out the principles of *stile rappresentativo*, which had been developed by the Florentine Camerata over the last 3 decades. Of the songs in this collection, *Amarilli, mia bella* is the most popular, and remains immortalized in Schirmer's 24 Italian Art Songs and Arias often taught to beginning voice students. *Amarilli* was originally published with continuo accompaniment, allowing the lutenist freedom to navigate through the harmonic progressions of the piece in their own way. The melody of *Amarilli* is very simple, with notated ornamentation limited to the very end. There are several sweeping, sustained notes, and the entire melody lies within the modest range of a seventh.

Poet Alessandro Giardani used the following words to describe the qualities of the Florentine monodic style: *brevità* (brevity), *acutezza* (pointedness), *leggiadria* (loveliness), *nobiltà* (nobility), and *Dolcezza* (sweetness).<sup>4</sup> He must have written the text of *Amarilli* with these qualities in mind.

Translation:

Amarilli, mia bella,  
 Non credi, o del mio cor dolce desio,  
 D'esser tu l'amor mio?  
 Credilo pur: e se timor t'assale,  
 Prendi questo mio stralle,  
 Aprimi il petto e vedrai scritto in core:  
 Amarilli, Amarilli, Amarilli è il mio amore.

Amarilli, my dear,  
 Don't you know, O my heart's sweet desire,  
 That it is you who I love?  
 Believe it; and if doubt assails you,  
 Take a knife,  
 Open my chest and see written on my heart:  
 Amarilli, Amarilli, Amarilli, is my love.

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4. Tim Carter, "Caccini's 'Amarilli, Mia Bella': Some Questions (And a Few Answers)," *Journal of the Royal Musical Association* 113, no. 2 (1988): 251.

## CHAPTER 2

### JOHN DOWLAND

John Dowland, born in London in 1563, enjoyed a lengthy and lucrative career as a musician and composer, and garnered plenty of high-ranking connections as he traversed Europe for his work and studies. Some of these travels found him in scandalous or compromising positions. One such scandal emerged when Dowland moved to Venice, and became embroiled with some English Catholics who were traitorous to the British crown.<sup>5</sup>

Surviving Dowland is not only a lengthy and lasting musical legacy, but several of his letters of correspondence with Sir Robert Cecil, 1<sup>st</sup> Earl of Salisbury. Dowland was employed for a time by the Earl as a court musician, until he became virtually blacklisted in England due to his dubious connections. In one surviving letter to the Earl, Dowland vehemently attempted to eschew any suspicion that he may have been involved in espionage for the Venetian Diocese:

“god he knoweth I never loved treason nor trechery nor never knew of any, nor never heard any mass in englande, wh[i]che I finde is great abuse of the peple for on my soule I understande it not, wherefor I hav reformed my self to lyve according to her ma[jes]ties lawes as I was borne under her highnes, & that most humbly I do Crave p[ar]don, p[ro]testinge if ther wer any abylytie in me, I wold be most redy to make amende[s] ...”<sup>6</sup>

This letter was not enough to salvage Dowland’s reputation, however, as he was never able to secure another court appointment in England. Instead, he found employment at the court of King Christian IV of Denmark, and at roughly £200/year, became one of the highest paid Danish court musicians.

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5. Peter Warlock, *The English Ayre* (Oxford: Oxford University Press: 1926.) 15.

6. Peter Holman, and Paul O’Dette, "Dowland, John," in *Grove Music Online* (Oxford University Press, 2001), accessed Mar. 18, 2023, <https://www-oxfordmusiconline-com.proxy.lib.siu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000008103>.

Where Caccini played a hand in the reformation of the Italian lute song, Dowland innovated the English lute song, or “ayre.” *Flow My Tears* is John Dowland’s most famous song and was published in 1596 in his *Second Booke of Ayres*. It was originally published under the title *Lachrimae Pavane*, and was so popular that Dowland even occasionally used it in his signature: “*Jo: Dolandi de Lachrimae*”.<sup>7</sup> As the original title of this song suggests, the form of “Flow my Tears” is a pavan; a dance that was popular in Europe in the 16<sup>th</sup> century. The pavan, or pavanne, is a slow dance composed in duple meter, either 2/4 or 4/4, and follows the form AABBC. *Flow my tears* perfectly adheres to the pavan form. Each of the song’s three sections are written in a melancholic duple meter, and each section has two verses, giving us the AABBC form.

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7. Peter Holman, *Dowland: Lachrimae*. (Cambridge: Cambridge University Press, 1999.) 22-23.

## CHAPTER 3

### ORLANDO GIBBONS

Born and baptized in Oxford, England on Christmas day in 1583, Orlando Gibbons was a very notable addition to a legacy of successful musicians. He came from a family of composers and instrumentalists, and throughout his own lifetime, became an established musician in his own right. Though both of Gibbons' parents passed away by the time he was 19 years old, their musical influence on his life is evident. Orlando was the youngest son of William Gibbons who was employed in Oxford as a town wait. In the 16<sup>th</sup> century, town waits were patrolmen posted within towns who used musical instruments to mark the hours, and to show that they were on duty.<sup>8</sup> Orlando himself followed this profession for about 8 years.

