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A RECITAL

by

BARBARA ANN MILLER

B. S., Kansas State University, 1978

A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

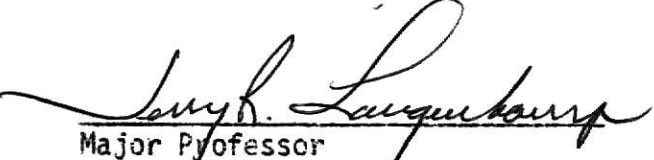
MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1980

Approved by:


Major Professor

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STUDENT RECITAL #124

SEASON 1979-80

KANSAS STATE UNIVERSITY DEPARTMENT OF MUSIC

BARBARA MILLER, Mezzo-Soprano

B.S., Kansas State University, 1978

assisted by

SUZANNE TORKELSON, PIANO

Sunday, March 2, 1980

All Faiths Chapel

3:30 p.m.

presented in partial fulfillment of the requirements
for the degree of
Master of Music

PROGRAM

MORE SONGS TO

POEMS OF EMILY DICKINSON, OP. 40 *Robert Baksa*
No matter—now—Sweet (born c. 1940)
There's a certain slant of light
Poor little Heart!

FOUR VOICES FOR AUTUMN *Lawrence N. Groupé*
LAURIE BRENNER, SOPRANO (born 1958)
KATHY HALL, VIOLA

LES NUITS D'ETE, OP. 7 *Hector Berlioz*
L'Absence (1803-1869)
Sur les Lagunes
Villanelle

INTERMISSION

SEVEN SPANISH FOLK SONGS *Manuel de Falla*
El Paño Moruno (1876-1946)
Seguidilla Murciana
Asturiana
Jota
Nana
Cancion
Polo

RHAPSODIE "ABER ABSEITS WER IST'S?", OP. 53 *Johannes Brahms*
PAUL TORKELSON, TENOR (1833-1897)
BRAD SHORT, TENOR
RICHARD BRUNNER, BARITONE
MARK MILLER, BASS

ROBERT BAKSA: MORE SONGS TO POEMS OF EMILY DICKINSON

"My feeling is that whatever I could say should be evident in the music itself, since my overall concern is for clarity... in expression, form, and texture. Naturally I'm most attracted to poetry which has a single mood or dramatic incident which can be reflected in the music."¹

Born in 1938, Robert Baksa began his musical career, like many composers, with piano lessons at the age of five. When he was seven years old, his family moved to Tucson, Arizona, where he studied the violin, mainly because the family could not afford a piano. In the late 1950's, Baksa's family did purchase a piano, and he used it as a vehicle for composition rather than performance. By the time he entered the University of Arizona in 1957, Baksa had already composed over fifty pieces, many of which had been publicly performed by his high school orchestra. He had also written a long piano suite, Legend of Rome, which won him a Superior rating in the Junior Division of the National Federation of Music Club Composition Contest. A short section of this work, Meditation, was orchestrated and became his first published work.

After four years at the University, studying with Henry Johnson and Robert McBride, the young composer spent the summer at Tanglewood on scholarship and studied there with Lucas Foss.

Baksa returned to New York City in 1962, where he intended to pursue graduate work; however, this did not materialize due to lack of scholarship help. Baksa became a copyist and continued this occupation until the end of 1979.

¹Robert Baksa, in a letter of March 8, 1980 to the present writer.

In 1968, the National Federation of Music Clubs honored his Aria da Capo with second place in its contest for a one-act opera. This brought the work to the attention of the Metropolitan Opera Studio who, after performing excerpts in concert, commissioned a new work, Red Carnations, to be used in school performances. In 1969 he received a grant from the Martha Baird Rockefeller Foundation to cover the cost of preparing the orchestral parts for Aria da Capo, which was premiered by the Lake George Opera that August.

The major event in his career these last few years has been the establishment of Composer's Library Editions, a publishing company devoted exclusively to the release of Baksa's compositions. In a telephone conversation on March 8, 1980, Mr. Baksa said, "This company was my response to a situation which faces many composers. While my publishers had had great success with my works--especially the choral works which have sold over 100,000--they seemed reluctant to publish less commercial ventures which might better establish my reputation." An agreement was made with Alexander Broude, Inc. to distribute the work of the new company. Among the first releases were two volumes of songs to poems of Emily Dickinson which have received high praise from the National Association of Teachers of Singing.²

Many of Baksa's songs are composed to texts by American and English poets. Baksa says, "The Dickinson songs were all written in my 20's. Since that time I've written 60-70 songs on texts by . . . poets, most of whom are not well-known today. Many of these songs will be published in collections over the next few years."³

²All biographical information taken from information attached to letter received by Robert Baksa, March 8, 1980.

