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SCHOLARLY PROGRAM NOTES FOR MY GRADUATE VOCAL RECITAL

by

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

Department of Music
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RESEARCH PAPER APPROVAL

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Laura Stone Neal

A Research Paper Submitted in Partial

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Approved by:

Dr. Jeanine Wagner, Chair

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Graduate School
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CHAPTER 1

GEORGE FRIDERICHANDEL: *GIULIO CESARE*

"*NON HA PIU CHE TEMERE*"

German born English composer, George Frideric Handel, was influenced by several European countries other than his own and his compositions left a large impact on music throughout Europe.[1] He began studying music at an early age, and at the age of seventeen he left his birthplace of Halle, Germany for Hamburg where he studied German opera with Reinhard Keiser and played second violin at the opera house. German opera, at the time, was then heavily influenced by Italian opera. Being intrigued by Italian opera, Handel decided to travel to its roots in Italy where he learned a great deal about writing for the voice.

After his time in Italy, Handel worked for a short time in Hanover; a job which allowed him to travel for work. Handel had his eyes set on England, where there was money to be made for a musician like him, with a background in Italian opera. The city of London had a large demand for Italian opera, and star opera singers from Italy. Handel composed his first Italian opera, *Rinaldo*, for London audiences, which required an all-Italian cast of singers. Soon after, his previous employer in Hanover, King George I, became the new King of England, which helped to perpetuate Handel's success. Handel and King George, along with several other

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[1] Donald Jay Grout and Claude V. Palisca, *A History of Western Music* (New York and London: W.W. Norton and Company, 1996) 330-40.

benefactors, went on to create the Royal Academy of Music, which served the purpose of feeding the demand in London for Italian opera seria. Handel composed most of his Italian operas for the Royal Academy.[2]

His masterpiece, *Giulio Cesare* (1724), was one of these operas which Handel composed for the Royal Academy of Music. (He composed a whopping thirty-six operas while in London.) As the trend of Italian opera (especially opera seria) began to drop in London, the Royal Academy began to undergo serious financial difficulties. Therefore, Handel invested his own resources in the Academy in order to try and keep it afloat, as well as trying his hand at the now more popular opera buffa, to fill the seats. He was defeated when the Royal Academy went bankrupt for the final time in 1734. Soon after, Handel turned his attention to oratorio, a more marketable genre, which he is still best known for today.[3] However, Italian opera seria would remain his first love.

The most important matter to Handel as he prepared his operas was the acquisition of an all-star cast of virtuosi, often more important than the subject matter itself. Handel used conventional subject matters in his opera seria (such as the supernatural and exciting escapades), as most of his London operas were written in the popular "heroic" style of the time. "Instrumental symphonies mark[ed] key moments in the plot, such as battles, ceremonies, or incantations, and a few operas include[d] ballets. Ensembles larger than duets [were] rare, as [were] … choruses and most of these [were] actually ensembles in choral style, with only one

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[2] Craig Wright and Bryan Simms, *Music in Western Civilization* (Belmont: Thomson Schirmer, 2006) 330-40.

[3] Grout and Palisca, *A History of Western Music* (New York and London: W.W. Norton and company, 1996).

singer to a part."[4] In the 1730's, Handel finally gave up this heroic style for a more traditional, German pastoral setting in which the chorus had a much larger role.[5]

Before giving up the heroic style, and following the convention of opera during the Baroque era, the action of Handel's operas took place during the recitatives which were accompanied by harpsichord alone. Known as *secco recitative*, these were sometimes enhanced by orchestral accompaniment. He made use of *da capo* arias, like "*Non ha piu che temere*" (meaning, "It has no reason now to fear"), in most of his operas, to allow the character to have a chance to respond to the action in the recitatives. *Da capo* arias require the singer to return to the beginning of an aria and sing the A section again, giving the singer an opportunity to embellish the A section and show off his or her voice. Each aria expresses one general idea or mood, called an affect. Handel's arias were vast in variety, ranging from coloratura-style melodies to those which were expressive and legato. His arias also were chosen to highlight and accommodate particular singers' specific abilities.[6] Prominent in Handel's vocal writing was the use of word-painting, or musical symbolism. He would set descriptive words in melismatic ways that emphasized their meaning.

This is true of Handel's most performed opera, *Giulio Cesare in Egitto* (Julius Caesar in Egypt), an opera seria which "recounts an episode in Caesar's life in which he pursues and then defeats his rival, Pompey, in Egypt. Cleopatra, who rules Egypt jointly with her brother Ptolemy, conspires to seduce the newly arrived Caesar and gain his help in eliminating her despised brother. All this Cleopatra accomplishes, aided by a generous supply of confidants,

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[4] Ibid.

[5] Ibid, 183-97.

[6] Ibid.

servants, disguises, and theatrical tricks. By the end of the nearly three-hour opera, she becomes queen to a Roman emperor." The opera was premiered by a cast of all-star Italian voices, including the castrato, Senesino, who played the soprano role of Caesar.[7]

The Jewish librettist of *Giulio Cesare,* Italian expatriate Nicola Francesco Haym, created a hero through his portrayal of Caesar's character. The original libretto of *Giulio Cesare in Egitto* was written by G.F. Bussani and first set by Antonio Sartorio in Venice around 1676, but Haym readapted the text in several ways. In writing a heroic opera similar to the original, Haym manages to create undeniable heroes. Never do the heroes show moments of weakness, inconsistency, or instability. However, the audience is only truly convinced of the heroism portrayed in the text by the drama Handel wrote into his music. "[His music] is the incarnation of a great soul. If his characters suffer, the music gives full, eloquent expression to their sorrows – but it never whines; there is not a note in it of self-pity…"[8] While Cornelia is not necessarily one of the intended heroes of the opera, her sorrow without self-pity is obvious in the B section of "Non ha piu che temere," in which she sings of her tormenting and lamenting, tied to her determination both to change and to have hope of happiness.[9]

Cornelia has suffered the loss of her husband, Pompey, and the near death of her son, Sesto. She is now in a stage in which she is determined to not show weakness and to live in bliss. Through the death of Ptolemy, her husband's murder has now been avenged, and she is overwhelmed with a feeling of resolution and vindication. Handel creates the affect of the B section of this *da capo* aria from the affect of the A section, and typical of the formula, the B

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[7] Wright and Simms, *Music in Western Civilization* (Belmont: Thomson Schirmer, 2006) 330-40.

[8] Craig Monson, "'Giulio Cesare in Egitto': From Sartorio (1677) to Handel (1724,)" Oxford University Press, Music and Letters 66, no. 4 (1985): 319-22, accessed April 13, 2012, http://www.jstor.org/stable/855135.

[9] Donald Jay Grout and Hermine Weigel Williams, *A Short History of Opera* (New York: Columbia University Press, 2003) 183-97.

section is shorter in length and in contrast to the affect of the A section. The affect of the B section gives cause for a return to the A section.[10] In typical *da capo* fashion, Cornelia repeats the beginning section, this time with ornaments that emphasize the strengths of the particular *mezzo-soprano* singing the part, while further revealing the affect of delight. The most obvious use of word painting in this aria occurs in the melismatic text setting on the word, "respirar" (meaning to breathe), on notes indicating the energetic respiration of the human breath. In the B section, the word "lament" is painted with a dissonant lower neighbor note, accentuating the pain of Cornelia's lamentations. These concepts can be seen in the text of the aria below:

Non ha più che temere	**It has no reason now to fear**
Non ha più che temere quest'alma vendicata or sì sarà beata, comincio a respirar.	It has no reason now to fear, my soul which has been vindicated, from now on it shall be happy, I begin to breathe.
Or vo' tutto in godere si cangi il mio tormento, ch'è vano ogni lament, se il ciel mi fa sperar.	I wish now to change into enjoyment all my torment, for all lamentation is pointless, if heaven gives me cause to hope.[11]

[10] Richard Taruskin and Christopher H. Gibbs, *The Oxford History of Western Music, Vol. 2* (New York: Oxford University Press, 2009) 354.

[11] Bard Suverkrop. *Non ha piu che temere*. IPA Source, LLC, accessed April 20, 2012, http://www.ipasource.com/extras/free/op2.pdf.