From 1596-1599, Orlando was a chorister at King's College, where his oldest brother, Edward Gibbons, was Master of Choristers. After his three-year choir career at King's College, Orlando was briefly a student there, and then moved to London where he received a bachelor's degree in music from Cambridge, and established his composing career.<sup>9</sup> From the time he was 20 years old until his death, Gibbons held a position as a Gentleman (official musician) in the Chapel Royal.<sup>10</sup> His particular skill was as an organist, and his skill gained him notoriety during his lifetime.

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8. Peter Le Huray, and John Harper. "Gibbons, Orlando." In *Grove Music Online*. Oxford University Press, 2001, accessed Jan. 15, 2023. <https://doi-org.proxy.lib.siu.edu/10.1093/gmo/9781561592630.article.11092>.

9. Paul Vining, "Gibbons and His Patrons." *The Musical Times* 124, no. 1689 (1983): 707–9.

10. Peter Le Huray, and John Harper. "Gibbons, Orlando." In *Grove Music Online*. Oxford University Press, 2001, accessed Jan. 15, 2023. <https://doi-org.proxy.lib.siu.edu/10.1093/gmo/9781561592630.article.11092>.

Gibbons was known not only as a prolific organist, but found success as a composer of vocal, harpsichord, organ, and viol ensemble music as well. However, since he was not the sole composer of the Gibbons family, definitively attributing pieces to him can sometimes prove difficult.<sup>11</sup> As a composer, Gibbons never produced any substantial sacred music, and he wrote and published most of his secular vocal music by the time he was 30. Throughout his career and adult life, Orlando Gibbons was well connected to highly ranking officials in the court of King James I. A glowing review from the French Ambassador visiting Westminster Abbey in 1624, where Gibbons regularly performed, reads:

“... the organ was touched by the best finger of that age, Mr. Orlando Gibbons ... and while a verse played, The Lord Keeper presented the ambassadors with the liturgy as if it spoke to them in their own language.”<sup>12</sup>

In 1606, he married Elizabeth Patten, who was the daughter of a Yeoman of the Chapel Royal. Though he had a successful career, his name can be found in records of “poor-relief” from 1609-1610.<sup>13</sup> Gibbons died in Canterbury on June 5, 1625, at the age of 41.

The Silver Swanne was originally composed as a madrigal for 5 voices; Cantus, Altus, Quintus, Tenor, and Bassus. The original notation of this piece seems to be tonally centered around F. It is nearly impossible to determine the tuning Gibbons himself would have used with his choir as Pythagorean tuning would have been employed, and pitch standardization was not consistent in the 16<sup>th</sup> century.

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11. Francis Baines, “The Consort Music of Orlando Gibbons,” *Early Music* 6, no. 4 (1978): 540.

12. Vining, “Gibbons and His Patrons,” 707.

13. Vining, “Gibbons and His Patrons,” 708.

The Cantus line has been set as the vocal line in this arrangement, and the piano reduction covers the other four voices fairly faithfully. Figure 1 shows a lithograph print of the cantus line of *The Silver Swanne*, which was published in 1612 in Gibbons' *First Book of Madrigals and Motets of 5 parts*.

Fig. 1 Gibbons. *The Silver Swanne* Cantus line, St. Cecilia Press, 1612.

Of 5. Voc. I. CANTUS. Orlando Gibbons.

He silver Swanne, who living had no Note, When  
 death approacht vnlockt her silent throat, Leaning her  
 breast against the reedie shore, Thus sung her first and last, and sung no more,  
 Farewell all ioyes, O death come clofe mine eyes, More Geese then Swannes now  
 live, more fooles then wife.

The text of this piece reads:

The silver swan, who living had no note,  
 When death approached, unlocked her silent throat;  
 Leaning her breast against the reedy shore,  
 Thus sung her first and last, and sung no more:  
 "Farewell, all joys; Oh death, come close mine eyes;  
 More geese than swans now live, more fools than wise."

The author of this poem is unknown; however, the text is thought to allude to the changing musical landscape in Europe at the time. The death of the silver swan may represent the decline of the madrigal form, or the demise of the late Elizabethan musical tradition in general. These traditions waned in favor of the new monodic style being developed by the Florentine Camerata, and outlined in Caccini's *Le Nuove Musiche*. The titular silver swan represents the grace and beauty with which the composers of *ars perfecta* aligned themselves, which was in direct opposition to the simplicity and naturalism brought about by the monodic revolution. The swan's last words are a clear jab at the new generation of composers who were beginning to abandon motets, madrigals, and contrapuntal complexity.



## CHAPTER 4

### GEORGE FRIDERIC HANDEL

George Frideric Handel was born in Prussia in 1685, and by the time he was twenty-five, had served numerous appointments across Germany and Italy, working with wealthy families like the Medicis. In 1712 he moved to London where he began the most fruitful part of his career.<sup>14</sup> Handel's time in Italy had left a mark on his taste and compositional style, and he would spend the rest of his career composing Italian operas for London stages. While Italian opera was Handel's mainstay, and what he was known best for during his time, he also composed very many successful oratorios set in English, perhaps the most famous of which being the *Messiah*.

