

Fall 2016

# Scholarly Program Notes on the Graduate Vocal Recital of Zhang Lu

Zhang Lu  
luzhang@siu.edu

Follow this and additional works at: [http://opensiuc.lib.siu.edu/gs\\_rp](http://opensiuc.lib.siu.edu/gs_rp)

---

## Recommended Citation

Lu, Zhang. "Scholarly Program Notes on the Graduate Vocal Recital of Zhang Lu." (Fall 2016).

This Article is brought to you for free and open access by the Graduate School at OpenSIUC. It has been accepted for inclusion in Research Papers by an authorized administrator of OpenSIUC. For more information, please contact [opensiuc@lib.siu.edu](mailto:opensiuc@lib.siu.edu).

SCHOLARLY PROGRAM NOTES ON THE GRADUATE VOCAL RECITAL OF  
ZHANG LU

By

Zhang Lu

B. A., Wuhan College of Media and Communications, 2012

A Research Paper

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

Department of Music

In the Graduate School

Southern Illinois University Carbondale

December 2016

RESEARCH PAPER APPROVAL

SCHOLARLY PROGRAM NOTES ON THE GRADUATE VOCAL RECITAL OF  
ZHANG LU

By  
Zhang Lu

A Research Paper Submitted in Partial  
Fulfillment of the Requirements  
For the Degree of  
Master of Music  
In the field of Vocal Performance

Approved by:  
Dr. Diane Coloton, Chair  
Dr. David Dillard  
Dr. Susan Davenport

Graduate School  
Southern Illinois University Carbondale  
November 9, 2016

AN ABSTRACT OF THE RESEARCH PAPER OF

ZHANG LU, for the Master of Music degree in VOCAL PERFORMANCE, presented on November 9, 2016, at Southern Illinois University Carbondale.

TITLE: SCHOLARLY PROGRAM NOTES ON THE GRADUATE VOCAL RECITAL OF ZHANG LU

MAJOR PROFESSOR: Dr. Diane Coloton

This document presents scholarly program notes on the Graduate Recital of Master of Music in Vocal Performance candidate Zhang Lu. This document introduces Wolfgang Amadeus Mozart's "Laudamus te" from his *Great Mass in C Minor*; five songs on the poetry of Friedrich Rückert as set by Gustav Mahler; Mimì's third act aria "Donde lieta uscì" from *La Bohème* by Giacomo Puccini; three French mélodies by Pauline Viardot; American art songs "The Lordly Hudson" by Ned Rorem and "Lady of the Harbor" by Lee Hoiby; and *Il Bacio* by Luigi Arditi. A summary of each of piece is presented along with a brief history of the composer and the historical context of their compositions.

## TABLE OF CONTENTS

<u>CHAPTER</u>	<u>PAGE</u>
ABSTRACT.....	i
TABLE OF CONTENTS.....	ii
LIST OF FIGURES .....	iii
CHAPTERS	
CHAPTER 1 – W. A. Mozart: “Laudamus te” from <i>C-Minor Mass</i> , K. 427 .....	1
CHAPTER 2 – G. Mahler: Five songs on poetry of Friedrich Rückert.....	4
CHAPTER 3 – G. Puccini: “Donde lieta uscí” from “ <i>La bohème</i> .....	16
CHAPTER 4 – P. Viardot: Three French mélodies .....	19
CHAPTER 5 – N. Rorem: “The Lordly Hudson” .....	25
CHAPTER 6 – L. Hoiby: “Lady of the Harbor” .....	29
CHAPTER 7 – L. Arditi: <i>Il Bacio</i> .....	32
BIBLIOGRAPHY.....	35
VITA.....	37

## LIST OF FIGURES

<u>FIGURES</u>	<u>PAGE</u>
FIGURE 1 .....	3
FIGURE 2 .....	7
FIGURE 3 .....	7
FIGURE 4 .....	13

CHAPTER 1  
MOZART: "LAUDAMUS TE" *FROM MASS IN C MINOR*, K. 427

When Mozart lived in Salzburg, where his benefactors took music of the Catholic Church very seriously, Mozart's musical output was very connected to his association with the Church. From the time of his earliest compositions, Mozart was surrounded by composers deeply involved in composing and performing music for the Mass, Vespers, and other liturgical occasions, in both the modern concerted style and the *stile antico* (old style church music).<sup>1</sup>

Mozart's frequent contributions satisfied requests from the Church while also enabling the composition of fine music for the Church, such as the traditional Catholic Mass with its Kyrie, Gloria, Credo, Sanctus, and Agnus Dei. There are fifteen complete Mass cycles finished during Mozart's Salzburg years, 1773-1777. Mozart explained the restrictions of Salzburg placed on his church music, especially for his Masses. In Salzburg, church music was very different from that of Italy, the most important difference being that a Mass with it all parts could not be longer than three-quarters of an hour.

Mozart met this request with his short masses, *Missae breves*, requiring only about thirty minutes to perform in their entirety, but other of his masses are different, not to be accommodated even in forty-five-minutes. Thus Mozart was able to work on some of his masses without the restrictions of the cathedral and parish churches of Salzburg when no longer under the direct control of the prince-archbishop.

---

<sup>1</sup> Neal Zaslaw, William Cowdery. *The Compleat Mozart: A Guide to the Musical Works of Wolfgang Amadeus Mozart* (New York: W. W. Norton & Company, 1990) 3.

There are three categories of Mozart's Salzburg church music: Vespers (Evensong), Litanies, and motets.<sup>2</sup> Following his departure from Salzburg in 1781, he had much less to do with church music. However, some of his very best works, his *Mass in C-minor* and his *Requiem* date from his greatly reduced association with the Catholic Church.

The C-minor Mass was composed in Vienna. This is his last mass setting, aside from his Requiem, which was unfinished at the time of his death. A special work for him, the C-minor Mass is considered by many to be his very best piece of church music. It is scored for four solo voices, chorus, orchestra and organ. Based on eighteenth-century tradition, the *Mass in C-minor* includes solo sections. This "operatic" character became an obstacle. This is an interesting phenomenon, some researchers thinking that "Laudamus te" is an onerous and stiff aria. Eric Blom asserts that it is stiff in two senses of the word, both formally and technically, and more appropriate for the character of Arbace in his opera *Idomeneo*. He says: "It is difficult to imagine what this may be supposed to glorify, unless it be the singer."<sup>3</sup> However, other researchers think this aria is wide-ranging and gorgeous. It is in F-major and in the form of an Italian *da capo* style – meaning A B A' – with the opening vocal theme ornamented in the A' section upon its return:

---

<sup>2</sup> Neal Zaslaw, William Cowdery. *The Complete Mozart: A Guide to the Musical Works of Wolfgang Amadeus Mozart* (New York: W. W. Norton & Company, 1990) 4.

<sup>3</sup> Eric Blom, C.B.E., D.Litt. *The Master Musicians: Mozart* (London: The Aldine Press, 1956) 176.

Figure 1<sup>4</sup>

Although this aria was written for mezzo-soprano, more and more sopranos possessing a warm and full tone quality began to perform this aria in public, such as famous sopranos Kiri Te Kanawa and Renée Fleming. In this aria, not only can singers display their vocal beauty, but also can show listeners how flexible their voices are. This work has many decorative features, making this aria very lively. Because it is written for a mass part, the lyrics are all about praising and thanking God.