³Robert Baksa, letter of March 8, 1980 to the present writer.

The second volume of Dickinson songs, More Songs to Poems of Emily Dickinson, Op. 40, is a good illustration of the composer's words that begin this section. It was written in 1978, and is published by Composer's Library Editions.

The third piece, "There's a certain slant of light," is a very sombre piece. Written in E-flat minor, the music depicts the poem itself. The accompaniment is chordal and slow-moving. It is in three sections, the first in 16 measures after a two-measure introduction and followed by a six-measure interlude. The second section is almost desperate in nature. It lasts for thirteen measures and is followed by a two-measure interlude. The last section is a very quiet and winds down the climax reached in the preceding section.

The poem deals with a feeling that comes over each of us at times, one that is hard to describe and even harder to eliminate. Mr. Baksa does a remarkable job in displaying the ambiguity in his music.

"Poor Little Heart" is a lively piece, even though it is set to a poem dealing with a broken heart. In three sections, the piece is in a type of ABA form. The tempo marking is *moderato*, and the accompaniment consists mainly of moving eighth notes.

After a two-phrase opening section that is very lively and in B-flat major, the middle section begins, marked meno mosso, in G minor, and lasts eight bars. The tonic returns after this and builds immediately to an uplifting tone, the eighth-note figure changing to triplets in response to the mood of the text. Mr. Baksa moves from pity to rejoicing in a very short amount of time in this piece, and makes the transition by employing a poco accelerando between the second and third sections.

"No matter--now--Sweet" is a light, airy piece dealing with a young girl and her dreams of a grand future. It is somewhat disjunct in nature and begins and ends with very chromatic, dissonant material. The accompaniment throughout the rest of the piece is melodic and flowing. Much depends on enunciation in this piece, as it is very short and meant to get right to the point.

The pieces in this volume are very lyrical and tonal, and we see no sign of atonality that has been such a familiar part of twentieth century music. Baksa says ". . .I have never been interested in experimental techniques--either as a composer or as a listener. Needless to say I have been happy to see the weakening position of the avant-garde over the past years. Clearly, repeated exposure of experimental works has not garnered any public support for the movement. End of lecture."⁴

If a conversation and correspondence are any indication, Mr. Baksa seems to be a warm, caring, sensitive, and vital person, and I feel he portrays these attributes very artistically in More Songs to Poems of Emily Dickinson, Op. 40.

ENGLISH TEXTS

No matter--now--Sweet

No matter now, sweet, no matter now.
 But, when I'm Earl
 won't you wish you'd spoken to that dull girl?
 Trivial a word, just trivial a smile.
 But won't you wish you'd spared one when I'm Earl?
 I shan't need it then, crests will do.
 Eagles on my buckle, on my belt, too.
 Ermine my familiar gown.
 Say, sweet, then, then won't you wish you'd smiled
 just me upon?

⁴Robert Baksa, letter of March 8, 1980 to the present writer.

There's a certain slant of light

There's a certain slant of light on winter afternoons
 that oppresses, like the weight of cathedral tunes.
 Heavenly hurt it gives us; we can find no scar,
 but internal difference, where the meanings are.
 None may teach it anything, 'tis the seal despair,--
 an imperial affliction sent us of the air.
 When it comes the landscape listens,
 shadows hold their breath;
 when it goes, 'tis like the distance
 on the look of death.

Poor little Heart!

Poor little heart! Poor little heart!
 Did they forget thee?
 Then dinna care! Then dinna care!
 Proud little heart! Proud little heart!
 Did they forsake thee?
 Be debonnaire! Be debonnaire!
 Frail little heart! Frail little heart!
 I would not break thee--
 Could'st credit me? Could'st credit me?
 Gay little heart! Gay little heart!
 Like morning glory!
 Wind and sun wilt thee array,
 wilt thee array!