"The Lord is my strength" is a duet from Handel's oratorio entitled *Israel in Egypt*. This oratorio is what was known as a *pasticcio*, or a patchwork of combined pieces from other works. Often, the borrowed material of a *pasticcio* came from works by other composers. The borrowed sections used would be reworked and inserted into the new oratorio.<sup>15</sup> For *Israel in Egypt*, Handel recycled some of his own previous compositions, as well as pieces written by other composers. Works repurposed for this oratorio include: Handel's own funeral anthem for Queen Caroline, two of his fugues for keyboard, and a chorus from his psalm setting, *Dixit Dominus*.<sup>16</sup>

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14. Anthony Hicks, "Handel [Händel, Hendel], George Frideric," in *Grove Music Online*, Oxford University Press, 2001, accessed Mar. 18, 2023.

15. Richard Taruskin, "Class of 1865: 'Borrowing'" in *Oxford History of Western Music: Music in the Seventeenth and Eighteenth Centuries*. (Oxford University Press, 2010).

16. Ellen T. Harris, "Integrity and Improvisation in the Music of Handel," *The Journal of Musicology* 8, no. 3 (1990): 301.

In addition to repurposing his own old works, Handel also used several pieces from Alessandro Stradella's *Qual Prodigio é ch'io miri* as well as Dionigi Erba's *Magnificat*. It is the latter work which provided the music for "The Lord is my strength" duet. Erba's *Magnificat* was composed circa 1690, predating Handel's oratorio by almost 40 years. Handel copied Erba's duet almost exactly, only altering melodic figures slightly to better suit his English text. He also added a pianoforte to his arrangement, which is in essence just an ornamented reduction of the rest of the ensemble.

Fig. 2: D. Erba. *Magnificat* mm.1-3 of duet. Edited by Friedrich Chrysander. Leipzig, 1880.

4 ERBA:

Viola.

CANTO I.

CANTO II.

(Bassi.)

4/2 4/2 4/2

Fig. 3: Handel, George F. *Israel in Egypt*. mm. 1-3 of *The Lord is my Strength*. Edited by William Randall. London, 1770.

Larghetto.

Violini unisoni.

SOPRANO I.

SOPRANO II.

Larghetto.

Pianoforte.

*mf* *mp* *mf*

Fig. 4: D. Erba *Magnificat* mm. 10-12 of duet.

ex-ul-ta-vit, ex-ul-ta-vit,  
et ex-ul-ta-vit, ex-ul-ta-vit,

Fig. 5: Handel. *Israel in Egypt* mm. 11-13 of *The Lord is my Strength*.

He is be-come my sal-va-tion,  
Er ward al-lein mein Er-lö-ser,  
song, Lied, He is be-come my sal-va-tion,  
Er ward al-lein mein Er-lö-ser,

Comparing these two pieces side by side, the similarities are striking. The introduction is replicated virtually verbatim, and the two recurring vocal motifs are present, if slightly altered. These patterns of ascending, sequential eighth/sixteenth note pairs as well as the wave-like scalar figures interwoven between the two voices comprise the entirety of the duet. What is most remarkable is the coda. This is the most impressive part of the duet, and is copied exactly from its source material. The melismatic fanfare in the vocal lines is an impressive end to this beautiful duet.

sa.lu.ta - - - - - ri me

sa.lu.ta - - - - - ri me

6  
4

Fig. 6: D. Erba *Magnificat* mm.37-39 of duet.

my sal.va - - - - -  
mein Er.lö - - - - -

my sal.va - - - - -  
mein Er.lö - - - - -

*mp*

Fig. 7 and fig. 8: Handel *Israel in Egypt*. mm. 45-46 and 47-48 from *The Lord is my Strength*.

## CHAPTER 5

### GIOVANNI PAISIELLO

“Il mio ben, quando verra?” comes from the first act of Giovanni Paisiello’s opera *Nina, o sia la Pazza per Amore* (Nina, or the Girl Driven Crazy by Love), and is composed to be accompanied by two violins, a flute, an oboe, two bassoons, two horns in F, a viola, and a basso continuo, (most likely played on a viola da gamba).<sup>17</sup> The piece is sung by the title character, Nina, who is in an insane asylum suffering through a mental breakdown caused when her father murdered the man she loved in a duel. At the time Paisiello wrote this opera, he too was dealing with a mental breakdown, and this undoubtedly affected the way in which this work was composed.<sup>18</sup> This aria is ahead of its time stylistically; Paisiello used unconventional harmonic progressions and modulations that seem evocative of the romantic era, although *Nina* was written squarely in the middle of the classical era. Paisiello made use of these unconventional modulations throughout the aria to illustrate Nina’s emotions. More specifically, he illustrated the transitions in and out of her delusion that her lover is still alive.

Giovanni Paisiello was born in Roccaforzata, Italy, in 1740. He studied at the conservatory in Napoli after finishing his education at the Jesuit School in Taranto. He was recognized for his talents quite young, and appointed as musical director of an opera company after graduating from the Neapolitan conservatory. From then on, Paisiello was consistently and quite lucratively employed as a musician and composer throughout the rest of his life.

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17. Giovanni Paisiello. *Nina, o sia la Pazza per Amore*. Naples, 1789. Ricasoli Collection.