There are other religious works for solo voice, but Mozart's C-minor Mass was the best example for the entire eighteenth-century. Zaslav and Cowdery mentioned that "It is indeed a summing-up that bears the stamp of the highest creative power and originality, even if this is gained at the expense of compactness and unity of style."<sup>5</sup> Although Mozart lived fewer than thirty-six years, he left many precious works to the world. The text:

<b>Laudamus Te</b>	<b>We praise you</b>
Laudamus Te,	We praise you (thee),
Benedicimus Te,	We bless you (thee),
Adoramus Te,	We adore you (thee),
Glorificamus Te.	We glorify you (thee). <sup>6</sup>

<sup>4</sup> Richard Walters, *The Oratorio Anthology -Soprano*, (Hal Leonard, 1994), 178.

<sup>5</sup> Neal Zaslav, William Cowdery. *The Compleat Mozart: A Guide to the Musical Works of Wolfgang Amadeus Mozart* (New York: W. W. Norton & Company, 1990) 15.

<sup>6</sup> Richard Walters, *The Oratorio Anthology -Soprano*, (Hal Leonard, 1994), 13.

## CHAPTER 2 GUSTAV MAHLER: 5 SONGS OF FRIEDRICH RÜCKERT

The works of Austrian composer Gustav Mahler (1860-1911) are fine examples of late German Romanticism. Renowned also as a conductor, Mahler's music acts as a bridge between the 19th century Austro-German tradition and the modernism of the early 20th century. After 1945, his works were rediscovered and championed by a new generation of listeners. Mahler then became one of the most frequently performed and recorded of all composers, an important symbol to 21<sup>st</sup>-century musicians. Though Mahler's native tongue was German, he considered himself an Austrian subject of Jewish descent. He once said that "I am thrice homeless, as a native of Bohemia in Austria, as Austrian amongst Germans, as a Jew throughout the world. Always an intruder, never welcomed."<sup>7</sup>

As Mahler belonged to the late Romantic period, Cooke in his book said that Romanticism is the liberation of man's confined spirit, as characterized by the restlessness of the French people which brought about the French Revolution.<sup>8</sup> Of all the late Romantic musicians, not unlike other musicians, Mahler had an intensely unhappy family background, possibly causing some depressed emotions to be brought to his future songs ("Lieder") and symphonies. In his darkest moments, he pondered suicide, but he also tried to find an answer in the German romantic music literature, above all in the music of Wagner and Beethoven. Fortunately for music lovers, he persuaded himself to endure.

---

<sup>7</sup> Deryck Cooke. *Gustav Mahler: An Introduction to His Music* (New York: Cambridge University Press) 7.

<sup>8</sup> *Ibid.*, 6.

To understand Mahler's personality and his music in the nineteenth century, one must understand that there was a different definition of "great artist" in that special period. At that time, "great artist" meant more than just a composer, a painter or a poet. Many had lost faith in religion and looked to great artists for philosophical guidance as well as beautiful art. There is one powerful, expressive element in Mahler's music: he likes to use "progressive tonality" (the music does not end in the opening key, but instead 'progresses' to the end in a different key or tonality). Many of Mahler's Lieder are characterized by his use of Austrian/German folk style in a way not seen since the Lieder of Johannes Brahms. His style was deep-rooted in his childhood while also derived from other great Austrian composers, Schubert and Bruckner.<sup>9</sup>

These *Fünf Rückert Lieder* were composed during Mahler's middle period and exemplify the lyrical, lied style. Whitton said that singing seems to be one of the most natural expressions of feeling which can move a listener by the simplicity of its directness and its ability to conjure up fond and deep-seated memories.<sup>10</sup> An important element of the songs is the great impact of orchestral themes. In this period, Mahler did not use a lot of folk inspiration, and his music is more realistically rooted in human life. These five songs loosely form a collection rather than a cycle, and since there is no particular connecting mood, Mahler used a different orchestral palette for each. He later adapted the songs into the voice and piano versions, but compared to the orchestral settings, the voice and piano versions lose a great deal of impact and color.

---

<sup>9</sup> Deryck Cooke. *Gustav Mahler: An Introduction to His Music* (New York: Cambridge University Press) 13.

<sup>10</sup> Kenneth Whitton. *Lieder: An Introduction to German Song* (New York: Julia MacRae Press) 7.

Mahler had very special skill to convey complex emotions with simple melodic lines. Barford said that, “To know Mahler’s music it is necessary to know his songs intimately, and to appreciate the interplay between vocal line and orchestral accompaniment.”<sup>11</sup> Every composer seems to have their own preference of voice type, and because Mahler’s songs are lengthy, so his songs are written for heavy and dramatic voices. In general, in Mahler’s lyricism there is an obvious rhapsodic element in it, and also it is surely a presence in the Rückert songs.

The first one of these five songs is “Ich atmet’ einen linden duft” (I breathed a delicate fragrance). For the orchestra and voice version, Mahler used just one woodwind instrument (actually, *two* bassoons), three horns, harp, celesta, violins, and violas. These instruments together create a summery atmosphere. For the piano and voice version, the piano part has flowing, glistening accompaniment figures underpinning the delicate vocal line, the melody more like wind gently blowing the flowers, with the voice part having all the main theme. For this song, Mahler’s luxuriant melodic setting almost enables the audience smell the gentle fragrance drifting by. Also, there are only a few measures of piano alone, with no melody in the left hand, allowing only the voice to carry the beautiful line.

Rückert wrote this song when his wife, who had decorated his desk with a lime-tree branch for his birthday. This song’s text is full of plays on the words “Linden” (lime-tree) and the word “lind” (mild, tender)<sup>12</sup> See Figures 2, 3. Here the lime branch scent means the tenderness of love. Mahler captures perfectly the poem's sweetness and affirmation of love. All of Mahler’s songs contain his own personal emotions, and this one is no exception. This melody

---

<sup>11</sup> Barford Philip. *Symphonies and Songs* (BBC Music Guides, 1970) 18.

<sup>12</sup> Deryck Cooke. *Gustav Mahler: An Introduction to His Music* (New York: Cambridge University Press) 74.

is like the wind gently blowing flowers. In his letter of 1879, he mentioned that he has a habit of climbing into the branches of a lime tree out on the world from my friendly tree-top.<sup>13</sup> The vocal line is submerged in the texture, with layered and interactive accompaniment, but this is however not obvious in the piano and voice version.

Figure 2

Figure 3<sup>14</sup>

Figure 3 shows a musical score with a vocal line and piano accompaniment. The vocal line is written in a single staff with lyrics: "Lin - den - duft. roses shed!". The piano accompaniment consists of three staves: two for the right hand and one for the left hand. The right hand has a melodic line with a fermata over the final note, and the left hand has a bass line. The music is in a 3/4 time signature, which changes to 6/4 time. There are markings "dim." and "pp" in the piano part, and "dolce" above the vocal line.

<sup>13</sup> Deryck Cooke. *Gustav Mahler: An Introduction to His Music* (New York: Cambridge University Press) 74.

<sup>14</sup> Stanley Appelbaum, John Bernhoff, Addie Funk, *Des Knaben Wunderhorn and the Rückert Lieder for Voice and Piano: Gustav Mahler* (New York: Mineola, 1999) 135-137.