CHAPTER 2

EMMANUEL CHABRIER: ANIMAL SONGS

Emmanuel Chabrier (1841-1894) grew up in a family of businessmen and jurors and was destined to follow in their tracks, but the young Chabrier had different aspirations. Chabrier began studying piano at an early age and had already written his first Mazurka before he turned fifteen. After he and his family moved to Paris (in 1857), he began to study composition and piano. Chabrier excelled at the piano, and according to Vincent d'Indy, was even comparable to virtuosos such as Franz Liszt and Anton Rubinstein. Despite his obvious talent and ambition for music, Chabrier obtained a position in the Ministry of the Interior which he held for nineteen years. Chabrier kept meticulous, detailed notes in both his records (which he kept while working in the Ministry), and his compositions alike. He continued his musical aspirations while working in the Ministry, but as his success grew, he resigned and committed himself fully to music.[12]

Chabrier's output was mostly French *mélodie*, but he wrote for the piano as well, even trying his hand at operetta, writing two in 1864 on librettos by the Parnassian poet Paul Verlaine, and two later with the poet/librettist Catulle Mendès. Chabrier also had a fruitful collaboration with Verlaine, but even more rewarding were his friendships and collaborations with the French Wagnerian poets, Auguste Villiers and Mendès. Between 1888 and 1890, while Chabrier was working on his opera seria, *Briséïs*, he also composed the "*Villanelle des petits canards, Ballade*

[12] Steven Huebner, "Chabrier, Emmanuel," in *Grove Music Online, Oxford Music Online*, accessed April 12, 2012, http://www.oxfordmusiconline.com/subscriber/article/grove/music/05351.

des gros dindons," and *"Pastorale des cochons roses*." By the time of the premier of Chabrier's Mendès operetta, *Gwendoline*, in which he had invested so much of his life, Chabrier's health had deteriorated to the point that he did not even recognize the piece as one of his own works.[13] Chabrier passed away in 1894, after having suffered from severe paralysis and dementia.

Chabrier wrote a series of mélodies on animal subjects including, "*Les cigales, Ballade des gros dindons, Villanelle des petits canards,"* and "*Pastorale des cochons roses*," all on poems written by the husband and wife duo, Edmond Rostand and Rosemond Gérard. All four of the *mélodies* employ Chabrier's typical strophic style, and are full of personification and wit, beautifully illustrating Chabrier's gifted use of humor in his music. Other characteristics of Chabrier's *mélodies* which are strongly apparent in the *Animal Songs,* include the rhythms which help to illustrate the text, meticulous markings, and the fanciful interpretations of the poetry which he set.[14]

"*Les cigales"* ("The cicadas"), is a very lively, dazzling *mélodie*. As beautifully stated by Bernac, the piano suggests the sound of the "grating of the cicadas in the warm atmosphere of the South of France at noon. The voice then enters 'mezzavoce,' as if drowned by the heat and intensity of the light."[15] Chabrier meticulously writes specific instructions and nuances for the vocalist and pianist. The vocal line is very lyrical and the song follows the typical strophic form of Chabrier's *mélodies*. Each strophe is followed by the refrain which begins, "*Les cigales, ces bestioles*," accompanied by rolling eighth-note chords that fall on each beat, indicating the relentless humming of the cicadas.[16]

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[13] Ibid.

[14] Ibid.

[15] Pierre Bernac, *The Interpretation of French Song* (New York: Praeger, 1970) 81-90.

[16] Carol Kimball, *Song: A Guide to Style and Literature* (Redmond, WA: Hal Leonard, 2000) 172-73.

Each strophe is separated by a piano interlude of quick sixteenth notes and the return of the repetitive eighth-note chords. The last four bars in the piano slow the chords down so that they occur on beats one and three. The piece ends in a full, high pitched chord, signifying the hot French sun and the fading away of the cicadas.[17] The poet of this piece, Gérard, personifies the tiny insects with her comparison of the cicadas to a choir directed by the great star (the blazing sun), and, as seen in the text below, jokingly states that they "outperform any violin."

Les cigales	**The cicadas**
Le soleil est droit sur la sente, L'ombre bleuit sous les figuiers; Ces cris au loin multipliés, C'est midi, c'est midi qui chante. Sous l'astre qui conduit le choeur, Les chanteuses dissimulées	As the sun climbs higher and higher, patches of shade keep shrinking and noise multiplies on every side : it is noon, summer noon is singing ! Directed by the blazing star is a chorus, who have rehearsed their parts,
Jettent leurs rauques ululées De quel infatigable cœur.	broadcasting a raucous cantata with resolute and tireless hearts.
REFRAIN:	REFRAIN:
Les cigales, ces bestioles, On plus d'âme que les violes; Les cigales, les cigalons, Chantent mieux que les violons !	The cicadas, those tiny fellows, out-vibrato the loudest cellos. The cicadas' concerted din outperforms any violin !
S'en donnent-elles, les cigales, Sur les tas de poussière gris, Sous les oliviers rabougris Étoilés de fleurettes pâles. Et grises de chanter ainsi, Elles font leur musique folle; Et toujours leur chanson s'envole Des touffes du gazon roussi !	They overdo it, the cicadas ; they indulgently wallow in among the old olive-trees and the flowers of the dusty hollow. Enchanted with their power to sing, they press on with their crazy musicking. Through the branches and browning grasses their unremitting song takes wing.
(REFRAIN)	(REFRAIN)
Aux rustres épars dans le chaume, Le grand aster torrential,	And since for the work-weary peasants the abundant sun of summer

[17] Ibid.

À larges flots, du haut du ciel,	in ample waves from high above
Verse le sommeil et son baume.	pours the magic potion of slumber,
Tout est mort, rien ne bruit plus	all is still, to mark this special hour…
Qu'elles toujours, les forcenées,	except for these fanatics
Entre les notes égrénées	filling in the spaces between the chimes
De quelque lointain angelus!	of the distant church tower!
(REFRAIN)	(REFRAIN)[18]

Another of Chabrier's "Animal Songs," "*Villanelle des petits canards"* ("They go, the little ducks"), paints a picture for the listener of little ducks waddling along the river. Again, the poet uses personification in the constant comparison of the ducks to good country folk. The melody is decorated with upper neighbor grace notes, which represent the ducks' clumsy dispositions. The words "*quoi qu'un*" onomatopoeically represent a duck's quack, and Bernac wrote that the word "*nasillard*" is intended to be sung in a very nasal manner, imitating the nasal sound of the ducks. All of these elements combine to make a very fun and amusing song which, as seen below, personifies the ducks as "good little country folks."

Villanelle des petits canards	**They go, the little ducks**
Ils vont, les petits canards,	They go, the little ducks,
Tout au bord de la rivière,	All at the side of the river,
Comme de bons campagnards!	Like good country folk!
Barboteurs et frétillards,	Paddlers and wrigglers,
Heureux de troubler l'eau Claire,	Happy to trouble the clear water,
Ils vont, les petits canards.	They go, the little ducks.
Ils semblent un peu jobards,	They seem a little silly,
Mais ils sont à leur affaire,	But they are at their business,
Comme de bons campagnards.	Like good country folk!
Dans l'eau pleine de tétards,	In the water full of tadpoles,
Où tremble une herbe légère,	Where light grass trembles,
Ils vont, les petits canards,	They go, the little ducks,

[18] Peter Low, "Les cigales," in *The Lied, Art Song, and Choral Texts Archive*, accessed April 14, 2012, http://www.recmusic.org/lieder/get_text.html?TextId=6112.