18. Michael F. Robinson, “Paisiello, Giovanni.” In *Grove Music Online*. Oxford University Press, 2001. <https://www-oxfordmusiconline-com.proxy.lib.siu.edu/search?q=giovanni+paisiello&searchBtn=Search&isQuickSearch=true>

In his lifetime, he was recognized as one of, if not the most prolific composers in the world. He amassed numerous awards, titles, and appointments, and garnered patronage from King Ferdinando IV of Naples, Catherine the great of Russia, and Napoleon Bonaparte. There are over fifty operas attributed to him, and he composed a vast body of secular/sacred cantatas, oratorios, masses, and motets.<sup>19</sup>

Paisiello took pride in being a Neapolitan (resident of Napoli), however, his loyalties constantly shifted as, in the tumult of 18<sup>th</sup> century Europe, kingdoms were conquered and governing powers changed. This aria comes at a time in Paisiello's life when he had been an established, well-respected composer for decades. In the winter opera season of 1789-1790, Paisiello was commissioned to compose operas for three different theaters. This is also the year that King Ferdinando tasked him with composing *Nina, o sia La pazza per amore*. This evidently proved too much for him, as he was put off schedule with the local theaters, failed to produce their operas, and suffered a mental break down. Paisiello petitioned the King to be released from all duties with the theaters, which he was granted. He was able to keep the money paid to him by the theaters, but no longer owed them any compositions.<sup>20</sup>

The mental and emotional turmoil that Paisiello was experiencing during this time translates into his compositional choices while writing *Nina*. He uses modulations that were very unconventional for his time in order to text paint a tumultuous, delusional mental state. This piece is comprised of three verses, each becoming more tonally unorthodox.

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19. Robinson, "Paisiello, Giovanni," in *Grove Music Online*, Oxford University Press, 2001.

20. Robinson, "Paisiello, Giovanni," in *Grove Music Online*, Oxford University Press, 2001.

The aria begins in F major, and by the end of the first verse, the dominant key (C Major) is tonicized by way of repeated secondary dominant chords. The texture of the accompaniment also changes here, moving from regular, repeated arpeggios to syncopated block chords, which increase the emotional energy. This may represent the character, Nina's, entrance into a hopeful delusion that her loved one is still alive. She begins speaking directly to him here and saying: "but why don't you return? Oh, my love, why don't you return?". When the second verse begins, there is an unprepared return to F major, which feels stark and abrupt, and illustrates Nina snapping out of her delusion and back into a reality where her lover is dead.

Modulating to the dominant key for a moment is not outside of the typical musical scope of the classical era. It is the modulations that take place in verses two and three that demonstrate the ingenuity of Paisiello's composing. There is a moment in the second verse, and again in the third where the median (A minor) seems to be tonicized. The harmonic progression oscillates between A minor and E major in these sections. In the first instance where this happens, the text reads "i suoi lamenti" (his grief) The tonicization of the median creates a very morose feeling, and works well to accompany this sad text. The next time this happens is at the same point in the third verse, where the text reads "il mio pianto, eco pietosa" (my weeping echoes pitifully). The second verse is more tonally adventurous than the first. In addition to the A minor moment, it also tonicizes the subdominant key (B flat Major), creating another bright sounding, hopeful section where she speaks directly to her dead lover once more. This verse ends with an oscillation between C major and G half-diminished 7<sup>th</sup> chords. This is where we begin to see Nina completely unravelling, until once again, there is an abrupt, unprepared modulation back to F major- back to reality.

The third verse is the most harmonically unusual of all, with the tonal center completely giving way to quintal and chromatic movements straight through until the last eight measures of the piece. We also see the syncopated block chords return, heightening the tension and energy of this section. These two things combined illustrate quite well that Nina is operating solely from emotion here, and her powers of logic and reasoning have left her entirely, until the very end of the piece. The last eight measures provide another stark change- the accompaniment only provides two block-chords per measure, leaving uncomfortably silent, dead space, and the I-IV-V-I harmonic progression finally returns once more in the key of F major. This is the final resignation of Nina acknowledging that her lover is, in fact, dead. Here, she sings “Oh Dio! Non ce” (Oh god! You’re not there) Nina finally seems to grasp the reason her lover has not been answering her cries throughout the entirety of the aria.

“Il mio ben quando verra” also bucks baroque trends in the fact that instead of following a da capo ABA form, it is strophic, containing three complete verses, each with slightly varied harmonic material accompanying the melody. In Paisiello’s manuscript score, the melodic line is notated almost exactly the same in each verse. It is understood however, that the singer performing the piece should add ornamentation when the theme of the strophe returns. Niska Lendic has arranged a transcription of Cecilia Bartoli’s interpretation of this piece. Lendic notates exactly the ornamentations she chose to use in one performance of this aria. The two figures below show the end of verse one. Note the differences in the melodic lines seen in Niska Lendic’s notation of Cecilia Bartoli’s ornamentations (fig. 9) and what was notated in Paisiello’s original manuscript (fig. 10).



Fig. 9: Paisiello. Excerpt from *Il mio ben, quando verra?* arr. Niska Lendic, 2009.