<b>Ich atmet' einen linden Duft!</b>	<b>I sensed a delicate fragrance!</b>
<p>Ich atmet' einen linden Duft!            Im Zimmer stand ein Zweig der Linde,            Ein Angebinde von lieber Hand.            Wie lieblich war der Lindenduft!            Wie lieblich war der Lindenduft!            Das Lindenreis brachst du gelinde!            Im Duft der Linde            Der Liebe linden Duft</p>	<p>I sensed a delicate fragrance!            In the room stood a spray of lime,            A token from a beloved hand.            How lovely was the fragrance of lime!            How lovely was the fragrance of lime!            The spray of lime you so delicately picked!            In sense the fragrance of lime            The delicate fragrance of love!<sup>15</sup></p>

“Liebst du um Schönheit” had very special meaning for Mahler because it was a gift of love gift for his wife, Alma Schindler, after they were married. It is uniquely Mahler’s only personal love song. In it, Mahler’s mood modulates with the poet's thoughts, and in the end of the song, the text “dich lieb ich immerdar” (I will always love you) provides a powerful, emotional climax. As for the piano part, it hardly ever rises above the piano with the voice for the whole Lied. The original key was C major with few modulations, but there are seventeen changes of meter in thirty-four bars. For this version, the tempo indication is “innig, fließend”, meaning “heartfelt, flowing.” The composer also indicates *con tenerezza*, meaning “with tenderness”. Noteworthy is the fact the orchestral version was not created by Mahler himself, but by Max Puttmann, and acknowledged on the edition.<sup>16</sup> It is scored for woodwinds (though without flutes), four horns, harp and strings. Although this song is not complex, it is a delicate Lied, and not unrelated to similar Lieder by Richard Strauss.

---

<sup>15</sup> Deryck Cooke. *Gustav Mahler: An Introduction to His Music* (New York: Cambridge University Press) 75-76.

<sup>16</sup> Donald Mitchell. *Gustav Mahler Songs and Symphonies of Life and Death: Interpretations and annotations* (London: Great Britain Print) 123.

For this song, Mahler adopts a simple strophic form: “three verses of six bars each and a fourth that is extended to nine bars for expressive purposes. Each verse is built of three ascending phrases followed by fourth-phrase, which descends.”<sup>17</sup> In the last verse the order is changed, the third phrase falling and the fourth rising to the last verse “immerdar” (forevermore). The final phrase holds until the accompaniment resolves. The song, though quite simple, is still lyrical and tranquil, as well as implicitly passionate. Mahler’s wife kept the autographed manuscript on her New York’s living room wall.

The text:

<b>Liebst du um Schönheit</b>	<b>If you love for beauty</b>
Liebst du um Schönheit, O nicht mich liebe! Liebe die Sonne, Sie trägt ein gold'nes Haar! Liebst du um Jugend, O nicht mich liebe! Liebe den Frühling, Der jung ist jedes Jahr! Liebst du um Schätze, O nicht mich liebe. Liebe die Meerfrau, Die hat viel Perlen klar. Liebst du um Liebe, O ja, mich liebe! Liebe mich immer, Dich lieb' ich immerdar.	If you love for beauty, Oh do not love me! Love the sun, It has gold hair! If you love for youth, Oh do not love me! Love the spring-time That is young each year! If you love for wealth, Oh do not love me! Love the mermaid, Who has many limpid pearls! If you love for love, Oh yes, love me! Love me forever; I will love you forevermore! <sup>18</sup>

<sup>17</sup> Donald Mitchell. *Gustav Mahler Songs and Symphonies of Life and Death: Interpretations and annotations* (London: Great Britain Print) 130.

<sup>18</sup> Deryck Cooke. *Gustav Mahler: An Introduction to His Music* (New York: Cambridge University Press) 76-77.

“Blicke mir nicht in die Lieder” (Do not eavesdrop on my songs) is the only fast song of the five. Mahler used an orchestra of single woodwind, one horn, harp, and strings without basses. Though it is the least mature of the set, it is nonetheless cleverly handled and features several interesting musical points. This song introduces a speedy, eighth-note figuration with alternating major/minor juxtapositions. For the piano version, the use of the eighth-note motive and flowing lines predominate in the voice part.

The text:

<b>Blicke mir nicht in die Lieder!</b>	<b>Do not peep onto my songs!</b>
Blicke mir nicht in die Lieder! Meine Augen schlag' ich nieder, Wie ertappt auf böser Tat; Selber darf ich nicht getrauen, Ihrem Wachsen zuzuschauen: Blicke mir nicht in die Lieder! Deine Neugier ist Verrath.	Do not peep onto my songs; I cast down my eyes, As if surprised in a naughty deed. I dare not peep into my songs; To watch them growing Do not peep into my song; Your inquisitiveness is treason!
Bienen, wenn sie Zellen bauen, Lassen auch nicht zu sich schauen, Schauen selber auch nicht zu. Wann die reichen Honigwaben Sie zu Tag gefördert haben, Dann vor allen nasche du!	Bees, when they build cells, Also will not let themselves be watched, And do not even watch themselves. When the rich honeycombs, Are at last brought to the light of day, You shall be the first to taste it! <sup>19</sup>

“Ich bin der Welt abhanden gekommen” (I am lost to the world) is scored for oboe, horn, two clarinets, two bassoons, two horns, harp and strings. This song was transformed into

---

<sup>19</sup> Deryck Cooke. *Gustav Mahler: An Introduction to His Music* (New York: Cambridge University Press) 77.

the famous *Adagietto*, movement IV from his Symphony No. 5 in C#-minor.<sup>20</sup> Many consider this to be one of the finest songs.

The introduction, mm.1-10, presents a theme in the English horn that is repeated throughout the song. The absence of the vocal part at the beginning is an indication that it is, indeed, an introduction. The first measure of the vocal entrance, m. 11, reiterates the introductory theme, which is then developed and lasts until m. 19. Beginning with the pickup to m. 20, the piano introduces a new theme. In m. 24, more melodic material is introduced and developed in a somewhat melismatic fashion in mm. 25 and 26.

The contrasting middle section begins with m. 28, characterized by an exceptionally flowing piano part in bass triplets, and lasts until m. 42. In m. 43, small melodic gestures that hark back to the opening theme are given in both voice and piano until m. 48. With m. 49 begins shorter phrases of affirmation, bringing the song to a peaceful, serene ending, with the final measures belonging only to the piano.

The text:

<b>Ich bin der Welt abhanden gekommen</b>	<b>I am lost to the world</b>
<p>Ich bin der Welt abhanden gekommen,            Mit der ich sonst viele Zeit verdorben,            Sie hat so lange von mir nichts vernommen,            Sie mag wohl glauben, ich sei gestorben.            Es ist mir auch gar nichts daran gelegen,            Ob sie mich für gestorben hält,</p> <p>Ich kann auch gar nichts sagen dagegen,            Denn wirklich bin ich gestorben der Welt.            Ich bin gestorben dem Weltgewimmel,            Und ruh' in einem stillen Gebiet.            Ich leb' allein in mir und meinem Himmel,</p>	<p>I am lost to the world,            On which I squandered so much time;            It has for so long known nothing of me,            It may well believe that I am dead!            Not that I am in any way concerned            If it takes me for dead;</p> <p>Nor can I say anything against it,            For truly I am dead to the world.            I am dead to the world's commotion            And at peace in a still land!            I live alone in my town heaven,</p>

<sup>20</sup> See the comparative analysis of foreground and middle-ground in Lewis (1987)

In meinem Lieben, in meinem Lied.	In my love, in my song. <sup>21</sup>
-----------------------------------	---------------------------------------