Marchant par groups épars, D'une allure régulière Comme de bons campagnards !	Marching in separate groups, In a regular pace Like good country folk !
Dans le beau verd d'épignards De l'humide cressionnière Ils vont, les petits canards,	In the pretty spinach green Of the humid cress-plot, They go, the little ducks,
Et quoi qu'un peu goguenards, Ils sont d'humeur débonnaire Comme de bons campagnards!	And what, than a little mocking, They are of a good-natured mood, Like good country folk!
Faisant, en cercles bavards, Un vrai bruit de pétaudière, Ils vont, les petits canards,	Making, in talkative circles, A true bedlam of noise, They go, the little ducks,
Dodus, lustrés et gaillards, Ils sont gais à leur manière, Comme de bons campagnards !	Plump, glossy and lively, They are merry with their manner, Like good country folk !
Amoureux et nasillards Chacun avec sa commère Ils vont, les petits canards, Comme de bons campagnards!	Amorous and nasal, Each one with its hearsay, They go, the little ducks, Like good country folk![19]

In addition to ducks, another bird was immortalized by using his special capacity for parody in his music. "*Ballade des gros dindons*" ("Ballade of the plump turkeys") is a perfect example of such comedic satire. He glues the four different stanzas together with a ritornello parodying the mandolin serenade from Mozart's *Don Giovanni*. This parody of Don Giovanni's love serenade, ironically used a *ballade* about turkeys, shows Chabrier's sense of humour and wit. Bernac instructs that the serenade be played with no rubato, flatly and fatuously. Characteristic of the compositional style of Chabrier's *mélodies* are large intervallic leaps, which are clearly

[19] Brian Charles Witkowski, "Villanelle des petits canards,'' in *The Lied, Art Song, and Choral Texts Archive*, accessed April 14, 2012, http://www.recmusic.org/lieder/get_text.html?TextId=21510.

exemplified in the penultimate phrase of each stanza when the melody leaps up an octave and a half.[20]

Where the performer would normally see the tempo instruction, "*allegro*" or "*moderato*," Chabrier marked "*bêtement*," meaning "stupidly with grotesque pomposity."[21] The four bar introduction by the piano consists of slow, heavy chords, indicating the pace of the waddling turkeys as they move across the field. Rostand uses an abundance of anthropomorphization in his poem of turkeys, making them intricate, and comparing their procession to that of "a woman of lowly station," and "pompous auctioneers," even commenting on their bourgeois attitude of being "above" the concept of love, making the parodied love serenade seem even more sarcastic in the text seen below.

Ballade des gros dindons	**The ballad of the plump turkey**
Les gros dindons, à travers champs, D'un pas sollennel et tranquille, Par les matins, par les couchants, Bêtement marchent à la file, Devant la pastoure qui file, En fredonnant de vieux fredons, Vont en procession docile Les gros dindons !	Across the fields the turkey-cocks process like a grave delegation, along the stream, beside the rocks, in a follow-the-lead formation. A woman of lowly station, spinning and humming, idly looks at their dimwitted resignation. The plump turkeys !
Ils vous ont l'air de gros marchands Remplis d'une morgue imbécile, De baillis rogues et méchants Vous regardant d'un œil hostile ; Leur rouge pendeloque oscille ; Ils semblent, parmi les chardons, Gravement tenir un concile, Les gros dindons!	They plod like pompous auctioneers attired in dumb ostentation, or portly bailiffs, proud and mean, who observe you with accusation. Their red wattles' oscillation brushes the thistles where they seem to be holding a convocation, The plump turkeys !
N'ayant jamais trouvé touchants Les sons que le rossignol file,	From them the nightingale's fine talk wins never the least acclamation ;

[20] Huebner, "Chabrier, Emmanuel."

[21] Bernac. The Interpretation of French Song, 81-90.

Ils suivent, lourds et trébuchants,	they stumble on behind the cock
L'un d'eux, digne comme un édile ;	with the weightiest reputation.
Et. lorsqu'au lointain campanile	And when the church-bells' vibration
L'angelus fait ses lens din! dons !	rings from behind the village clock
Ils regagnent leur domicile,	they return to their habitation,
Les gros dindons !	The plump turkeys !
Prud' hommes gras, leurs seuls	A life that's useful, gross and gruff penchants
Sont vers le pratique et l'utile,	expresses their whole aspiration.
Pour eux, l'amour et les doux chants	For them the pretty songs of love
Sont un passetemps trop futile ;	are too futile an occupation.
Bourgeois de la gent volatile,	The fattest bourgeois in creation,
Arrondissant de noirs bedons,	they couldn't ever give a stuff
Ils se fichent de toute idylle,	for romance or imagination,
Les gros dindons !	The plump turkeys![22]

[22] Peter Low, "Ballade des gros dindons."

CHAPTER 3

HUGO WOLF: GEDIHTE VON EDUARD MÖRIKE

Late Romantic era composer Hugo Wolf was to many the last great composer of German *Lied*, following such masters as Schumann and Schubert. Eric Sams has even characterized Wolf's *Lied* as the "caviar of *Lieder* literature," explaining that they show a refined compositional technical style and intellectual concentration.[23] Wolf, who lived from 1860 to 1903, was born in the same year as his contemporary, Gustav Mahler. While his first songs were written in 1875, at the ripe young age of fifteen, Wolf wrote his last songs the year that Brahms died, in 1897, right before his mental instability rendered him unable to compose any longer.

Wolf's life in the late 19th century was full of struggles and hardships, but amidst them all he never strayed from his musical ambitions. Wolf's father said that it seemed like Hugo spent his life trying to push a rock up the hill, only to see it fall down again. Wolf contracted syphilis at an early age, and spent his life dealing with the worry of contaminating others and fighting the mental issues that came along with the disease. He was known to have had a short temper and to be irrational at times, which did not always make him the best music teacher. Wolf also spent several years working as a music critic for the Vienna Sunday newspaper, *Salonblatt*, where he published his praises of Wagner and his detest for Brahms, among others, managing to make several enemies in the meantime. Wolf spent the last ten years of his life in a mental institution

[23] Carol Kimball, *Song; A Guide to Art Song Style and Literature* (Milwaukee: Hal Leonard Corporation, 2006) 111-16.

until the syphilis he had struggled with for so long and disabled him in 1897, and he was not able to compose any longer.

Years earlier, in the height of his career, Wolf finally found his calling in High Romantic Lied, characterized by poetry, expressive piano qualities, and a high social climate. Wolf had all of the chromatic language of Wagner and all of the poetry of the new romantic poets available to him. The new Romantic poets wrote on themes of heightened individuality, the evocative world of nature, the seductiveness of mystery, and spiritual salvation.[24] The influence of Wagner was tremendous on Wolf, especially in the fusion of text and music. The piano and all of its expressive color was also available to Wolf, and it was also a vital tool in his success with German *Lied*. The piano was such an important component in Wolf's *Lied* that he called his songs, "poems for voice and piano."[25]

Wolf finally broke out from under the shadows of Wagner and Schumann and found his own "howl," managing to find his own compositional style in German *Lied*, finally resulting in an output of 245 *Lieder*. He not only equaled, but surpassed previous High Romantic *Lied* composers, by taking chromaticism and poeto-musicianship to new levels, and by combining his love for Wagner with his love for poetry.[26] "Hugo Wolf's *Lied* exemplified his deep sensitivity to literature, revealed in subtle details, bringing about the closest possible fusion of word and tone."[27] What Wagner managed to do in large-scale works, Wolf was able to do in condensed song form. His *Lieder* were emotional journeys or "mini-dramas," condensed into only a few

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[24] Deborah Stein and Robert Spillman, *Poetry into Song, Performance and Analysis of Lieder* (New York: Oxford University Press, 1996) 3-19.

[25] Kimball, *Song,* 111-16.

[26] Susan Youens, *Hugo Wolf and his Mörike Songs* (Cambridge: Cambridge University Press, 2000) 1-17.

[27] Kimball, *Song,* 111-16.

minutes. Ironically, this master of German *Lied* is largely unrecognized today, perhaps due to his inability to compose at the same magnitude outside of the *Lied* genre.

Complexity and independence of both the vocal line and the accompaniment was typical of Wolf's compositional style comparable in style to Debussy and a direct result of Wagner's influence. His melodies were not much by themselves, but put together with the accompaniment, they were something extraordinary, and represented the text in a way unlike any before. Both the piano and vocal lines are co-dependent, and fundamental to the overall structure, but incomplete alone. They need one another to sound stunning. Wolf liked to set his vocal line and piano accompaniment using different, juxtaposed rhythms. Most of his *Lieder* are through-composed, unified by recurring rhythmic or melodic motives, and evidenced in the shape of the music, primarily driven by the text.[28]

When it came to choosing *Lied* text, Wolf set poems that he did not think had yet been set to their fullest potential by previous composers. (This belief would lead him to use so much of Mörike's poetry, since it had been set so sparsely before).[29] Wolf's love for poetry was evident in his belief that every poem had one "true" musical translation, and he set out to do accomplish finding just that "truth" in his *Lied* settings. While he challenged some settings that had already been done by creating his own, he left texts untouched when he thought they had already been set successfully. Wolf thought so highly of poetry as an art that he would list the poet's name before his own on published works and he would recite the poems before they were sung at concerts. "His refined literary taste and genius for musically matching the nuances of words has

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[28] Lorraine Gorrell, *The Nineteenth-Century German Lied* (Portland: Amadeus Press, 1993) 284.