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e il mio ben, ahi - me! non vien?

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3 3 3 3 3 3 3 3 3 3 3 3

Fig. 10: Paisiello. Excerpt from *Nina, o sia la Pazzo per Amore*. 1789.

e il mio ben - ah me! non vien

Bartoli skillfully ornaments each line with ease and often creates her own complex, melismatic lines of triplets and sextuplets. An ideal interpretation should strike a balance between these two polar options. The performer should honor the original melody and keep it recognizable, while ornamenting the melodic line as was appropriate of this musical idiom.

## Translation:

Il mio ben quando verrà  
 A veder la mesta amica?  
 Di bei fior s'ammerà  
 La spiaggia aprica.  
 Ma nol vedo, e il mio ben,  
 Ahimè! Non vien?

Mentre all'aure spiegherà  
 La sua fiamma, i suoi lamenti,  
 Miti augei v'insegherà  
 Più dolci accenti.  
 Ma non l'odo. E chi l'udì?  
 Ah! il mio bene ammutolì.

Tu cui stanca omai già fe'  
 Il mio pianto, eco pietosa,  
 Ei ritorna e dolce a te  
 Chiede, chiede la sposa.  
 Pian, mi chiama; piano ahimè!  
 No, non mi chiama,  
 Oh Dio, non c'è!

Oh my love, when will you return  
 to see your sad friend?  
 Beautiful flowers cover the sun-kissed shore.  
 But I don't see you, oh, my love,  
 Oh my! You don't return?

He will tell the breeze  
 of his flame and his grief.  
 Little birds will teach him  
 sweeter sounds.  
 But I don't hear him. Can anyone hear him?  
 Ah! My love, have you gone mute?

You, merciful breeze, tire from relaying my  
 lamentations.  
 My weeping echoes pitifully.  
 He will speak sweetly to you  
 And ask me to be his bride!  
 No, No, he doesn't ask me.  
 Oh God! He's not there!

## CHAPTER 6

### W.A. MOZART

Wolfgang Amadeus Mozart composed *Le Nozze di Figaro* in 1786 when he was 30 years old, five years before his untimely death in 1791. This comedic opera draws from a series of three plays written by French nobleman, spy, watchmaker, inventor, publisher, arms dealer, playwright, and musician, Pierre-Augustin Caron de Beaumarchais.<sup>21</sup> These three plays are: *Le Barbier de Séville* (The Barber of Seville), *La folle journée, ou le Mariage de Figaro* (The Mad Day, or the Marriage of Figaro), and *La Mère Coupable* (The Guilty Mother).<sup>22</sup> These plays were quite controversial in the 18<sup>th</sup> century, as they pointed scrutiny at the bourgeoisie and the monarchy. They also portrayed servants and other middle-class people as full, complex human beings, often with stronger moral character or higher intellect than the characters of nobility. In the previous century, French opera, theater, and creative media of most types were heavily monitored by the French government, and used as a means of dynastic affirmation and propaganda supporting the monarchy and nobility.<sup>23</sup> The Marriage of Figaro calls into account the tendency for nobility to take advantage of common folk, and to consider themselves above the law.

These themes of class equity and individual complexity manifest in the character of Count Almaviva. In the story, he is attempting to resurrect the antiquated rule of *prima nocta*

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21. C. Cox, *The Real Figaro: the Extraordinary Career of Caron de Beaumarchais* (London, 1962) 55.

22. E.J. Arnould, “Beaumarchais and the Opera,” *Hermathena*, 79 (1952), 75.

23. Richard Taruskin, “Courts Resplendant, Overthrown, and Restored: Drama as Court Ritual” in *Oxford History of Western Music: Music in the Seventeenth and Eighteenth Centuries* (Oxford: Oxford University Press, 2010).

where feudal lords had the right to sleep with any women in their household on their wedding night. Specifically he targets Susanna, the fiancée of his valet, Figaro. As opposed to more conventional French opera of the time, which held characters of nobility up as the protagonists, *Le Nozze di Figaro* centers people of the working class, and clearly depicts the flawed moral character of Count Almaviva.

“Deh vieni, non tardar” comes at the height of the *Le Nozze*’s plot entanglement, before the finale in act IV. This pivotal moment calls for several layers of interpretation, which Mozart admirably achieved in this composition. Here, Susanna and the Countess disguise themselves as one another in order to catch the Count in his pursuit of Susanna. Figaro (Susanna’s fiancée) has found out about the scheme. Susanna is aware that he knows, and that he is hiding in the bushes, watching her. Thus, as she sings this serenade directed toward the Count, she is in reality trying to seduce Figaro, though he suspects otherwise and becomes angry. This aria is very stately, with an accompanied recitative that serves as an introduction and a placid tempo throughout. These compositional features would be expected more of a noble character than a servant, and in this way Mozart aurally portrays Susanna’s disguise as the Countess.