Like many of Rückert's works, "Um Mitternacht" (At midnight) has a strong lyrical quality. This work is a good example of the late Romantic tradition. Mahler presents the emotion behind this poem in a way that seems perfectly consistent with the intent of Rückert. For the orchestral version of "Um Mitternacht", no strings are employed; but the bass tuba, trombones, oboe and double bassoon provide well for the dark-toned color of this song.<sup>22</sup>

The idea of setting this poem came to Mahler during a troubling midnight when he was thinking about human suffering and yielding all his powers to God. There is another particular emotion that this song depicts: loneliness.<sup>23</sup>

"Um Mitternacht" is the last song of the Rückert set. Whitton said that "Um Mitternacht is one of the best songs for judging the effect of the move away from the *Klavierlied* (traditional Lied for solo voice with piano accompaniment) to the quasi-symphonic treatment of song-texts by these later 19<sup>th</sup> century composers."<sup>24</sup> For much of Mahler's vocal music, as in this song, we find that when the vocal line is silent, the piano functions as the "soloist". The unique descending figure of this song eventually becomes transformed for the piano and voice. In this magnificent song singers have a chance to display all the operatic magnificence they

---

<sup>21</sup> Deryck Cooke. *Gustav Mahler: An Introduction to His Music* (New York: Cambridge University Press) 76-77.

<sup>22</sup> *Ibid.*, 77.

<sup>23</sup> Carol Kimball. *Song: A Guide to Art Song Style and Literature* (Hal Leonard Corporation, 2006) 166.

<sup>24</sup> Kenneth Whitton. *Lieder: An Introduction to German Song* (New York: Julia MacRae Press) 169.

possess by ascending to the F-sharp on the repetition of the word “Du” (you, but here meaning God, the Lord) in the phrase “Du hältst die Wacht” (You keep watch).<sup>25</sup>

99Figure 4<sup>26</sup>

The image shows a page of a musical score. At the top, there are three staves. The first staff is the vocal line, starting with a treble clef, a key signature of two sharps (F# and C#), and a 3/2 time signature. The lyrics are: "Du Lord! hältst die Wacht". Below the vocal line, there are two piano accompaniment staves. The piano part includes dynamic markings 'f' and 'ff', and the tempo marking 'Largo.'.

Mahler preferred his songs to be sung by women. Enjoying this experience, he once said that he could not fall in love with female singers whose voices he found beautiful, almost elevating them to the untouchable state of being goddesses.<sup>27</sup> With the orchestral instruments so important in creating a midnight atmosphere, when this song was transformed to the piano version, it created a very technical and complex accompaniment. Barford said that Mahler proclaimed that he always reached a stage in purely instrumental composition when the need to bring in the voice became imperative. The fact seems to be that his creative urge was essentially

<sup>25</sup> Kenneth Whitton. *Lieder: An Introduction to German Song* (New York: Julia MacRae Press) 169.

<sup>26</sup> Stanley Appelbaum, John Bernhoff, Addie Funk, *Des Knaben Wunderhorn and the Rückert Lieder for Voice and Piano: Gustav Mahler* (New York: Mineola, 1999) 149.

<sup>27</sup> Donald Mitchell, *Gustav Mahler Songs and Symphonies of Life and Death: Interpretations and Annotations* (London: Great Britain Print) 73.

lyrical, and some of his most satisfying symphonic writing paradoxically grows out of this lyrical impulse.<sup>28</sup>

The text:

<b>Um Mitternacht!</b>	<b>At midnight!</b>
Um Mitternacht Hab' ich gewacht Und aufgeblickt zum Himmel; Kein Stern vom Sterngewimmel Hat mir gelacht Um Mitternacht.	At midnight I kept watch And looked up to heaven; No star of all the host of stars Smiled on me At midnight.
Um Mitternacht Hab' ich gedacht Hinaus in dunkle Schranken. Es hat kein Lichtgedanken Mir Trost gebracht Um Mitternacht.	At midnight I sent my thoughts Far to the bounds of space; No vision of light Brought me comfort At midnight.
Um Mitternacht Nahm ich in Acht Die Schläge meines Herzens; Ein einz'ger Puls des Schmerzens War angefacht Um Mitternacht.	At midnight I took note of The beating of my heart; A single pulse of sorrow Came back to me At midnight.
Um Mitternacht Kämpft' ich die Schlacht, O Menschheit, deiner Leiden; Nicht konnt' ich sie entscheiden Mit meiner Macht Um Mitternacht.	At midnight I fought the battle, O Mankind, of your sufferings; I could not gain the victory By my own strength At midnight.
Um Mitternacht Hab' ich die Macht	At midnight I gave my strength

<sup>28</sup> Donald Mitchell, *Gustav Mahler Songs and Symphonies of Life and Death: Interpretations and Annotations* (London: Great Britain Print) 170.

In deine Hand gegeben! Herr über Tod und Leben Du hältst die Wacht Um Mitternacht!	Into Thy hands! Lord of death and life, Thou keep'st the watch At midnight! <sup>29</sup>
---	--

---

<sup>29</sup> Deryck Cooke. *Gustav Mahler: An Introduction to His Music* (New York: Cambridge University Press) 76.

CHAPTER 3  
GIACOMO PUCCINI: *LA BOHÈME* - DONDE LIETA USCI

Giacomo Puccini's *La bohème*, an opera in four acts, has a libretto by Luigi Illica and Giuseppe Giacosa. Based on *Scènes de la vie de bohème* by Henri Murger, the opera premiered in Turin on February 1896 at the Teatro Regio, notably conducted by a young Arturo Toscanini. Given its United States premiere in Los Angeles the following year, it quickly became, and remains, a much-loved and standard piece of worldwide opera repertory. Puccini's eventual decision to write *La bohème* spelled the end of his friendship with Ruggiero Leoncavallo, whose opera of the same name was given its premiere in 1897. Leoncavallo had suggested *La bohème* to Puccini first, but Puccini had been uninterested. By the time Leoncavallo's version was presented, it was eclipsed by Puccini's. In other words, this impressive work led to a break with Leoncavallo.

Marek says Puccini got some ideas about how to combine the orchestra and voice from Verdi's works: "The voice part is written for one note, while the orchestra plays varied harmonies. He used this device every so often at the beginning or the end of an aria, as a frame for the aria. He begins or ends in a monotone, as if it were ordinary speech."<sup>30</sup> *La bohème* tells a tragic love story, the kind of story Puccini excelled at. The voice and orchestra work together so well, often with a single note underpinned by the orchestra playing varied harmonies. In this opera, with its beautiful orchestration, certainly sadness is conveyed by more than just the human voice. Says Marek: "The feeling of quiet sadness is often accentuated by another characteristic of

---

<sup>30</sup> George R. Marek. *Puccini: A biography* (New York: Simon & Schuster Inc., 1951) 176.

*La bohème*'s style, the effect of silence. Not emptiness, but silence. Silence in music is not necessarily a cessation of sound, rather the dropping of a phrase to incompleteness."<sup>31</sup>

By the time of Mimì's final aria, "Dónde lieta usci" ("Whence happily leaving"), Mimì has been separated from Rodolfo for a long time, and her health is getting worse and worse. The aria ranges from D<sup>4</sup> to B-flat<sup>5</sup>, and is written for a lyric or full lyric soprano. In the aria, Mimì crescendos to a high B-flat on the words "ricordo d'amore" (a memory of love) then sadly descends down to A-flat. Important aspects of this aria include the emotions of sweetness and sorrow, the setting of the text, and its wide range. The aria reaches, as its lowest, a D-flat, twice.