[29] Kimball, *Song,* 111-16.

never been surpassed."[30] Wolf's Mörike settings were truly the highlight of his career and despite he and Mörike's differences, some creative bridge between them has withheld the test of time. With the complexity of Mörike's characters and their situations, Wolf was inspired to stretch his tonal language in order to depict the poems' and characters' inner meanings.

Most of Wolf's Mörike *gedichte* (songs) were written in a nine-month gust of creativity in 1888, spent mostly at his benefactor's summer home in Perchtoldsdorf, just outside of Vienna.[31] Wolf created music in the same fashion as Schumann: when he was creatively struck to do so, not necessarily when commissioned to compose or when he needed to.[32] Mörike was undoubtedly Wolf's favorite poet. Wolf tended to choose well-known romantic poets of his time, and set their work to music, including the poetry of Goethe and Eichendorff, but he found most of his inspiration in the characters and stories of Mörike's writings. Mörike was raised Lutheran and even spent several years as a Lutheran pastor. Ironically, he was always battling with his inner doubts about the Christian faith, which often showed through in his poetry. However, Mörike's poetry is still characterized by religious devotion (sometimes sarcastic), humor, realism and imagination.[33]

Schlafendes Jesuskind" (Sleeping Child Jesus) is an *ekphrastic* (purely fictive work of art)[34] poem by Mörike on the idea of the Christ child and the Cross in the same visual setting. It

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[30] Gorrell, Nineteenth-Century German Lied, 283.

[31] Eric Sams and Susan Youens, "Wolf, Hugo," in *Grove Music Online*, *Oxford Music Online*, accessed April 5, 2012, http://www.oxfordmusiconline.com.proxy.lib.siu.edu/subscriber/article_citations/grove/music/52073.

[32] Ian Bostridge, "Film & Music: Classical: The god of small things: Combining the eroticism of Wagner and genius of Schumann, Hugo Wolf's lieder are mini-masterpieces," in *The Guardian*, (London, UK, September 15, 2006) accessed March 24, 2012, http://search.proquest.com.proxy.lib.siu.edu/docview/246556624?accountid=13864.

[33] Kimball, *Song,* 111-16.

[34] Yoeuns. Hugo Wolf and his Mörike Songs, 161.

is based on the painting by Renaissance painter Fracesco Albani, "*Schafendes Jesuskind*," where in the peacefully sleeping Christ child rests on the flat, wooden cross, wrapped in white shroud. In his setting of "*Schlafendes Jesuskind*," Wolf's piano accompaniment is very unique, and different from his typically thick and busy accompaniment style. Wolf's distinction between the piano and voice as two different characters is evident here, where the piano serves to provide the atmosphere and ongoing introverted anguish. Instead of moving notes in the piano accompaniment, he wrote half note chords planed throughout the work.

The meter of four-two is significant in making sure that the music does not rush by instructing that there should be four half notes per measure, with the half note getting the beat, giving the work a very meditative state. The vocal entrances never fall on the downbeat, taking away the strength of the downbeat and adding to the entranced contemplation of the work. The religious texts of Mörike are often satirical and sarcastic, but the beauty of "*Schlafendes Jesuskind,*" as seen in the text below, is a truly religious piece which even evoked the reverent spirit in the agnostic Wolf.

Schlafendes Jesuskind	**Sleeping Christ-child**
Sohn der Jungfrau, Himmelskind! am Boden, Auf dem Holz der Schmerzen eingeschlafen, Das der fromme Meister, sinnvoll spielend, Deinen leichten Träumen unterlegte;	Son of the Virgin, child of Heaven! lying on the floor asleep on the wood of suffering that the pious painter has placed – a meaningful allusion – under your light dreams
Blume du, noch in der Knospe dämmernd Eingehüllt die Herrlichkeit des Vaters!	You flower, even in the bud, darkling and sheathead, still the glory of god the Father!
O wer sehen könnte, welche Bilder Hinter dieser Stirne, diesen schwarzen Wimpern sich in sanftem Wechsel malen!	O, who could see, behind this brow, these dark lashes, what softly-changing pictures

	are being painted!
[Sohn der Jungfrau, Himmelskind!]	Son of the Virgin, child of Heaven! [35]

In distinct contrast to this reverent beauty, is Wolf's setting of another Mörike poem which describes a rather funny flight of fancy. Wolf, unlike Schumann, preferred not to set poetry of the supernatural and typically stuck to more realistic texts. However, like most Romantics, he did have a secret love for mythology and the supernatural, and found the perfect poem to fulfill his imagination in the onomatopoeic and fantastical setting of "*Elfenlied*" (Elf Song). The poem is full of colorful lines which Wolf set brilliantly, and the listener can hear everything the elf does, as Wolf illustrates his actions specifically in the music.[36] The song is full of recurring rhythmic motives and important key signature designations. "*Elfenlied*" is an enchanting story for children about an elf who wakes up when he hears the watchman cry "*Elfe*!" The watchman, in reality, is shouting that it is eleven o'clock, but the onomatopoetic play on words, confuses the poor elf.[37]

The song begins with a rising scale to the octave, and falls where the watchman cries "*Elfe*!" Thinking that the watchman was calling for him, the elf stumbles out of bed, through the woods, and into the village. The confusion and sleepiness is beautifully illustrated in the piano with the wavering tonic unexpected accents which befuddle the meter. Wolf sets accents on startling beats, as if to show the elf going in and out of sleep, and perhaps even bumping into things as he wanders through the woods and into the town. As the elf sees glowworms lining the walls of the street, illustrated by sixteenth notes in the piano, he thinks that they are the lights of

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[35] Eric Sams, "Schlafendes Jesuskind," in The Lied, Art Song, and Choral Texts Page, accessed March 24, 2012, www.recmusic.org/lieder/get_text.html.

[36] Sams and Youens, "Wolf, Hugo."

[37] Elf sounds like the word, eleven in German.

a party. He goes to peek his head in to get a look at the party and hits his head against the unforgiving stone. The striking of his head against the hard stone walls is illustrated by a sweeping pattern in the piano up to a strikingly high F, at the moment where the elf shouts in pain, "*pfui*!" The octave drops in half notes from the beginning of the work, reoccur throughout the song, as the elf continues to think that the watchman is summoning him. Later, however, they reoccur in even quicker rhythms of quarter notes and eighth notes.[38] The humorous text of this child's tale is seen below.

Elfenlied	**Elf Song**
Bei Nacht im Dorf der Wächter rief: Elfe!	At night in the village the watchman cried "Eleven!"
Ein ganz kleines Elfchen im Walde schlief --	A very small elf was asleep in the wood –
Wohl um die Elfe!--	Just at eleven! –
Bei seinem Namen die Nachtigall,	And he thinks that the nightingale must have called him by name from the valley,
Oder Silpelit hätt' ihm gerufen.	or Silpelit might have sent for him.
Reibt sich der Elf' die Augen aus,	So the elf rubs his eyes,
Begibt sich vor sein Schneckenhaus	comes out of his snail-shell house,
Und ist als wie ein trunken Mann,	and is like a drunken man,
Sein Schläflein war nicht voll getan,	his nap was not finished;
Und humpelt also tippe tap	and he hobbles down, tip tap,
Durch's Haselholz in's Tal hinab,	through the hazel wood into the valley,
Schlupt an der Mauer hin so dicht,	slips right up to the wall;
Da sitzt der Glühwurm Licht an Licht.	there sits the glow-worm, light on light.
»Was sind das helle Fensterlein?	"What are those bright windows?
Da drin wird eine Hochzeit sein:	There must be a wedding inside;
Die Kleinen sitzen bei'm Mahle	the little people are sitting at the feast,
Und treiben's in dem Saale.	and dancing about in the ballroom.
Da guck' ich wohl ein wenig 'nein!' «	So I'll just take a peep in!
--Pfui, stößt den Kopf an harten Stein!	Shame! He hits his head on a hard stone!

[38] Kimball, *Song,* 111-16.

Elfe, gelt, du hast genug? Gukuk! Gukuk!	Well, elf, had enough, have you? Cuckoo! Cuckoo![39]

Another funny Mörike text set by Wolf is "Rat einer Alten" (The advice of an old woman) and shows a humorous side of both Mörike and Wolf. The poetry is very reflective of society and the expectations of women during the nineteenth century as the old woman advises a younger woman to stay fit and true to her man. She also advises her to know when to speak and when to be silent, with marked emphasis on the latter. Wolf set this section with a twinkle in his eye, as he marked a softer dynamic and stress on the word "silent." The old woman reminds the younger woman that if she takes her advice, she will have her husband wrapped around her finger and full of love and respect for her.