LAWRENCE N. GROUPE: FOUR VOICES FOR AUTUMN

Four Voices for Autumn is a piece for piano, viola, alto and soprano solos. It was written in 1979 by Lawrence Nash Groupé, a student now studying for his Master's degree in Composition at the University of California at San Diego, after receiving his Bachelor's degree from the University of the Pacific, Stockton, California. Groupé was the recipient of the ASCAP award for student composers in November, 1978. His other works include three piano solos, four instrumental solos, three mixed wind ensemble pieces, one large choral work, two brass fanfares, one electronic music piece, a variety of trios and quartets, and a symphony.

According to Groupé, "The text itself, if read like a poem, will be of the most help. I love the fall the best, it is like my soul's 'element'."¹ Groupé employs much text-painting in his work, and this piece is a quartet rather than an accompanied piece, with each instrument having its role.

The poem reads:

Autumn breathes my heart
 I am Morning Golden
 a falling leaf.
 Branches, branches, dark, dark, dark
 in waiting, waiting air
 soften, soften swayed in sunlight's eye
 Harvesting, harvesting, harvesting some secret tree
 I'm gentled in smoky haze
 and wrapped in violet tinted mist
 dreams woven spun to earthy lace
 sleeping woods and dust of warm brown spice
 Autumn breathes my heart
 I rest and wait expecting home.²

¹Lawrence N. Groupé, in a letter of September 29, 1979 to present writer

²Poem by Lawrence N. Groupé

The piece is essentially divided into five sections. The first section consists of soprano, alto, and piano; beginning with a ten-bar introduction by the piano. The pattern in the piano is representative of a theme used throughout the piece. The voices have the first three lines of the poem in eighteen bars of music. It might do well to point out that, although sections of Four Voices are tonal in nature, it is difficult to find a home key, and even more difficult to provide any sort of harmonic analysis.

After fourteen bars of the voices, the piano enters with a rhythmic melody that is probably the "trademark" of the piece. Alternating between $\frac{6}{8}$ and $\frac{8}{8}$, this section lasts for ten bars and ends with a pianissimo ritard.

Returning to Tempo I, the viola enters for the first time, and the next section of the piece is the viola's comment on autumn. The piano has the accompaniment, which consists of material from the introduction. After 12 bars, the piano fades out, and the viola has a sixteen-bar solo. The solo seems to be autumn itself, breaking in upon summer, causing some havoc at first, exemplified by the ponticello markings and the growth from pianississimo to fortissimo in a matter of three beats. It finally resolves itself when the piano re-enters with its familiar rhythmic melody and the viola ends its section with a sweet, almost sad melody, possibly depicting the beauty of autumn itself. Again, ten bars of piano interlude and the soft, slow ending.

The next section is the coming together of the four voices, beginning with the soprano and alto and joined by the viola for four measures. This section could hardly be called melodic in nature. The repetition of words almost gives this section a purely rhythmic feel. The piano joins the three voices after four bars with three bars of heavy dissonance.

The soprano joins the piano for four bars, and finally some of the dissonance is resolved when the four voices again come together, closing the section.

The fourth section is piano solo, which derives its material from each of the preceding sections. It builds to a climax and then there is a subito piano marking, and the other three voices enter to close the section. The viola has a very melodic solo which Groupé says is the "first sign of dissonant relief, so be very 'beautiful'."³ The voices repeat the viola melody as the section closes.

The final section is a musical recapitulation of the first, and the viola joins the other three voices. The piece almost seems to be the end of autumn, and when the voices "rest and wait, expecting home," there is a quiet resignation to its end. The entire piece ends pianississimo with the familiar piano melody, slowing down to almost nothing.

Definitely a piece requiring feeling and interpretation, Four Voices for Autumn is a challenge to perform, and is hopefully a forerunner of other fine vocal work by a young composer.

³Lawrence N. Groupé, in a letter of September 17, 1979, to Walter Temme.

HECTOR BERLIOZ: LES NUITS D'ÉTÉ

In his collection of articles, À Travers Chants (1862), Hector Berlioz says, "Music is the art of producing emotion, by means of combinations of sound, upon men both intelligent and gifted with special and cultivated senses. To define music this way is equivalent to admitting that we do not believe it to be, as some say, made for everybody. . . It has always appeared evident to the impartial observer that a large number of persons remained incapable of either feeling or understanding its power. Such people were not made for music, and it follows that it was not made for them."¹

Berlioz goes on to say that not only is music not made for these people, but also that they lack the necessary knowledge and feeling. He considered music a new art, and it was evident that it was not meant for everyone, judging by the public's mixed emotions to his own works. Today it is difficult to re-create Berlioz the living composer, because what remains is scattered in a conglomeration of books, essays, and newspaper articles, none of which by itself gives us a clear image of the man and his work. Leon Vallas tells us that during his last years, the desperately unhappy composer saw himself dying and destroyed all of his mementos, letters, papers, and presscuttings, thus making it even more difficult to put together the true picture.²

In a country preparing for war, Hector Berlioz was born in the

¹Hector Berlioz, Beethoven's Nine Symphonies, Edwin Evans, trans., (London: Wm. Reeves, 1958), p.2.