Mimì's little list of items for Rodolfo to gather and return to her begins with "Cerchietto d'oro e il libro di preghiere" (her little bracelet and prayer book), to be placed in "un grembiale" (an apron). Melodic motives abound from Mimì's first act aria, "Mi chiamano Mimì". Mimì sings especially expressively on the words "Addio, senza rancor" (Good-bye, without bitterness). The double consonant in "addio", first sung in the low register, and then in a higher, sweeter register, offers an opportunity to deepen the protagonist's pathos. This deeply emotional aria seems to wait until the last page to let the sensation finally be released. Especially touching are the "leitmotifs" (recurrent themes in musical composition associated with a certain character, emotion or place (especially in the music of Richard Wagner)) that refer back to a happier time. Mimì is a tragic character who remains in love with Rodolfo up until her death. *La bohème* not only has great significance for singers and orchestral players, and conductors of all generations have great affection for it.

---

<sup>31</sup> George R. Marek. *Puccini: A biography* (New York: Simon & Schuster Inc., 1951) 177.

The text:

<b>Donde lieta uscì</b>	<b>Whence happily leaving</b>
<p>Donde lieta uscì  al tuo grido d'amore,  torna sola Mimì  al solitario nido.  Ritorna un'altra volta  a intesser finti fior.  Addio, senza rancor.  Ascolta, ascolta.  Le poche robe ad una  che lasciai sparse.  Nel mio cassetto  stan chiusi quel cerchietto d'or  e il libro di preghiere.  Involgi tutto quanto in un grembiale  e manderò il portiere . . .  Bada, sotto il guanciale  c'è la cuffietta rosa.  Se vuoi serbarla a ricordo d'amor!  Addio, senza rancor.</p>	<p>Whence happy leaving  To your cry of love,  Returns alone Mimì  To solitary nest.  Returns another time  To weave together false flowers.  Goodbye, without resentment.  Listen, listen.  The little things gather  That I have left scattered about  In my drawer  Are enclosed that gold band  And a book of prayers.  Wrap everything much in a smock  And I will send the concierge . . .  Pay attention, on the pillow  There is a pink bonnet  If you want, keep it as a memory of love!  Goodbye, without resentment.<sup>32</sup></p>

---

<sup>32</sup> Aaron Green, "Donde lieta uscì" Lyrics and Text Translation  
<http://classicalmusic.about.com/od/classicalmusic/tips/qt/donde-lieta-Usc-i-Lyrics-And-Text-Translation.htm> All rights reserved, 2016.

#### CHAPTER 4 PAULINE VIARDOT: 3 FRENCH MELODIES

Pauline Viardot - birth name Michelle Ferdinande Pauline García - was born into a highly musical, Spanish family in 1821. Having started to study music at an early age, she began performing in her teenage years, consequently having a long and distinguished career as a star performer. In 1827, when she only was six years old, she was already fluent in four languages: Spanish, French, English and Italian. By the age of seven she had already lived in four different places: Paris, London, New York and Mexico.

Viardot not only was a gifted mezzo-soprano, but also a fine pianist and composer. One notable opera role for her was that of Orpheus in Gluck's opera *Orphée et Eurydice*, first given in Paris in 1859, directed by composer Hector Berlioz. Eventually, she sang this role over 150 times.<sup>33</sup>

Kimball notes that, as a fine pianist, Viardot's piano accompaniments are often complex and sometimes threaten to overwhelm the vocal line. But her songs (in French, *mélodies*) are captivating and, as one might imagine, well-conceived for the singer. Most are in strophic or modified strophic form, with occasional modulations into distant keys.<sup>34</sup> Viardot lived in Germany for a period of time, composing German Lieder between the years of 1843 and 1884. She also wrote many songs to Russian texts, translated into French and German.<sup>35</sup> Viardot composed over 100 songs, but only 60 were published. She composed three operettas, rearranged

---

<sup>33</sup> Pauline Viardot-Garcia (1821-1910)" (PDF). *Hildegard.com*. Retrieved 2016-08-11.

<sup>34</sup> Carol Kimball. *Song: A Guide to Art Song Style and Literature* (Hal Leonard Corporation, 2006) 166.

<sup>35</sup> *Ibid.*, 105.

six of Chopin's mazurkas for voice, along with waltzes of Schubert, Hungarian dances of Brahms, and Air de Xerxès by Handel. Another accomplished woman of music, the composer Clara Schumann said, "Viardot is the most gifted woman I have ever met in my life."<sup>36</sup>

*Fleur desséchée* (Pressed flower) is composed in ternary form, with an A-B-A<sup>1</sup> pattern. The setting of this love poem by Russian author Alexandre Pushkin was translated from the original into French by Louis Pomey. The key of this song is E-flat major, the opening tempo *Andante mosso* (a brisk walking tempo). There is an introduction of just five measures before the singer enters. The voice alone sings the melody; the piano part consists only of single notes and chords. At the B section, the tempo changes to *Animato*. In this section, the singer's emotions are finally released in an upward melody that soars upon a piano part of only continuous chords. With the appearance of the A<sup>1</sup> section, the accompaniment is slightly changed from the A section. Whereas the earlier accompaniment has only one note and chords, in the A<sup>1</sup> section, there are added chords, but the voice sings the same melody as before.

The text:

<b>Fleur désseschée</b>	<b>Pressed flower</b>
Dans ce vieux livre l'on t'oublie, Fleur sans parfum et sans couleur, Mais une étrange rêverie, Quand je te vois, emplit mon coeur.	In this old book you have been forgotten Flower without scent or color But a strange reverie Fills my heart when I see you.
Quel jour, quel lieu te virent naître? Quel fut ton sort? qui t'arracha? Qui sait? Je les connus peut-être, Ceux dont l'amour te conserva!	What day, what place witnessed your birth? What was your destiny? Who picked you? Who knows? Perhaps I knew Those whose love preserved you!
Rappelais-tu, rose flétrie, La première heure ou les adieux?	Faded rose, do you recall The first hours or the farewells?

<sup>36</sup> Eugen Ott, Susan Marie Praeder. Liner notes to *Pauline Viardot Garcia: Songs*, 1989.

Les entretiens dans la prairie Ou dans le bois silencieux? Vit-il encor? existe-t-elle? À quels rameaux flottent leurs nids! Ou comme toi, qui fus si belle, Fleurs fronts charmants sont-ils flétris?	The conversations in the meadow Or in the silent wood? Is he still living? Does she exist? On which branches do their nets sway? Or like you, who were so lovely, Are their charming looks withered? <sup>37</sup>
---	---

“Les Filles de Cadix” sets a popular text also set by composers Léo Delibes and Gabriel Pierné. Of the three, the most famous version is that of Delibes, a show piece for coloratura soprano or lyric coloratura soprano. Viardot’s version tends to show off more of the singer’s middle voice. Because Viardot was a mezzo-soprano, her songs often focus on a singer’s middle range.