The merry, up-tempo reminiscences of the old woman's youth are bookended with drudging sections marked by heavy chords on beats one and two, and a silent beat three. In these sections, Wolf illustrates the effort of the old woman to move and speak, showing her age and immobility. They are a poignant contrast to the middle sections where she almost relives her youth, as can be seen in the translation below:

Rat einer Alten	**The advice of an old woman**
Bin jung gewesen, Kann auch [mit reden], Und alt geworden, Drum gilt mein Wort.	I was young once, and can also put in a word, and now I've become old, so my words are important.
Schön reife Beeren Am Bäumchen hangen: Nachbar, da hilft kein Zaun um den Garten; Lustige Vögel Wissen den Weg.	Fair ripe berries hang from the tree: neighbors, it does not help to put a fence around the garden, for merry birds will know the way.

[39] Eric Sams, "Elfenlied," in *The Lied, Art Song, and Choral Texts Page*, accessed March 24, 2012, www.recmusic.org/lieder/get_text.html.

Aber, mein Dirnchen,	Yet, my young lady,
Du laß dir rathen:	take my advice:
Halte dein Schätzchen	hold your sweetheart
Wohl in der Liebe,	well in love,
Wohl in Respekt!	well in respect!
Mit den zwei Fädlein	With these two little threads
In Eins gedrehet,	spun into one,
Ziehst du am kleinen	you will lead him
Finger ihn nach.	by one little finger.
Aufrichtig Herze,	Sincere of heart,
Doch schweigen können,	yet able to keep quiet,
Früh mit der Sonne	awake with the sun
Muthig zur Arbeit,	and merry at work,
Gesunde Glieder,	with healthy limbs
Saubere Linnen,	and clean linen –
Das machete Mädchen	this makes a maiden
Und Weibchen werth.	and a wife of worth.
Bin jung gewesen,	I was young once,
Kann auch mit reden,	and can also put in a word,
Und alt geworden,	and now I've become old,
Drum gilt mein Wort.	so my words are important.[40]

"*Er ist's,"* ("Spring is here!") is another symbiosis of Mörike and Wolf's work, and is a beautiful poem that welcomes Spring and all of its fresh colors, fragrant smells, and lively sounds. The accompaniment is composed of a quick, arpeggiated (broken-chord) triplet figures in the piano, while the voice chimes in with brief declamatory phrases. This work embodies a full, rich orchestral sound and an almost "Debussy-an" postlude, that embodies the beauty of spring. The extended postlude is extremely difficult and "fiendish,"[41] and the tempo is excited and relentless. This song requires a virtuosic pianist to accompany the vocalist, due to the difficulty level of the accompaniment, and the twenty-one bar soloistic postlude. The Mörike

[40] Emily Ezust, "Rat einer alten," in *The Lied, Art Song, and Choral Texts Page*, accessed March 24, 2012, www.recmusic.org/lieder/get_text.html.

[41] Kimball, *Song,* 111-16.

text, with its vibrant descriptors and many interjections, that inspired this setting by Wolf is found below.

Er ist's	**It's Spring!**
Frühling läßt sein blaues Band Wieder flattern surch die Lüfte; Süße, wohlbekannte Düfte Streifen ahnungsvoll das Land.	Spring lets its blue ribbon flutter again in the breeze; a sweet, familiar scent sweeps with promise through the land.
Veilchen träumen schon, Wollen balde kommen. Horch, [von fern ein leiser Harfenton!] Frühling läßt sein blaues Band Dich hab ich vernommen!	Violets are already dreaming, and will soon arrive. Hark! In the distance – a soft harp tone! Spring, yes it is you! It is you that I have heard![42]

[42] Emily Ezust, "Er ist's," in *The Lied, Art Song, and Choral Texts Page*, accessed March 24, 2012, www.recmusic.org/lieder/get_text.html.

CHAPTER 4

RICHARD STRAUSS: *ARIADNE AUF NAXUS "SEIN WIR WIEDER GUT"*

Following in the footsteps of Wagner, was the German composer and conductor, Richard Strauss (1864-1949). He was the compositional link, setting the stage for a new, modern opera, within the realms of Wagnerian tonality, while others in his time, like Schoenberg, were working towards an atonal system. Strauss wrote for nearly every genre, starting with instrumental music and then evolving into composing in genres such as tone poems and opera around the turn of the twentieth century, with some one hundred fifty lieder mixed in throughout his compositional years.[43] Strauss is best known today in the musical world for his symphonic tone poems, which were of a more "radical Romantic genre" than his contemporaries, who preferred the more traditional symphonies, were ready for.[44] Strauss was also a distinguished conductor, having directed most of the major orchestras of his time at some time in his career.

The success that Strauss experienced with his symphonic poems carried over into his operas. He combined the descriptive and philosophical aspects of the symphonic poems with strong emotions and risky subjects, including shocking things such as incest and necrophilia. These complex issues encouraged him to utilize more chromaticism and dissonance than ever before in his new works. The opera *Ariadne auf Naxos* is Strauss's sixth (the third installment of

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[43] Bryan Gilliam and Charles Youmans, "Strauss, Richard," in *Grove Music Online*, *Oxford Music Online*, accessed April 13, 2012, http://www.oxfordmusiconline.com/subscriber/article/grove/music/40117.

[44] Gilliam and Youmans, "Strauss, Richard."

his lengthy and prolific collaboration with Hugo von Hofmansthal), but is not one of his more well-known, or most popular operas. In *Ariadne auf Naxos*, Strauss retreats from his risky, extremely chromatic and contrapuntal style heard in *Salome, and* which gained him recognition as an opera composer back to nineteenth-century classicism.[45]

The opera exists in two versions, the latter being the final version which is still performed in opera houses. The first version was written as incidental music (as a divertissement) for Hofmansthal's adaptation of the Moliére play, *Le bourgeoise gentilhomme (The bourgeoise gentleman)*. The second version, an opera independent of the play, came along after a great deal of collaboration between the librettist and composer four years later, in 1916. The final version is full of juxtapositions: the prologue is in opera buffa style, while the opera within the opera (in the second half) is an opera seria based on mythology. Strauss had already found great success with the librettist, Hofmansthal, who was to him what Da Ponte was to Mozart. *Elektra* was the first success of the pair in 1906, followed by Stauss's most successful opera, *Der Rosenkavalier*. Soon after *Der Rosenkavalier*, came the timely composition of *Ariadne auf Naxos.* The pair worked well together for several reasons. One was that Strauss was able to successfully set to music Hofmansthal's view of the miracle of life: "an old love can die, while a new one can arise from its ashes; yet in this transformation, which requires us to forget, we still preserve our essence. How is it that – in the same body – we are what we once were, now are and will become?"[46]

This dualism is seen in "this opera within an opera [which] juxtaposes a serious presentation of Ariadne's abandonment with a *commedia dell'arte* improvisation. Comic and

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[45] C.E. Erwin, "Richard Strauss 'Ariadne auf Naxos': An analysis of musical style based on a study of revisions." (*ProQuest Dissertations and Theses*, Yale University, 1976) 265.

[46] Gilliam and Youmans, "Strauss, Richard."

serious characters interact, creating startling stylistic frictions that drive the high-minded Composer (a member of the dramatis personae) to despair. The opera ends with a glorious apotheosis as Ariadne, awaiting death, is safely escorted to heaven by Bacchus."[47] The story of *Ariadne auf Naxos* relates to Hofmansthal's theory of transformation, in that Ariadne transforms from despair and wanting to die, to falling in love with Bacchus and living a long, blissful life with him. She also transforms Bacchus, as a result, through their relationship.[48] But, this tragic story turned happy ending is just one of two plots woven into this opera.

Strauss also wrote an opera around the traditional opera seria in which The Composer's aria, "*Sein wir wieder gut!*" takes place backstage before the opera, "*Ariadne*," begins. The Composer sings about his frustrations with the last minute need to cut the opera down so that it finishes precisely at nine o'clock sharp, in time for the evening's fireworks. His morals and love for music stand in the way of him making the necessary cuts from the score. He cannot imagine the opera being anything but what he has written, and sees everything as important and necessary.[49] The aria is through-composed and takes the listener through the mental dialogue of The Composer, including his whirlwind of thoughts and emotions. The full, passionate accompaniment helps to communicate the Composer's immense fervor for the art of music.