²Grove's Dictionary of Music and Musicians, Eric Blom, ed., 5th ed., 1954, Vol. I, p. 662.

small town of La Cote St. André, northwest of Grenoble, France. His father was a physician who was among the first to practice hydrotherapy and who developed and described other methods of cure in a prize-winning essay chosen by the Montpellier Faculty in 1810.³ His mother, Marie-Antoinette Berlioz, was the opposite of her husband; whereas Dr. Berlioz was a calm, logical, scientific man, Madame Berlioz was a passionate, devout, single-minded woman. It is easy to see how, as a young boy, Hector may have been influenced by this tumultuous household.

Berlioz became acquainted with music through his father, who regarded music as a hobby rather than a profession. Early in his life, Berlioz began music lessons with a man named Imbert, and this man helped him to develop an excellent voice and proficiency on the flute. Berlioz recalls what he called his first "musical impression": He was 12½ years old and celebrating his First Communion. He was entranced by the cluster of young girls in their veils, their voices, the beauty of the spring day, and by the liturgy. The motet was sweet and sad, and appropriate to an act of wholesouled devotion.⁴

Berlioz was self-taught in composition, although his father always looked at what he wrote and offered suggestions. At the age of fifteen, Berlioz offered some of his pieces to Paris publishers by letter. Although he was perhaps a bit premature in his aspirations, his feeling was that if he could get some things published, he might have an argument against his father's wishes that he become a doctor.

This, however, was in vain, and Hector Berlioz left for Paris

³Jacques Barzun, Berlioz and the Romantic Century, 3rd ed., Vol. I, (New York: Columbia University Press, 1969), p. 26.

⁴David Cairns, trans., The Memoirs of Hector Berlioz, (London: Victor Gollancz, LTD., 1969), p. 32.

in October of 1821 to begin his medical schooling. After a session in the dissecting room, Berlioz recalls, "The sight of that human charnel house, those scattered limbs. . .the blood-soaked filth through which we walked, the revolting odor of the place. . .so filled me with horror that I leaped out the nearest window and ran breathless all the way home as if pursued by Death and her train."⁵

He finally resigned himself to his studies and found solace in spending evenings at the Opera. After two-and-a-half years in medical school, Berlioz decided to approach his family concerning leaving the school to devote his time to composition. It met with disapproval from his family, so he returned to Paris, sending his family a letter:

"This is the way I think, the way I am, and nothing in the world will change me. You could cut off my allowance, or force me to leave Paris, but I do not believe you will want me to lose the best years of my life. . .Farewell, dear Papa; read my letter over and do not ascribe it to some excited impulse. I have perhaps never been so calm."⁶

Berlioz's most famous work, written at the age of 26, was his Symphonie Fantastique (1829). Berlioz considered it autobiographical in nature, dealing with a love that could lead him to suicide. It was written for his first wife, Harriet Smithson, before their marriage, and its content completely confused her because she could not understand his meanings.

After a series of failures due to lack of public favor, Berlioz received a tremendous boost. On December 16, 1838, his conducting of Harold in Italy and Symphonie Fantastique was a success, and at

⁵Memoirs, pp. 53-54.

⁶André Joubin, ed., Journal, 1932, Vol. I, p. 88, quoted in Barqun Romantic Century, Vol I, p. 61.

the end, the famous virtuoso Paganini walked on the platform and knelt before Berlioz. Two days later he sent him a gift of 20,000 francs, declaring that Berlioz was the only musician capable of making Beethoven live again.⁷

Prior to Berlioz, French song was represented by the strophic romance. This style is short and of lyrical character, usually based on stories of love, but also on historical events. Its texture is basically homophonic. However, with Berlioz's arrival on the musical scene, the romance gave way to the mélodie, a term signifying the French vocal piece. Formally, the mélodie is much freer than the romance, and is characterized by rhythmic flexibility, melodic subtlety, and harmonic richness. Doubtless the change came about as a result of the rapid development of the German lied.