This song is about the beautiful ladies of the Andalusian city of Cadiz, in Spain. They really want people to notice how beautiful they are, so they invite the neighbors to look at them. And then they ask again, pointing out their lovely features. Only the singer’s voice carries the melody as she asks, “Dites-moi, voisin, Si j’ai bonne mine. Et si ma basquine Va bien, ce matin” (Tell me, neighbor, if I look good, and if my skirt looks nice on me this morning). The vocal line imitates people’s normal talking, so the singer’s voice starts low, reaches high, and then goes back to reach up again. Then, in the same melodic line, but with the text of the second verse, the very confident Cadiz girls further explain, “Si tu veux de moi, Brune au doux sourire, Tu n’as qu’a le dire, Cet or est à toi” (“If you want me, dark-haired beauty with the gentle smile, you have only to say so, and this gold is for you”). For this song the accompaniment is not complex. There are no big changes in the piano part, perhaps giving the audience a feeling that the

---

<sup>37</sup> Carol Kimball. *Women Composers: A Heritage of Song - High Voice* (Hal Leonard Corporation, 2004) 185.

accompaniment is there only in support of the singer's description of her charms. Only the vocal line changes, becoming more and more descriptive of the beauty of the ladies of Cadiz.

The text :

<b>Les Filles de Cadix</b>	<b>The girls of Cadiz</b>
<p>Nous venions de voir le taureau, Trois garçons, trois fillettes. Sur la pelouse il faisait beau, Et nous dansions un boléro Au son des castagnettes: 'Dites-moi, voisin, Si j'ai bonne mine, Et si ma basquine Va bien, ce matin. Vous me trouvez la taille fine? Ah! ah! Les filles de Cadix aiment assez cela.</p>	<p>We had just seen the bullfight, Three boys, three girls It was bright on the square And we danced a bolero To the sound of castanets: 'Tell me, neighbor, If I look good And if my skirt Looks nice on me this morning Do you find my waist slender? Ah! Ah! The girl of Cadiz rather like that.'</p>
<p>Et nous dansions un boléro Un soir, c'était dimanche. Vers nous s'en vint un hidalgo Cousu d'or, la plume au chapeau, Et la poing sur la hanche: 'Si tu veux de moi, Brune au doux sourire, Tu n'as qu'a le dire, Cet or est à toi. Passez votre chemin, beau sire Ah! Ah! Les filles de Cadix n'entendent pas cela</p>	<p>And we danced a bolero One evening, it was Sunday. A hidalgo came toward us Clothes of golden thread, a plume in his hat And, with fist on hip: 'If you want me, Dark-haired beauty with the gentle smile, You are only to say so, And this gold is for you. Go on your way, fine sir. Ah! Ah! The girls of Cadiz do not listen to such as that.'<sup>38</sup></p>

“Haï luli” is a special song for Viardot since she uses the same idea as Schubert in his “Gretchen am Spinnrade” In Viardot’s setting, it shows a picture of a lonely girl, spinning at her spinning wheel, waiting for her lover to return. The spinning depicts her thinking of her lover, and her inability to understand why her lover does not come back to her side. However, the main

<sup>38</sup> Carol Kimball. *Women Composers: A Heritage of Song - High Voice* (Hal Leonard Corporation, 2004) 196.

differences between this song and Schubert's are the tempo and the change of emotion. Although on the same topic, Viardot's "Haï luli" contains more disquiet and sadness, without the faster, more agitated tempi of "Gretchen am Spinnrade".

Viardot uses the melody to describe the spinning wheel. The piano introduction and the accompanimental figure create the picture of the wheel's pedal. The vocal line is fluid and expressive, giving the sense of a folk song. There are three stanzas, each one divided by beautiful, crystal clear rhythms. When the vocal line sings "Haï luli", a new accompaniment is introduced. Kimball says Viardot skillfully alters each repetition of stanza and verse, making subtle harmonic changes and modulations to accommodate dramatic mood and maintain variety.<sup>39</sup> "Haï luli" is one of the collection called *Six mélodies et une Havanaise variée a 2 voix* (Six songs and Havanese variations for two voices).

The text:

<b>Haï luli!</b>	<b>Haï luli!</b>
Je suis triste, je m'inquiète, Je ne sais plus que devenir! Mon bon ami devait venir, Et je l'attends ici seulette. Haï luli! Haï luli! Haï luli! Ah, qu'il fait triste sans mon ami.	I am sad, I am troubled, I no longer know what will happen! My lover ought to come, And I await him here alone. Hai luli Ah! how sad it is without my love.
Hélas! je languis dans l'attente, Et l'ingrat se plaît loin de moi! Peut-être il me manque de foi Auprès d'un nouvelle amante! Haï luli! Haï luli! Haï luli! Aurais-je perdu, perdu mon ami?	Alas, I languish in waiting, And the ingrate enjoys himself far from me! Perhaps he betrays his oath to me Beside a new lover. Hai luli! Could I have lost my love?

<sup>39</sup> Carol Kimball. *Song: A Guide to Art Song Style and Literature* (Hal Leonard Corporation, 2006) 167.

<p>Ah! s'il est vrai; s'il est vrai qu'il soit volage,  S'il doit un jour m'abandonner,  Le village n'a qu'à brûler  Et moi-même avec le village!  Haï luli! Haï luli! Haï luli!  À quoi bon vivre sans ami?</p>	<p>Ah! if it is true; that he is faithless,  If one day he should abandon me,  The only thing is for the village to burn  And myself with the village.  Hai luli!  What use is it to live without my love?<sup>40</sup></p>
--	---

---

<sup>40</sup> The LiederNet Archive, Haï luli! [http://www.lieder.net/lieder/get\\_text.html?TextId=27707](http://www.lieder.net/lieder/get_text.html?TextId=27707) All rights reserved, 1995.

## CHAPTER 5 NED ROREM: THE LORDLY HUDSON

Indiana native Ned Rorem (b. 1923) is not only a prolific American composer, but also a prolific diarist, frankly writing about the details of his life. After two years of study at Northwestern University, he received a scholarship to the Curtis Institute, later studying composition at The Juilliard School with Bernard Wagenaar, earning his M.A. in 1946. He himself is a noteworthy composition teacher. Most outstanding of his students are the American composer Daron Hagen (b. 1961) and the Scottish composer David Horne (b. 1970).

The majority of Ned Rorem's music is in a lyrical style, and his songs are some of the most popular American art songs of the 20<sup>th</sup> century. Except for the melody, the piano part and rhythms become more complex in his mature songs than in his early songs. His melodies are often romantic and smooth, and since he really understands singers' voices, his music works well for singers. His music not only follows the nature of text, but also follows natural speech inflection. For Rorem's vocal music, he generally prefers rich tone quality. His accompaniments always serve to emphasize the vocal line, but not interfere with the feeling of the poem. Rorem customarily chose to set texts from literary periods before the 1950s. However, the poetry of Paul Goodman (1911-1972) which is dramatic and complex, was especially important in his song settings. About Rorem it has been said that he has "great concern for treatment of text, although poetry as art seems not to interest him as much as its connection to music."<sup>41</sup> Rorem admits that he conceives all his compositions in terms of vocal expression: "I always think vocally."<sup>42</sup> His

---

<sup>41</sup> "The NATS bulletin Interviews Ned Rorem," *The NATS Bulletin* 39:2 (Nov/Dec 1982), 5.

<sup>42</sup> Carol Kimball. *Song: A Guide to Art Song Style and Literature* (Hal Leonard Corporation, 2006) 299.

art songs number over five hundred, and they have great variety and versatility, his later songs more sophisticated and more complex than earlier.

Goodman's last decade provided a large quantity of volumes of poetry, some novels, some stories, and social criticism. In 1962, his first volume of verse, titled *The Lordly Hudson* was followed by *Hawkweed* (1967), *North Percy* (1968), and *Homespun of Oatmeal Gray* (1970).<sup>43</sup> The poem "The Lordly Hudson" was previously published with the Goodman selections in the second series of *Five Young American Poets* in 1941.