It is interesting to note that in a 1789 revival of this opera in Vienna, Mozart wrote a substitute for this aria specifically for the librettist, Lorenzo DaPonte’s mistress, Adriana Ferrarese, who was to play Susanna. Evidently Mozart was aware of her inability to perform

with comedic nuance, and swapped this aria out for a “park-and-bark” aria titled *Al desio* (At the desire).<sup>24</sup>

The recitative that precedes “Deh vieni” adheres to contemporary methods of the 18<sup>th</sup> century by alternating freely between lines of 7 and 11 syllables. The grouping of these syllables may not be intuitive to a native English-speaking singer, however. Any place where there are vowels abutting each other, those two vowels together are considered as one syllable. This rule is called synalepha, and it even spans between words, creating one syllable between *giunse* and *alfin* to form [giun-] [se al-] [fin]. It also means that words like *miei* are considered to be one syllable. With this rule in mind, here is the way in which the recitative breaks down according to stylistic convention:

[Giun-] [se al-] [fin] [il] [mo-] [men-] [to] = 7  
 [che] [go-] [drò] [sen-] [z’af-] [fan-] [no] = 7  
 [in] [brac-] [cio all’-] [i-] [dol] [mio.] [Ti-] [mi-] [de] [cu-] [re,] = 11  
 [u-] [sci-] [te] [dal] [mio] [pet-] [to,] = 7  
 [a] [tur-] [bar] [non] [ve-] [ni-] [te il] [mio] [di-] [let-] [to!] = 11  
 [Oh,] [co-] [me] [par] [che all’-] [a-] [mo-] [ro-] [so] [fo-] [co] = 11  
 [l’a-] [me-] [ni-] [tà] [del] [lo-] [co,] = 7  
 [la] [ter-] [ra e il] [ciel] [ri-] [spon-] [da,] = 7  
 [co-] [me] [la] [not-] [te, i] [fur-] [ti] [miei] [se-] [con-] [da!] = 11

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24. Jane Vial Jaffe, “Wolfgang Amadeus Mozart (1756-1791): Un moto di gioia and Deh vieni, non tardar from The Marriage of Figaro, K492,” Parlance Chamber Concerts, 2020, accessed Mar. 15, 2023. [https://www.parlancechamberconcerts.org/parlance-program-notes/the-marriage-of-figaro/#:~:text=The%20great%20E2%80%9CDeh%20vieni%2C%20non,%2C%20an%20elaborate%20rondo%20showcase\).](https://www.parlancechamberconcerts.org/parlance-program-notes/the-marriage-of-figaro/#:~:text=The%20great%20E2%80%9CDeh%20vieni%2C%20non,%2C%20an%20elaborate%20rondo%20showcase).)

Translation:

**Recitative**

Giunse alfin il momento  
 che godrò senz'affanno  
 in braccio all'idol mio. Timide cure,  
 uscite dal mio petto,  
 a turbar non venite il mio diletto!  
 Oh, come par che all'amoroso foco  
 l'amenità del loco,  
 la terra e il ciel risponda,  
 come la notte i furti miei seconda!

**Aria**

Deh, vieni, non tardar, oh gioia bella,  
 vieni ove amore per goder t'appella,  
 finché non splende in ciel notturna face,  
 finché l'aria è ancor bruna e il mondo tace.  
 Qui mormora il ruscel, qui scherza l'aura,  
 che col dolce sussurro il cor ristaura,  
 qui ridono i fioretti e l'erba è fresca,  
 ai piaceri d'amor qui tutto adescà.  
 Vieni, ben mio, tra queste piante ascose,  
 ti vo' la fronte incoronar di rose.

At last the moment has come  
 when I can be without worry  
 in the arms of my lover. Timid cares,  
 emerging from my breast,  
 do not come to disturb my delight!  
 Oh, how it seems to the amorous fire,  
 the friendliness of this place,  
 that earth and heaven respond,  
 how the night strengthens my scheme!

Oh, come, do not delay, oh beautiful joy,  
 come where love calls you to enjoy,  
 until the stars of the night no longer shine,  
 while the air is still dark and the world quiet.  
 Here the stream murmurs, the light dances,  
 which with sweet whispers restores the heart,  
 here little flowers laugh and the grass is fresh,  
 this place entices all love's pleasures.  
 Come, my dear, hidden among these bushes,  
 I want to crown you with roses.

## CHAPTER 7

### MANUEL DE FALLA

Manuel María de los Dolores Falla y Matheu was born in 1876 in Catalonia, Spain, and is considered by many music historians to be the most important Spanish composer of the 20<sup>th</sup> century. De Falla spent most of his career and adult life in Madrid, although he spent some time working in Paris and Argentina as well. De Falla published his *Siete Canciones Populares Españolas* in 1914, when he was 38 years old. This work is a collection of seven well-known Spanish folk songs, originally set to piano accompaniment.

*El Paño Moruno* derives from the Murcia region of Spain, which is one of 17 Autonomous Communities which still exist in Spain today.<sup>25</sup> The region of Murcia lies in the southeast of Spain, and since 825 C.E. has been known as “Europe’s orchard” due to its vast agriculture. There are many Arabic cultural influences in this region, which are expressed through the bold accompaniment of this piece, which at times has a Phrygian tonicization. The text of this song describes a *Paño Moruno* (Moorish cloth/garment) that has been stained, which causes it to be sold for less money.

#### **Translation:**

Al paño fino in la tienda,  
Una mancha le cayó.

Per menos precios se vende,  
Porque perdió su valor.  
Ay!