Berlioz's most significant contribution to song literature is his cycle Nuits d'Été (1841), set to poems by Theophile Gautier. He wrote only 23 pieces for solo voice with accompaniment, and most of the songs were in the strophic romance style. Originally written for piano accompaniment, Berlioz later orchestrated the cycle at the suggestion of a Swiss publisher. It is often felt that the orchestral version shows their genuine worth. The style of the pieces is close to that of an operatic aria and consequently their interpretation is similar.

The first piece, "Villanelle," is in the key of A, in $\frac{2}{4}$ time, and marked "allegretto." It deals with the subject of longing, as do all the songs in the cycle, but it imparts a generally uplifting feeling throughout. The three stanzas are differentiated only by

⁷Groves Dictionary of Music and Musicians, p. 657.

subtle modulations. It is a simple melody, almost in the style of a folk-song.

When the new season will come,
 When the frosts will have vanished,
 We two shall go, my lovely one,
 To gather lilies-of-the-valley in the woods.
 Under our feet, picking the pearls
 Which one sees trembling in the morn;
 We shall go to hear the blackbirds whistling;
 Spring has come, my lovely one;
 This is the blessed month for lovers;
 And the bird smoothing its wings,
 Says a poem on the rim of its nest.
 Oh, come then to this mossy bank
 To talk of our glorious love,
 And tell me with your voice so sweet, forever!
 Far, far away, staying from our path,
 Putting to flight the hidden rabbit
 And the buck, in the mirror of the springs
 Admiring its bent antlers;
 Then homeward, so happy, so at ease,
 Entwining our fingers to make a basket,
 Let us return, carrying wild strawberries.
 (Tr. Pierre Bernac)

The third piece, "Sur la Lagunes," deals with longing in the form of grief for a dead lover, and is subtitled "Lamento." This poem has been set by Gounod under the title "Ma belle amie est morte" and by Faure under the title "Chanson du Pecheur."

The original key is F minor, and although the tempo marking indicates slow, more attention should be given to the indications "appassionate" and "con fuoco." The song is in a modified ABA form--the first section a lament, the second growing in intensity, and the third very passionate. As Pierre Bernac comments, ". . .the last refrain returns by degrees to calmness and despair whilst the voice gradually fades away as the singer sails out on the sea."⁸

⁸Pierre Bernac, The Interpretation of French Song, Winifred Radford, trans., (New York: Praeger Publishers, 1970), p. 42.

My fair friend is dead,
 I will mourn forever;
 She has taken with her into the tomb
 My soul and my love.
 Without waiting for me
 She has returned to heaven;
 The angel who led her away
 Did not wish to take me.
 How bitter is my fate!
 Oh! To go to the sea without love!
 The white form
 is lying in the coffin;
 How all of nature
 Seems gloomy to me!
 The forgotten dove
 Weeps and dreams of the absent one;
 My soul weeps and feels
 That it is left alone!
 How bitter is my fate!
 Oh! To go to the sea without love!
 The immense night over me
 Spreads like a shroud;
 I am singing my song
 That heaven alone can hear.
 Oh! How fair she was,
 And how much I loved her!
 I will never love
 A woman as much as I loved her...
 How bitter is my fate!
 Oh! To go to the sea without love!
 Ah!

(Tr. Pierre Bernac)

The fourth piece in the cycle, "Absence," is one of the most famous of Berlioz's melodies. Gautier depicts in this poem one longing for the return of his lover. The original key is F#, but it is often sung in F. The musical form is simple, and it follows the form of the poem: three refrains repeated without modification, separated by two stanzas, the second one a third higher than the first, as if to intensify the desperation.

Come back, come back, my beloved!
 Like a flower far from the sun,
 The flower of my life is closed
 Far from your rosy smile!
 What distance between our hearts!
 What space between our kisses!

Oh bitter fate, oh cruel absence!
 Oh great unappeased desires!
 Come back, come back, my beloved!
 Like a flower far from the sun,
 The flower of my life is closed
 Far from your rosy smile!
 From here to where you are, how wide the country;
 How many cities and hamlets,
 How many valleys and mountains,
 To tire the hoofs of the horses!
 Come back, come back, my beloved!
 Like a flower far from the sun,
 The flower of my life is closed
 Far from your rosy smile.