When Ned Rorem decided to spend seven years in Paris, his musical style began to show the influence by some of France's stellar composers and artists. Kimball says Rorem also associated with the members of the group of composers called "Les Six": notably Francis Poulenc. Rorem interposed Gallic style into his music in a highly individual way.<sup>44</sup> Many of Rorem's songs were conceived for specific singers, such as Phyllis Curtin, Gianna D'Angelo, Regina Safarty, etc. He not only composed over 500 songs but also wrote eighteen books of sensitive, graceful writing in which he skillfully used words teach, pique and edify.<sup>45</sup>

In 1948, his song "The Lordly Hudson" was recognized as best song for that year by the Music Library Association. This song remains one of Rorem's best-known and most performed works. Both dramatic and lyric, the song has an irresistible, strong rhythmic chordal accompaniment. This song also shows the composer's highly developed instinct for poetic

---

<sup>43</sup> Ruth C. Friedberg. *American Art Song and American Poetry, Vol. 3: The Century Advances*. (New York: The Scarecrow Press, Inc., 1987) 213.

<sup>44</sup> Carol Kimball. *Song: A Guide to Art Song Style and Literature* (Hal Leonard Corporation, 2006) 299.

<sup>45</sup> Ruth C. Friedberg. *American Art Song and American Poetry, Vol. 3: The Century Advances*. (New York: The Scarecrow Press, Inc., 1987) 218.

setting. Friedberg mentions that Rorem uses melodic variations on the original seminal interval, he also allows the welcoming rush of feeling to expand vocally in arpeggiated ninths, and pianistically in a similar, chordally amplified line.<sup>46</sup>

For many of Rorem's settings the piano carries a complex melody and rhythm. In this case, Friedberg says the slower rhythms and frequent pauses in the vocal line seem to suggest the protagonist's attempt at self-control, such as with the words "Be quite, heart!" while the accompaniment releases the overwhelming flood of the emotion.<sup>47</sup> The harmonic usage serves the needs of the lyrics, from early in the song, when the emotional connection of the singer to the beauty of the river and the "green-grown cliffs" (a reference to the palisades of New Jersey that rise above the Hudson River) is somewhat personal and subdued, in contrast with the singer's rising emotions about this most majestic of rivers. A special example is the ascent on the enthusiastic words, the last words of the song, "*Home! Home!*" In the last three measures, Rorem sets an F pedal point, a solid foundation, in contrast to the sense of wandering as the right hand descends and finds its resting place in the luminosity and resolution of an F major chord.

The text:

### **The Lordly Hudson**

"Driver, what stream is it?"

I asked, well knowing it was our lordly Hudson hardly flowing.

"It is our lordly Hudson hardly flowing,"

He said, "under the green-grown cliffs."

Be still, heart!

No one needs your passionate suffrage to select this glory,

This is our lordly Hudson hardly flowing under the green-grown cliffs.

"Driver has this a peer in Europe or the East?"

---

<sup>46</sup> Ruth C. Friedberg. *American Art Song and American Poetry, Vol. 3: The Century Advances*. (New York: The Scarecrow Press, Inc., 1987) 215.

<sup>47</sup> *Ibid.*, 216.

“No, no!” He said.

Home! Home!

Be quiet, heart!

This is our lordly Hudson and has no peer in Europe or the East;

This is our lordly Hudson hardly flowing under the green-grown cliffs.

And has no peer in Europe or the East;

Be quiet, heart!

Home! Home!

## CHAPTER 6 LEE HOIBY: LADY OF THE HARBOR

Lee Hoiby (1926 - 2011), recognized as a twentieth-century American Neo-Romantic composer, was also a classical pianist. He is most known for his art songs and operas. Another famous American composer, Gian Carlo Menotti, was Hoiby's mentor. Hoiby's music style owes much to Menotti, whose lyrical musical style was deemed old-fashioned at the time. Kimball says that Hoiby acknowledges the composer Samuel Barber as his "spiritual guide, my mentor musically in a way, just by osmosis."<sup>48</sup>

Hoiby's musical structures are consistently natural, expressive and approachable, his music always vocally satisfying for singers. Kimball notes that Hoiby's songs certainly reflect the dramatic flair of Menotti along with the warm lyricism of Barber, they are marked by a classical character, always lyrical (Hoiby pays homage to Schubert as influencing his vocal writing).<sup>49</sup> Hoiby's texts range from cheerful and solemn, with humor having a prominent place in his settings as well. Hoiby wrote his first song in 1950s, when he was a student. Altogether he composed over 100 songs.

In addition to Hoiby's songs, he composed in other genres such as piano concertos, chamber music and orchestral music. He also wrote music for ballet, theater, television and film. However, the vocal music was the most important part of his whole output; it included operas, choral works and oratorio, along with his many art songs. His best known vocal music was introduced to the public by the soprano Leontyne Price. The publisher Schott Music said that the

---

<sup>48</sup> Carol Kimball. *Song: A Guide to Art Song Style and Literature* (Hal Leonard Corporation, 2006) 304.

<sup>49</sup> *Ibid.*, 304.

most important aspects of Hoiby's songs are the melodic line, the phrasing, the tessitura, the accentuations of speech, the careful consideration of vowels, the breathing required, and an extremely economical use of accompaniment material, often the same figure going through the whole song.<sup>50</sup>

The song "Lady of the Harbor" was composed for the centenary of the Statue of Liberty in 1985. This is one of his most effective songs, using Emma Lazarus's touching word picture of the statue as his text. In this song, the voice doesn't enter until after a brief piano introduction, notably low in the left hand, providing a rocking motion to depict the majestic flowing water surrounding the "Lady of the Harbor". The singer enters calmly, almost reverently. With the words "your poor, your huddled masses yearning to breathe free" there are eight rests in this sentence, and on a series of weak beats, to intensify the poetic line. Then the vocal melody presents a big, major ninth degree leap, emphasizing Lazarus's moving, emotional change in text, the "command" to "Send these, the homeless, tempest-tossed to me".

The song's meter changes from 9/8 to 6/8 at the second appearance of the word "lamp" – a high A – stressing the importance of the lamp and enabling the singer to create an exciting musical climax. Kimball says this song, with its steady, pulsing underpinning of the piano throughout, highlights the solemnity of the text and creates tension throughout the piece.<sup>51</sup> At present, many people call this song "Song of America".

---

<sup>50</sup> Schott Music GmbH & Co <https://de.schott-music.com/shop/autoren/lee-hoiby/> Retrieved 14 September 2014.

<sup>51</sup> Carol Kimball. *Song: A Guide to Art Song Style and Literature* (Hal Leonard Corporation, 2006) 305.

The text:

**Lady of the Harbor**

Give me your tired,  
Your poor,  
Your huddled masses yearning to breathe free,  
The wretched refuse of your teeming shore,  
Send these,  
The homeless,  
Tempest tosses to me: I lift my lamp beside the golden door.  
I lift my lamp beside the golden door.