The aria changes moods several times throughout the piece. The first section is declamatory, as the Composer is riveted by his predicament of having to cut out some of the glorious music that he has written. The second section, which starts with "*Die dicther unterlegen ja*," changes to a calmer, more lyric texture, when The Composer explains that music

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[47] Anthony Grafton, Glenn W. Most, and Salvatore Settis, *The Classical Tradition* (Cambridge: Harvard University Press, 2010).

[48] Gilliam and Youmans, "Strauss, Richard."

[49] Gilliam and Youmans. "Strauss, Richard."

is the greatest art, which requires of man, an immense capacity of courage. The last section begins with, "What is then, music?" (or "*Was ist den, Musik?*"), at the point where the Composer expresses his infatuation with the art of music, even going as far as to say that it is holy among the arts, an idea which is backed, musically, by the rising melodic line to arrive at a sustained high B. The three sections of this aria by Strauss are seen in the translation below:

Sein wir wieder gut!	**Let us be reconciled!**
Sein wir wieder gut. Ich sehe jetzt alles mit anderen Augen! Die Tiefen des Daseins sind unermeßlich!	Let us be reconciled! Now I see everything with different eyes! The profoundness of existence is immeasurable!
Mein lieber Freund! Es gibt manches auf der Welt Das läßt sich nicht sagen Die Dichter unterlegen ja recht gute Worte, Jedoch, jedoch, jedoch --! Mut ist in mir, Mut Freund! Die Welt ist lieblich! Und nicht fürchterlich dem Mutigen.	My dear friend, there are many things in the world which cannot be expressed in speech. The poets put down very good words, and yet, and yet, and yet --! Courage is in me, friend. The world is lovely and not frightening to the courageous man.
Was ist denn Musik? Musik ist eine heilige Kunst zu versammeln, Alle Arten von Mut wie Cherubim Um einen strahlenden Thron Und darum ist sie die heilige unter dem Künsten, Die heilige Musik!	And what is music, then? Music is a holy art, to gather all kinds of courage like cherubim before a shining throne! And therefore is music holy among the arts! The sacred music![50]

[50] Rebecca Burnstein, Program Notes and Translations, accessed April 15, 2012, http://singtocurems.org/programs/2010program-notes.pdf.

CHAPTER 5

MANUEL DE FALLA: SIETE CANCIONES POPULARES ESPAÑOLA

The nineteenth century was colored worldwide with the ideas of nationalism and patriotism. People from many countries worked to establish a distinct voice of their own, usually as a result of breaking away from the control of another country, following more than three centuries of imperial colonization. This distinct voice (or characteristic) was often expressed through aspects of culture including art, literature, and music. While composers such as Edward Elgar in England, César Franck, Vincent d'Indy, Claude Debussy, and Gabriel Fauré in France, Johannes Brahms and Richard Wagner in Germany, Frédéric Chopin in Poland, and Giuseppi Verdi in Italy, were composing patriotic music, influenced by nationalistic ideals in their countries of residence, Manuel de Falla was capturing the beautiful dances and folklore of Spain in his collections and arrangements of Spanish folk music.[51]

Manuel de Falla (1876-1946) is one of the most frequently performed Spanish composers of the twentieth century, and he is said to have captured Spain in its truest form through his music.[52] De Falla is primarily known for his collections and arrangements of folk songs, but he was not only interested in folk song. He tried his hand at opera, winning first place in the Academia de Belles Artes de San Fernando competition for his opera *La vida breve* (Life is

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[51] Donald Jay Grout and Claude V. Palisca, *A History of Western Music. 5th Edition* (New York: W.W. Norton & Company), 665-80.

[52] "Manuel de Falla." *Encyclopedia Britannica Online*, accessed March 29, 2012, http://www.britannica.com/EBchecked/topic/200829/Manuel-de-Falla.

short). He also wrote music for piano, harpsichord, and orchestra, including a ballet called *El amor brujo (*Love, the Sorcerer) and a puppet show based on the famous story of *Don Quixote*.[53]

De Falla was born in the Andalusian province of Cadiz. He suffered from loss at an early age, due to the cholera epidemic which took the lives of his grandmother and two siblings. He was also diagnosed with a form of tuberculosis at a young age, which affected him long into his adulthood. Even though he grew up in a well-to-do family, and was given one of the best educations they could afford, de Falla was obsessively clean and constantly afraid of contracting disease. He learned piano first from his mother, and later studied piano with José Tragó and composition with the nationalist Felipe Pedrell, in Madrid.[54] The influence of studying with Pedrell is evidenced in de Falla's interest in national music, folk music, and *zarzuela* (Spanish operettas).[55] From the age of seventeen, de Falla felt a strong calling to compose, and threw his heart, soul, and faith into doing just that. Finally in 1907, de Falla went to Paris on visit for seven days, but stayed for seven years, where his first songs were published, including *Siete Canciones Populares Española* (Seven Popular Spanish Folk Songs).[56]

During the seventeenth and eighteenth centuries, Spanish music was dominated by the theater music of *zarzuelas* (an aristocratic Spanish operatic form) and *tornadillas* (light-natured Spanish opera buffa). *Tornadillas* lost popularity during the nineteenth century, but *zarzuela* popularity continued to thrive. Solo art song, popular in Spain in the twentieth century, was full of complexities and different styles (independent of the geographical region or province). The

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[53] Grout and Palisca, *A History of Western Music*, 665-80.

[54] Nancy Lee Harper, *Manuel de Falla: A Bio-Bibliography* (Westport Connecticut: Greenwood Press, 1998) 14-15.

[55] Otta Mayer-Serra, "Falla's Musical Nationalism," in *The Musical Quarterly 29, no. 1* (1943): 4, accessed April 13, 2012. http://www.jstor.org/stable/739349. 1-17.

[56] "Manuel de Falla," Encyclopedia Britannica Online.

province of Andalusia, the southwestern region of the Iberian peninsula of Spain, had a musical style that was more free and uninhibited than that of the other provinces.[57] De Falla showed a love in his music and life, for Andalusia and its rich culture "lush nature and memories of a vanished civilization."[58] The concept of the music of Andalusia is difficult to put down on paper, and while de Falla did not master the task, he was successful in capturing the spirit and style of the region.[59] Despite many provincial stylistic differences, Spanish solo art song music often has piano figures which resemble the sounds of the Spanish guitar, using tremolo and plucking, and echoing the rhythms of the heel-clicking Spanish dances. But, there are many quiet and expressive songs as well, like de Falla's lullaby, "Nina."[60]

"The Seven Spanish Folk Songs," which were completed in 1914, come from the various folksong collections of José Inzenga, José Hurtado, and Eduardo Ocón, as well as a melody from the play *Las flores* by Seraphín and Joaquín Alvarez Quintero."[61] To de Falla, the most important component in capturing the folk music of Andalusia was the embodiment of the spirit in the music. As de Falla stated about his music, "The rhythm, the modality, and the melodic intervals which determine its rise and fall and its cadences constitute the essential ingredient of these songs."[62] He based the cycle on "Spanish folk material, harmonizing terse melodic

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[57] Carol Kimball, *Song; A Guide to Art Song Style and Literature* (Milwaukee, WI: Hal Leonard Corporation. 2005) 502-06.

[58] Otta Mayer-Serra, "Falla's Musical Nationalism," 1-17.

[59] Edgar Istel and Thedore Baker, "Manuel de Falla: A study," *The Musical Quarterly 12*, No. 4 (Oct., 1926), 497-525.

[60] Kimball, *Song*, 502-06.

[61] Carol A. Hess, "Falla, Manuel de," in *Grove Music Online*, *Oxford Music Online*, accessed April 28, 2012, http:// www.oxfordmusiconline.com/subscriber/article/grove/music/09266.