(Tr. Pierre Bernac)

Berlioz undertook during his life to educate the people of Europe about the "new" music with essays and criticisms, as well as his own work as examples. It is possible that he took on his "mission" at the expense of his own work, but had he resigned himself to the music that was, his own musical genius may never have shown through. He was not an immensely popular man in his day. One of the major criticisms was that Berlioz stressed "overbalance in the direction of volume." But Barzun points out that in 1948 the recordings of the Requiem were issued and nearly every critic pointed out how moderate and well-balanced the orchestration was: for the first time, they heard the music instead of judging the score alone.⁹

Berlioz has survived. His music has kept him alive with its own merit. He was undoubtedly a non-conformist, and a forerunner in his field. Even after his death, Barzun tells of a final "Berliozian" incident before his dead body reached the cemetery gate. "Not far from the cemetery, the pair of mourning-coach steeds, black and tame

⁹Barzun, Romantic Century, Vol I, p. 18.

as Paris undertakers themselves, suddenly seized the bit in their teeth, plowed through the brass band in front of them, and brought Berlioz alone within the gates."¹⁰

¹⁰Barzun, Romantic Century, Vol. II, p. 297.

MANUEL DE FALLA: SIETE CANCIONES POPULARES ESPAÑOLAS

Although it is possible to trace Spanish style to the 12th Century, Spanish music as known in the 19th and 20th Centuries is largely a creation of the eighteenth century. The popular tonadilla, an intermezzo for a few singers, arose as a national reaction to the predominance of Italian singers and opera, and could be performed only by singers who had been raised in Spain. It was a type of street-music, yet it became very popular in the theaters of Madrid at the beginning of the 19th Century.

It is from the street-music of this time that the Spanish effect in Bizet's Carmen is mainly derived. Carmen has become a model of Spanish music for the non-Spanish world, and yet it is not specifically Spanish, and the few genuinely-derived Spanish touches are directly from folk-song. The Habanera, sung by Carmen, was an imitation of a Spanish song by Yradier, who died in 1865. The orchestral interlude before the last act of the opera was taken from a polo (wild Andalusian song) written by Manuel Garcia in 1804.¹ It was not until the time of Phillip Pedrell that Spanish music took back its original folk style.

There are many types of Spanish folk-songs, each related to certain regions of Spain. As mentioned earlier, the villancico form is probably the oldest and can be found in all the regions of Spain. The polo, a Spanish dance accompanied by singing, took its origin in Andalusia and is described as melancholy, diatonic, and full of sudden pauses

¹J.B. Trend, Manuel de Falla and His Spanish Music, (New York: Alfred A. Knopf, 1934), p. 18.

which are somewhat startling. A popular dance of North Spain, the jota, originated in the 12th Century. It is attributed to a man named Aben Jot, a Moore expelled from Valencia because of his licentious singing.² It is in a waltz style, although the dance itself is freer than a waltz. It is always in triple meter, and most often accompanied with guitars, bandurrias, castanets, and triangle.

The seguidilla originated in the province of La Mancha, during the time of the Cervantes. There are basically three types of seguidillas: the manchegas, which is gay and lively; the boleras, more measured and stately; and the gitanas, which is very slow and sentimental.³ The music is always in $\frac{3}{4}$ or $\frac{3}{8}$ time, usually in a minor key, and accompanied by guitar with flute, violin, or castanets. Both the music and the words are often improvised, the latter usually consist of four short lines followed by a refrain of three lines.

Two of these three forms, the polo and the seguidilla, are two of the melodies known as cante hondo. Manuel de Falla (1876-1946) organized in Granada the first festival of Cante Hondo in 1922, the same year that he wrote Siete Canciones populares Españolas (Seven Popular Spanish Songs).⁴ In cante hondo, Falla found analogies with certain types of melody found in the East. The first characteristic involves variances in the scale steps dependent upon the expression given to the word. In other words, the notes are not necessarily fixed, and a degree of improvisation is involved. Included in this is the

²Grove's Dictionary of Music and Musicians, 5th ed., edited by Eric Blom. New York: St. Martin's Press, 1954. (Vol I, p. 662).

³Grove's, Vol. VII, p. 685

⁴Grove's, Vol. III, p. 4.

use of vocal portamento.

Secondly, its range rarely exceeds the interval of a sixth. This, however, can be extended through the singer's own improvisation.