## CHAPTER 7 LUIGI ARDITI: IL BACIO

Luigi Arditi (1822-1903) was an Italian violinist, conductor and composer. He began his music career as a violinist, and then in 1843, he began a new career as a conductor. He visited America, where he conducted opera, finally deciding to settle in London. During his career he also conducted in Germany, as well as in the United States and England. Arditi's best known operas are *I Briganti* (The Brigands), *Il Corsaro* (The Corsair) and *La Spia* (The Spy). He also wrote many songs and vocal waltzes, the best known being *Il bacio* (The kiss). He dedicated the piece to the Italian soprano Marietta Piccolomini and used a text specially written by the Italian operatic baritone, Gottardo Aldighieri.<sup>52</sup>

In the nineteenth century, the waltz style became more and more popular among musicians of many different regions. Arditi, hardly an exception, composed many songs and ballads in the waltz style. Hints of his opera and orchestral music are at work here, generating unexpected and elegantly flowing melodic turns in particular. "*Il bacio*" extends the off-beats in a "brilliante e staccato" style (brilliant and short, clipped style). Unforgettable themes depict a special inspiration, and here, the inspiration is the "kiss", namely a *lover's* kiss. In the piano and voice version, there is an introduction of twenty-four measures for piano alone. Arditi provides a lilting melody to perfectly describe an almost unpredictable lover as the singer is looking forward to their lover's "sweet kiss."

When the singer enters, not only does the melody ascend, but the lyrics express ardent anticipation: "Sulle, sulle labre, sulle labra, se potessi, dolce un bacio" (on, on your lips, on your

---

<sup>52</sup> Luigi Arditi. *My Reminiscences* (New York: Dodd, Mead and Company) 68-70.

lips, if I could give you a sweet kiss). It is not until later in the piece that the singer's passion finally erupts into full throated, longer phrases.

In the first section, there are many repetitions of the word “sulle” (on [your] lips) in a syncopated rhythm, with the syncopations later happening on the word “sempre” (always), portraying the breathlessness that the singer feels anticipating the first kiss, almost stuttering in excitement. A more sustained yet wide-ranging theme is introduced. It is a kind of melismatic vocalise with exhalations, triplet turns, and stunning scale runs on "Gemme e perle non desio" (I do not desire gems and pearls). Yet again, we get a new key, and another melodic idea that begins gently and sweetly. An after-beat motif is added to the accompaniment, so the singer seems to use the rhythmic device to beg the lover to come back.

After another brief piano interlude, the piano plays the main theme, upon which the voice expands, giving the impression that the initial melody is concurrently creating the “warm love” that the singer seeks. In the final section, the first verse repeats, and then the voice weaves new wide-ranging arpeggios among the tune. With the coda comes an expansion of the first theme, only this time in the subdominant key. And the harmony gradually modulates upward as the voice obsesses on one high note. The voice suddenly rushes upward to the words "ah! vien d'apresso a me (ah! Come near to me).

This is a really fun show-piece for soprano, charmingly simple enough that audiences who do not have a lot of knowledge about classical music still can appreciate it, but challenging enough that it shows off the singer's technique. After all, the waltz style is a type of genre that almost anybody can enjoy, along with its performers.

The text:

<b>Il Bacio</b>	<b>The Kiss</b>
<p>Sulle labbra se potessi, dolce un bacio ti darei.  Tutte ti direi le dolcezze dell'amor.  Sempre assisa te d'appresso,  Mille gaudii ti direi, Ah! ti direi.  Ed i palpiti udirei, che rispondono al mio cor.  Gemme e perle non desio,  Non son vaga d'altro affetto.  Un tuo sguardo è il mio diletto,  Un tuo bacio è il mio tesor.  Ah! Vieni! ah vien! più non tardare!  Ah vien! nell'ebbrezza d'un amplesso ch'io  viva!  Ah!</p>	<p>If I could only give you a kiss on your lips,  It would tell you all the delights of love,  Abiding to speak a thousand joys to you!  Ah, thus it would speak  to you along with my heart's palpitations.  I do not desire gems or pearls,  nor do I seek others' affections.  Your look is my delight,  your kiss is my treasure.  Ah! Come! Do not delay!  Ah! Come! Let us enjoy love's life-giving  intoxication.  Ah!<sup>53</sup></p>

---

<sup>53</sup> The LiederNet Archive, "*Il Bacio*" [http://www.lieder.net/lieder/get\\_text.html?TextId=81](http://www.lieder.net/lieder/get_text.html?TextId=81) All rights reserved, 1995.

## BIBLIOGRAPHY

- Aaron Green, "Donde lieta usci" Lyrics and Text Translation  
<http://classicalmusic.about.com/od/classicalmusic/tips/qt/donde-lieta-Usc-i-Lyrics-And-Text-Translation.htm> All rights reserved, 2016.
- Barford Philip, *Symphonies and Songs*, BBC Music Guides, 1970.
- Carol Kimball, *Song: A Guide to Art Song Style and Literature*, Hal Leonard Corporation, 2006.
- Carol Kimball. *Women Composers: A Heritage of Song - High Voice*, Hal Leonard Corporation, 2004.
- Deryck Cooke, *Gustav Mahler: An Introduction to His Music*, New York: Cambridge University Press, 1980.
- Donald Mitchell, *Gustav Mahler Songs and Symphonies of Life and Death: Interpretations and Annotations*, London: Great Britain Print, 1985.
- Eric Blom, C.B.E., D. Litt, *The Master Musicians: Mozart*, London: The Aldine Press, 1956.
- Eugen Ott, Susan Marie Praeder, *Liner notes to Pauline Viardot Garcia: Songs*, 1989.
- George R. Marek. *Puccini: A biography*, New York: Simon & Schuster Inc, 1951.
- Kenneth Whitton, *Lieder: An Introduction to German Song*, New York: Julia MacRae Press, 1984.
- Luigi Arditi, *My Reminiscences*, New York: Dodd, Mead and Company, 1896.
- Neal Zaslaw, William Cowdery, *The Complete Mozart: A Guide to the Musical Works of Wolfgang Amadeus Mozart*, New York: W. W. Norton & Company, 1990.
- Pauline Viardot-Garcia (1821-1910)" (PDF). *Hildegard.com*. Retrieved 2016, 08, 11.
- Richard Walters, *The Oratorio Anthology -Soprano*, Hal Leonard, 1994.
- Ruth C. Friedberg, *American Art Song and American Poetry, Vol. 3: The Century Advances*, New York: The Scarecrow Press, Inc., 1987.
- Schott Music GmbH & Co. <https://de.schott-music.com/shop/autoren/lee-hoiby/> Retrieved 14 September 2014.
- Stanley Appelbaum, John Bernhoff, Addie Funk, *Des Knaben Wunderhorn and the Rückert Lieder for Voice and Piano: Gustav Mahler*, New York: Mineola, 1999.
- The NATS bulletin Interviews Ned Rorem, *The NATS Bulletin* 39:2, Nov/Dec 1982.

The LiederNet Archive, "*Il Bacio*" [http://www.lieder.net/lieder/get\\_text.html?TextId=81](http://www.lieder.net/lieder/get_text.html?TextId=81) All rights reserved, 2014.

The LiederNet Archive, Häi luli! [http://www.lieder.net/lieder/get\\_text.html?TextId=27707](http://www.lieder.net/lieder/get_text.html?TextId=27707) All rights reserved, 2006.

## VITA

Graduate School  
Southern Illinois University

Zhang Lu (Candice Lu)

[Jasmine900301@foxmail.com](mailto:Jasmine900301@foxmail.com)

Wuhan College of Media and Communications  
Bachelor of Arts, Vocal Music, December 2012

Research Paper Title:

Scholarly Program Notes on the Graduate Vocal Recital of Zhang Lu

Major Professor: Dr. Diane Coloton