[62] Nancy Lee Harper, *Manuel de Falla: A Bio-Bibliography* (Westport Connecticut: Greenwood Press, 1998) 25.

fragments with rich added-note chords and modal sonorities."[63] While the melodies of the folk song arrangements are almost exact compared to the original folk tunes, de Falla gives significant emphasis to the piano, especially in "*Jota*" and "*Polo*," in order to capture the spirit and essence of Andalusia, Spain. Each song is sung using an Andalusian accent, which is derived from the Castilian. This accent includes an innovative dialect versus a conservative Spanish dialect, in which final consonants are often dropped, a [□] is pronounced as a [□] and [s] is usually pronounced as [θ], giving it a brighter, lisp-like effect.[64]

These *Siete Canciones Populares Española* tell the stories of Andalusian women. They were arranged in a well-conceived order, with beautiful contrasts in attitude and tempo between each of the songs, which flow smoothly from one into another. The collection has several unifying elements between the seven songs: the cynical judgments of betrayal, and fixation with premarital virginity of women, the latter being expressed in the first two songs. In the first, the cloth is said to have now "lost its value" since it is stained, and in the second, the opposing character is compared to a coin which "passes from hand to hand." The first in the arrangement is "*El Paño Moruno*" (The Moorish Cloth). This piece is an ancient folksong of the region of Murcia, and has an exotic rhythm in the piano which suggests a flamenco dance. The text of this song follows a pattern of eight syllables per line, a Spanish song style called *arte menor*, or *quebrado*.[65] Like all seven of the songs in the collection, "*El Paño Moruno*" develops over two strophes, the second occurring in a varied form. The first strophe is in the key of B minor, which shifts to the relative major of D for the second strophe. The text, seen below, compares the value

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[63] Carol A. Hess, *Sacred Passions; The Life and Passions of Manuel de Falla (*New York: Oxford University Press, 2005) 64.

[64] Juan Andrés Villena-Ponsoda, "Sociolinguistic Patterns of Andalusian Spanish," *International Journal Of The Sociology Of Language* 193-194, (2008): 139-160. accessed May 7, 2012.

[65] Suzanne Demarquez, *Manuel De Fall*a, (Philadelphia: Chilton Book Co, 1968).

of a woman who has lost her innocence to a cloth that has been stained. It is marked with a final "*¡Ay!*" a ritualistic cry rooted in the *cante jondo,* or deep song style of the Andalusian flamenco song, and usually followed by improvisation.[66]

El Paño Moruño	**The moorish cloth**
Al paño fino, en la tienda, una mancha le cayó; Por menos precio se vende, Porque perdió su valor. ¡Ay!	On the fine cloth in the store a stain has fallen; It sells at a lesser price, because it has lost its value. Alas![67]

Following the bitter "*El Paño Moruno*," is the "*Seguidilla Murciana*" which is also from the region of Murcia in Southern Spain. A *Seguidilla* is a dance form in a fast triple meter, either three-four or three-eight, using a poetic form of lines that alternate between seven and five syllables per line. "*Seguidilla Murciana*" is a fiery piece which illustrates a verbal dialogue between opposing sides. The poem stresses that one should not accuse another of wrong doing when he or she is not fully innocent themself. This piece is constructed of two strophes and involves a great deal of interplay between tension and release. The tension rises as the first phrases of each strophe start on the fifth, building tension, to finally release at the return of the tonic at the end of the phrase. After the insistent declamatory ending phrase, "*Nadie la toma!*" (No one will take it!), the bass line of the piano reaches a final resolution with a flat 3, 2, 1 movement to the tonic.[68]

The vocal line consists of a quick repetition of notes followed by a melismatic cadence at the end of each phrase. Again, the piano represents the Spanish guitar, playing quick, repetitive

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[66] Kimball, *Song*, 502-06.

[67] Claudia Landiver Cody, "Siete Canciones Populares Españolas," The Lied, Art Song, and Choral Texts Page, accessed March 24, 2012, www.recmusic.org/lieder/get_text.html.

[68] Hess, Sa*cred Passions,* 64.

triplet rhythms. The *seguidilla* uses *punteado*, which are contrapuntal pianissimo passages in which individual strings are plucked on the guitar. The tempo is quick, and contains a constant drive to the end, where the voice and the piano finally end together with a brilliant flourish.[69] The gypsy *seguidilla* derived from the *cante jondo*, known for its melodies with limited ranges, conjunct movement, melismas, shouts of "*¡Ay!"* and "*Ole!*" and repetition of notes, which are all evident in "*Seguidilla Murciana*."[70] Melismas of the *cante jondo* style are consistently found at the end of almost every phrase throughout the entire cycle. The very first line of "*Seguidilla*" is colored with quick, steady eighth notes at the beginning, followed by a stretched half-note with a dotted eighth note, and double sixteenth note flourish into the final syllable, a pattern which continues throughout the song. Most of the *cante jondo* style melismas are found in such rhythmic patterns throughout the cycle, with the emphasis of the melismas being on the quick sixteenth notes which lead into the final syllable or cadence of each. The text below shows the two strophes.

Seguidilla Murciana	**Seguidilla Murciana**
Cualquiera que el tejado	Who has a roof
Tenga de vidrio,	of glass
No debe tirar piedras	should not throw stones
Al del vecino.	to their neighbor's (roof).
Arrieros semos;	Let us be muleteers;
¡Puede que en el camino	It could be that on the road
Nos encontremos!	we will meet!
Por tu mucha inconstancia	For your great inconstancy
Yo te compare	I compare you
Con peseta que corre	to a [coin] that runs
De mano en mano;	from hand to hand
Que al fin se borra,	which finally blurs,

[69] Kimball, *Song*, 502-06.

[70] Ibid.

Y créyendola falsa	and, believing it false,
¡Nadie la toma!	no one accepts![71]

The fiery *seguidilla* is followed by the placid, melancholy "Asturiana," based on a plaintive melody from Northern Spain. The poem talks about being consoled by a green pine tree, which is an ancient Spanish symbol of sexual desire.[72] The piano seems to illustrate weeping or rain on the rooftop with its slow, trance-like sixteenth-note octaves. From the very beginning of this song, de Falla gives the illusion that the piece is in E flat minor, starting with what would be the dominant, B flat, but which is really functioning as the subdominant of E flat. The voice enters on an E natural, making it clear that the key is, in fact obscured, and not E flat.

The piano postlude continues with the melancholy mood of the rain and weeping. There is a hint at a brighter key with the B flat major chord in the fifth to last measure (D natural accidental instead of the D flat of the key signature), but this quickly returns to end the song with a heavy, grieving cadence, as if the girl never found the consolation she had hoped to gain. The postlude again sets up the expectation for the key of E flat, with the relationship between B flat and E flat, but once more, the E natural jars against the expected E flat in the penultimate measure. The prominent E natural occurs on top of the tonic F chord and the piece ends with an abrupt F in the bass in the last measure, resulting in an abrupt move from high tension to resolution. These startling dissonances imply true despair, fitting for the text below:

Asturiana	**Asturian**
Por ver si me consolaba,	To see whether it would console me,
Arrime a un pino verde,	I drew near a green pine,
Por ver si me consolaba.	To see whether it would console me.

[71] Cody, "Siete Canciones Populares Españolas."

[72] Kimball, *Song*, 502-06.

Por verme llorar, lloraba.	Seeing me weep, it wept;
Y el pino como era verde,	And the pine, being green,
Por verme llorar, lloraba.	Seeing me weep, wept.[73]

The slow, painful "*Asturiana*" is followed by the cute, light-hearted love song and lively dance, "*Jota*." A *Jota* is a dance that is characteristically in triple meter, like the *Seguidilla*. It is associated with the region of Aragon, and is usually accompanied by guitar and/or castinets. Since this piece is written for piano and voice, de Falla wrote the guitar and castanet characteristics into the piano part. The prelude begins with a quick, legato arpeggio, illustrating the strum of the guitar, and dancing in the dominant of the key of E major. The tonic is not heard in a stable form until some thirty-seven measures into the piece, and the quick, legato arpeggios in the piano which illustrate the guitar are alternated with sections of staccato sixteenth notes which mimic the playing of the castanets. "*Jota*" actually has both three-four and three-eight meter, as the piano starts in a fast three-eight meter, but when the voice finally enters it is more declamatory, and is written in three-four. This alternation between piano and voice that continues throughout the song provides a type of ritornello form. According to Carol Hess,

> *Falla also uses motivic play to charming effect. In song 4 ("Jota") the motive E-D#-E-C#-B dominates the piano prelude, eventually gathering momentum with a sixteenth-note triplet (mm. 18-32) before showing up more discreetly in the bass in the thicker-textured middle section (mm. 51-53 and 55-57; se also the parallel section mm. 109-11 and 113-15). It also serves as a hinge for the common-tone modulation to G major, that the key having been anticipated in m. 34. Finally, it appears in canon (starting m. 125) but peters out so that the*

[73] Cody, "Siete Canciones Populares Españolas."

singer can address in a state of dreamy defiance the beloved's mother, the principal obstacle to the couple's happiness.[74]

The first half of "*Jota*" is about two young lovers and how people do not think that the two are in love because they never see them talking. The young lover states that the people would know just how deep their love is for one other, if they would only ask their hearts. One lover is forced to leave the other (until tomorrow), possibly because the mother of the other is forcing them to go. The singer comes back in after the listener thinks the song is over and jokingly sings from afar, "even though your mother doesn't want me to come back," seen in the translation which follows.