On the fine cloth in the store,  
A stain has fallen.

It will be sold for less money,  
Because it’s lost its value.  
Ah!

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25. Griglio, Gianmaria. “Al Paño Moruno.” ARTax Newsletter. Feb. 6, 2017, revised Jan. 16, 2018. <https://www.artaxmusic.com/siete-canciones-populares-espanolas/>.

*Asturiana* comes from the region of Asturias in the North of Spain. This region is mountainous and covered in green forest.<sup>26</sup> This song, in contrast with *El Paño Moruno*, is very lamenting. The melody is wide and sweeping, but contained only to a range of a sixth, and the accompaniment takes a supporting role. It feels vulnerable and somber; the guitar bounces between just two notes at a time. The text of this song is about taking solace in nature, and being consoled by a pine tree which seems to feel the singer's pain.

**Translation:**

Por ver si me consolaba,  
Arrimeme a un pino verde,  
Por ver si me consolaba.

To see if I might be consoled,  
I came to a green pine tree,  
To see if it might console me.

Por ver me llorar, lloraba,  
Y el pino como era verde,  
Por ver me llorar, lloraba!

Seeing me cry, it cried,  
And the pine, being evergreen,  
Cried, seeing me cry!

*Nana* is a traditional lullaby which comes from the Andalusian region of Spain. It is reported that De Falla's own mother sang this tune to him when he was a child.<sup>27</sup> This song begins with a (*pp*) dynamic marking, and ends in a (*ppp*). De Falla adds a marking of *Mormorendo*, or "whispering". This piece is meant to be very tender and hushed. Notated ornamentations at the end of each phrase adhere to Spanish folk singing traditions.

**Translation:**

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

Sleep my little one, sleep.  
Sleep, my love.  
Sleep, little star,  
Until the morning.  
Lullaby.

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26. Griglio, "Asturianas." ARTax Newsletter.

27. Griglio, "Nana." ARTax Newsletter.



## CHAPTER 8

### HUGO WOLF

*Mausfallensprüchlein* (The Mousetrap Incantation) was published in 1882 in *Sech Lieder für eine Frauenstimme* (Six Songs for a Woman's Voice). The text is by Eduard Möricke, one of the most influential German poets of the 19<sup>th</sup> century. The song is narrated by a child who has walked around a mousetrap three times, speaking an incantation that is meant to entice some little mice to come out of hiding. Wolf's musical setting of this piece captures the child-like whimsy of the text by using many short staccato phrases. He further portrays the character of the child by notating almost everything in the treble clef, including the entire accompaniment.

#### Translation:

Kleine Gäste, kleines Haus.  
 Liebe Mäusin oder Maus,  
 Stelle dich nur kecklich ein  
 Heute nacht bei Mondenschein!  
 Mach aber die Tür fein hinter dir zu,  
 Hörst du?  
 Dabei hüte dein Schwänzchen!  
 Nach Tische singen wir,  
 Nach Tische springen wir  
 Und machen ein Tänzchen:  
 Witt witt!  
 Meine alte Katze tanzt wahrscheinlich mit.  
 Hörst du?

Little guests, little house.  
 Dear Miss or Mister Mouse,  
 Let's have a cheeky little meeting  
 tonight by moonlight!  
 But close the door behind you,  
 do you hear?  
 Watch out for your little tail!  
 After supper we will sing,  
 After supper we will leap  
 and do a little dance;  
 Sniff sniff!  
 My old cat will probably dance with us.  
 Do you hear?

## CHAPTER 9

### RICKY IAN GORDON

Neither *Joy*, nor *Port Town* begin solidly on tonic, but rather take a few measures to get there. Though these two pieces are from different song cycles, there are a few stylistically binding characteristics shared between them, which may be indicative of Ricky Ian Gordon's personal compositional tendencies. Both songs often use quartal and quintal movement in melodic lines, as well as harmonically. These two songs also demonstrate Ricky Ian Gordon's ability to compose complex, contemporary harmonies while weaving into them catchy melodic lines that feel grounded, and are easily singable.

*Joy* comes from Ricky Ian Gordon's *Genius Child* song cycle, which was commissioned for soprano Harolyn Blackwell. The text is a poem by the same name written by Langston Hughes. This piece is a modified strophe, with two almost identical verses, and a piano interlude. Each verse has a distinct A and B section, which center around B-flat major and G-flat major respectively. The 12-measure prelude of this piece begins in B-flat major; however, it does not feel tonally grounded until measure 5, when the harmonies solidly land on the tonic chord. Modulation in the B section moves the piece to the G-flat major (the flat, major VI) which may be the V of the ii, as C minor (ii chord) is used relatively often in the A section. It is an unexpected place to move, but does not feel jarring or alien. Quartal and quintal chords give a sense of tonal ambiguity, and ease transitions into modulations. There is a unique chord used often throughout this piece: Eb, G, Bb, F, A. In fact, the entire song ends with this unique chord.

Fig. 11: Gordon. Transcription of the last four measures of *Joy*.

The image shows a musical score for the piece 'Joy'. It consists of three staves. The top staff is the vocal line, starting with the lyrics 'young nymph Joy!'. A yellow bracket with a fermata symbol is placed over the final note of the vocal line. The middle staff is the piano accompaniment, featuring a rhythmic pattern of eighth notes in the right hand. The bottom staff shows the bass line with a few notes and rests. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4.

*Port Town* begins in a way that could either suggest A major or F# minor. There isn't a definitive answer to this question until measure 4, where the melody and accompaniment land strongly together on A. Gordon trades full, fleshed-out chords for broad, open octaves, or quartal/quintal figures in this piece. Often the melodic line and accompaniment figures move in perfect fourths and fifths as well. This piece is further proof of Ricky Ian Gordon's ability to write complex contemporary pieces with ambiguous and obscure tonality, and manage to weave an easily identifiable, repeatable, catchy melody into it.

The A section can be broken into repeating 4-measure sentences which are comprised of two phrases. In the accompaniment, the first phrase begins and ends on *do* and *la* simultaneously, which creates the feeling of a half cadence, as seen in the figure below.

Fig. 12: Gordon. Transcription of mm. 1-2 from *Port Town*.

The image shows a musical score for the first two measures of 'Port Town'. It consists of two staves. The top staff is the right hand, and the bottom staff is the left hand. The key signature has two sharps (F# and C#) and the time signature is 4/4. The melody in the right hand starts with a quarter rest followed by a quarter note, then a half note, and a quarter note. The bass line in the left hand starts with a quarter rest followed by a quarter note, then a half note, and a quarter note.

The second phrase then lands firmly on *do*, sounding as an authentic cadence, although there are not typically any chords accompanying the tonic note. The entirety of the A section is composed so that the contour suggests ocean waves. Both the melody and accompaniment constantly create “s” waves with their ascending and descending lines. This is a very subtle way of text painting ocean waves, and is less noticed by the audience as it is by the performers.

Fig. 13: Gordon. Transcription of mm. 11-12 of *Port Town*.

Hello sailor, come with me.

All of this changes when, in the B section, the key signature changes and there seems to be a moment of bi-tonality. The melodic line centers itself around A flat, but piano accompaniment is written D flat major. The texture also changes here, as rapidly descending quintuplet figures are introduced in the piano. This serves to text-paint a daydream-like moment where the narrator is describing the kind of wild night she can offer the sailor she is addressing in hopes to allure him off his ship.

Fig. 14: Gordon. Transcription of mm. 20-21 from *Port Town*.

Lights, sailor boy, ----- warm, white nights!

Again, a moment of clear text painting occurs when the narrator offers another selling point to her sailor: “solid land, kid”. Here, the piece abruptly modulates to C major, the melody moves in perfect fifths, and for the first time in the entire piece, there is a clearly identifiable, solid, chord in the accompaniment.

Fig. 15: Gordon. Transcription of m. 24 from *Port Town*.



After a small transition, the A section once again returns in almost exactly the same manner as it was first introduced to us. Upon analyzing these two pieces, the performer can understand better the ways in which Ricky Ian Gordon made deliberate moments of varied harmony, texture, and rhythm; these sections are all intentionally composed to express new ideas. This understanding should equip a singer to deliver a much more meaningful performance.

## CHAPTER 10

### FLANDERS AND SWANN

Michael Flanders and Donald Swann were a British comedic musical duo active from 1956-1967. Known professionally as “Flanders and Swann”, they had a successful revue entitled *At the Drop of a Hat*, which they performed in theaters across England, including, eventually, the West End. They began by writing songs that they would perform for their friends at private parties, “at the drop of a hat”.<sup>28</sup> Eventually they became so successful that their songs were commissioned and performed by other well-known artists. The duo supplied regular commissions for impresario Laurier Lister from 1948-1956. Lister managed a cohort of actors and singers who performed in several of his revues. One of these performers was soprano Rose Hill, for whom *A Word on my Ear* was written. Hill performed this piece in several of Lister’s revues, including *Penny Plain* (1951), *Airs on a Shoestring* (1953), *Pay the Piper* (1954), and *Fresh Airs* (1956).<sup>29</sup>

With *A Word on my Ear*, Flanders and Swann created a piece that is not only hilarious, but also technically challenging. The song paints a character of an overly dramatic, haughty prima donna who happens to be musically illiterate. It begins with a grand introduction which is meant to encourage applause from the audience. The character then breaks the fourth wall, talking directly to the audience. She lists her dazzling credentials, and finally admits to being tone deaf.

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28. Leon Berger, "Swann, Donald," in *Grove Music Online*, 2001, accessed Mar. 18, 2023. <https://www-oxfordmusiconline-com.proxy.lib.siu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000048561>.

29. Leon Berger, “Biography,” The Donald Swann Estate, 2001-2013, accessed March 18, 2023. <http://www.donaldswann.co.uk/biog.html>.

As a singer, the challenge in performing this piece is not only to deliver a captivating comedic performance, but also to repeatedly sustain extremely dissonant non-chord tones until the piano accompaniment resolves around said pitches. If a miscalculation is made from the onset, the joke will be lost when the piano resolves. If, however, the singer manages to pull off this remarkable feat, it will be one of many impressive musical jokes Flanders and Swann have jam-packed into this piece.

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