Jota	**Jota**
Dicen que no nos queremos Porque no nos ven hablar; A tu corazón y al mio Se lo pueden preguntar.	They say we don't love each other because they never see us talking But they only have to ask both your heart and mine.
Ya me despido de tí, De tu casa y tu ventana Y aunque no quiera tu madre, Adiós, niña, hasta mañana. Aunque no quiera tu madre…	Now I bid you farewell your house and your window too and even… your mother Farewell, my sweetheart until tomorrow.[75]

De Falla has set the scene beautifully by preceding the lullaby "*Nana*," with the light-hearted love song "*Jota*." "*Nana*" is a traditional lullaby, or cradle song, that de Falla remembered his mother singing to him when he was an infant. There are different versions of this lullaby, depending on the region, but this particular setting is from the region of Andalusia. The music exhibits a great deal of Eastern influence, as many of the gypsies of the region came

[74] Hess, "Falla, Manuel de," 66.

[75] Cody, "Siete Canciones Populares Españolas."

from India and other Eastern countries. The lullaby is a pleasant break from the subject of disheartened love, so insistent in the previous songs.

The piano begins the song with a hypnotic, rocking pattern (the left hand given a pedal tone establishing E which directly follows the downbeat in almost every measure, and the right hand playing the off-beats and alternating with the left hand).[76] The melody is very sensual, and its juxtaposition to the rocking piano accompaniment creates beautiful rhythmic interest.[77] The sustained vocal phrases end in typical *cante jondo* style, with melismatic endings. However, this time they are much calmer than the melismas heard in the previous songs to match the soothing words seen below:

Nana	**Nana**
Duérmete, niño duerme,	Go to sleep, Child, sleep,
Duerme, mi alma,	Sleep, my soul,
Duérmete, lucerito	Go to sleep, little star
De la mañana.	Of the morning.
Naninta, nana,	Lulla-lullaby,
Duérmete, lucerito	Sleep, little star
De la mañana.	of the morning.[78]

The slow, lulling cradle song is then followed by the flirtatious love song, "*Canción*." Strategically contrasting the mood of the hypnotic lullaby, de Falla quickly brings back the subject of dejected love. The piano accompaniment has a consistent rhythmic, ostinato figure in the bass line throughout the work which provides a continuous lilt. "*Canción*" is a perfect example of a folksong that de Falla added a significant piano part to in order to capture the spirit and the meaning of the words of a woman betrayed.

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[76] Kimball, *Song*, 502-06.

[77] Ibid.

[78] Cody, "Siete Canciones Populares Españolas."

Canción	**Song**
Por traidores, tus ojos, voy a enterrarlos; No sabes lo que cuesta, »Del aire« Niña, el mirarlos. »Madre a la orilla Madre«	Because your eyes are traitors I will hide from them You don't know how painful it is to look at them In the air. "Mother I feel worthless, Mother"
Dicen que no me quieres, Y a me has querido… Váyase lo Ganado, »Del aire« Por lo perdido, »Madre a la orilla Madre«	They say they don't love me and yet once they did love me "Love has been lost in the air Mother all is lost It is lost Mother"[79]

The final song of the cycle is the passionate "*Polo*," a gypsy *flamenco* dance in the *cante jondo* style. "*Polo*" embodies total distress and agony, enunciated in the piano with unyielding, quick, pounding notes. *Polo* is a dance in three-four (or three-eight) meter. The piece begins with a long piano prelude called a *punteado*, which is full of heel-clicking *flamenco* rhythms, and rapid repeated notes. In the *punteado* section, the accents in the music fall where the spectators of the flamenco dance would clap.[80] The vocal line is full of held notes evoking deep despair, as the singer cries out in the plaintive cry of Andalusian singers, "*¡Ay!*" once again against the pounding repeated notes of the piano. Punctuating the ending of the final song is the loudest, and most passionate, and guttural cry of "*¡Ay!*" yet, as the singer is overwhelmed with sadness, heard in the heart wrenching words below:

Polo	**Polo**
¡Guardo una pena en mi pecho Que na die se la diré!	I keep a sorrow in my breast that to no one will I tell.

[79] Cody, "Siete Canciones Populares Españolas."

[80] Carol Kimball, 502-06.

Malhaya el amore, malhaya,	Wretched be love, wretched,
¡Y quien me lo dió a entender!	And he who gave me to understand it!
¡Ay!	Ay![81]

[81] Cody, "Siete Canciones Populares Españolas."

CHAPTER 6

LEONARD BERNSTEIN:

"WHAT A MOVIE!" FROM TROUBLE IN TAHITI

Leonard Bernstein blended together the genres of conventional opera and popular musical theater in his first opera, *Trouble in Tahiti.* Prior to his interest in composing opera, Bernstein had composed primarily musical theater works and ballet. This opera is set in the 1950's, in post-World War II America.[82] It is set in "Suburbia," and takes us through a day in the life of a struggling, self-absorbed couple, reflecting on the impact of the views of society on the household, and what is more, on Bernstein's own household as a child. *Trouble in Tahiti* is full of autobiographical references, but accurately describes many other households during the booming post-war economic times. The opera only calls for a meager five singers (Sam, Dinah, and the trio/chorus).[83] *Trouble in Tahiti* was followed by a less successful sequel opera attempt of Bernstein's, *A Quiet Place.*

Leonard Bernstein (1918-1990) was a true twentieth century "renaissance man." He was a master of the piano, composer, conductor and teacher. His compositions, along with his other

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[82]David Schiff, "Bernstein, Leonard," in *Grove Music Online*, *Oxford Music Online*, accessed May 7, 2012, http://www.oxfordmusiconline.com/subscriber/article/grove/music/02883.

[83] William Thornhill, "Trouble in Tahiti and A Quiet Place," *St. James Opera Encyclopedia* (September 2001), 839-840.

talents such as conducting, made him one of the most well-known American musicians of the twentieth century. His parents, Samuel Bernstein and Jennie Resnick were Jewish, Russian immigrants who came to the United States and made their living selling beauty supplies. Bernstein's Jewish upbringing would prove to be a recurring influence in his future compositions. First enrolled at the Boston Latin School, he later attended Harvard for his Bachelor of Arts degree, followed by further training at Curtis Institute. At Harvard, he met lifelong friend, Aaron Copland, who was a strong influence on Bernstein's compositional technique, and The Curtis Institute brought the young man close to the conducting giant of Tanglewood, Serge Koussevitzky. Bernstein had a long, successful career as a conductor, and gained a great deal of national and international fame. For example, he was the conductor of the orchestra at the event of the fall of the Berlin Wall in Germany in 1989, and was the first American to conduct an opera at *La Scala* with Maria Callas on stage.

Bernstein's *Trouble in Tahiti*, composed in the middle of his career, is a modern day take on *Zeitoper*, a 1920's style of German opera buffa, dominant in the Weimar Republic. *Zeitoper* typically began in a humorous, satirical manner, and ended on a more serious note, taking place in a modern setting, and incorporating the latest technology and music. Like *Zeitoper, Trouble in Tahiti* starts in a humorous, satirical manner, by poking fun at the ways of living in Suburbia in the 1950's, and the trivial subject of household disputes. Bernstein wrote the opera to take place in a contemporary setting, incorporating current jazz idioms like scat singing and popular music, including radio commercials. The households in the opera even had all of the latest technology and appliances of the 1950's.[84] "What a movie!" takes places at a 1950's hat shop. Dinah has just returned from seeing *Trouble in Tahiti*, and tells the milner about how awful she

[84] "Zeitoper," in *Grove Music Online*, *Oxford Music Online*, accessed April 8, 2012. http://www.oxfordmusic online.com/subscriber/article/grove/music/45996.

thought the movie was. To Dinah, who faces a troubled life at home, it is absurd to think that there could be trouble in an exotic destination like Tahiti. Among her ranting about the singing natives and erupting volcanoes, Dinah gets lost in the music as she recalls the one part of the movie of any quality: the song, "Island Magic." After her excessive rant, Dinah is quickly brought back to real life in Suburbia, and realizes she has wasted too much time reminiscing and needs to prepare dinner for her husband, Sam before he gets home from work.

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