Another peculiarity of the cante hondo is the repetition of the same note, frequently accompanied by an appoggiatura from above or below.

Falla comments on this in El "Cante Jondo" (1922):

This is characteristic of certain formulas of enchantment, and even of certain chants used for recitation. . . By its means, certain melodies of the group under consideration achieve the destruction of all metrical feeling and give the impression that it is a piece of prose which is being sung, when in reality the text is in verse.⁵

Although the music is rich in ornamental figures, these are used as lyrical expansion or passionate outbursts. Falla goes on to say "They may be considered, therefore, as extended vocal inflections rather than ornamental figures, although they assume the form of the latter on being translated onto paper."⁶

Lastly, cante hondo is known for the long wail "Ay!" and cries of "Olé!"⁷ This usually comes after the prelude, during which the emotion of the audience has been worked up, then the voice comes in with a long "Ay!" punctuated by chords on the guitar and followed at the end of each verse by a recapitulation of the prelude.

Manuel de Falla has been called a "mere folklore" composer⁸ by some, but that is not completely true. In Falla's work there are practically no exact quotations, and the only instance in which he made use of

⁵quoted in Trend, Manuel de Falla, p. 25.

⁶Ibid.

⁷Sometimes interpreted as a plea to Allah.

⁸Trend, Manuel de Falla, p. 14.

folk-songs in their traditional form is his Seven Popular Spanish Songs. These characteristic folk-songs have been put to a piano accompaniment which, although they are very pianistic, retain the spirit of the melodies with instrumental accompaniment.

Set to a text by M. Paul Milliet, the Popular Songs are based on a young man seeing, for perhaps the first time, flaws in his loved one. Each of them bears resemblance to the characteristics of the cante hondo, and it is fitting that they were written at the time of Falla's renewed interest in the song type.

The first piece, El paño moruno, is in the style of a seguidilla boleras, in $\frac{3}{8}$ time, C# minor, and marked "allegretto vivace." It begins with a 24-bar prelude. The voice enters with two phrases, each repeated once. The piano interlude consists of prelude material for eight bars, then the second verse begins, in the same style and measure as the first verse. Again a piano interlude, and then the voice, almost as an afterthought, sounds an "Ay!" which decrescendos to a soft, still ending. The piece includes some ornaments and vocal turns, but not as many as subsequent songs in the work.

Seguidilla Murciana is of the Andalusian song type, and is in the boleras style. in $\frac{3}{4}$ time, it is marked "allegro spiritoso" and is in the key of G major, beginning in the area of the dominant. The accompaniment throughout is in triplet eighth-note figures, and sounds much like a guitar accompaniment. The piece has many characteristics of the cante hondo. It begins with only two measures of piano prelude before the voice enters, and the repeated notes throughout the piece emphasize rhythm. The first verse consists of four short lines, some repeated, followed by the refrain of three lines, which follows directly with the outline of a seguidilla. The song encompasses only a range

of a sixth, one of the traits of the cante hondo. The second verse follows the pattern of the first, with a final declamation at the end of the piece and no piano postlude.

The third piece, Asturiana, is a seguidilla of the third type, the gitanas. In $\frac{3}{4}$ time and marked "andante tranquillo," it is a mournful song, one of introspection. In the 7-bar piano prelude, the left hand, in the treble clef, has the melancholy theme while the right hand plays a sixteenth-note pattern that is repeated throughout the piece, again resembling a guitar, possibly with an obligato flute or other wind instrument. The voice enters with the same melody found in the prelude, only a third higher. It consists of two verses, again in the same pattern, with a seven-bar postlude and a difference concluding melody, almost uplifting in nature. The song is conspicuously void of all ornamentation, almost as passionate in its simplicity as the others are in their elaboration.

Jota is named after its dance-form and has the same characteristics. It is in waltz time, it has a 33-measure introduction which builds from a pianissimo to a forte, adding a bass after 18 mm. and octaves after 26 mm., not only adding volume but texture. As are all the pieces, it is very rhythmic. The voice enters in a quasi-recitative style, using many turns and ornaments to enhance it. There is a 32-bar interlude which begins in a new key and modulates back to the original before beginning the second verse. After a 21-bar postlude, the voice repeats the final phrase of the second verse, very softly and marked "tranquillo" and pianississimo.

Using almost a ground bass, the fifth piece, Nana, is a lullaby. It is in $\frac{2}{4}$ time, the only one of the seven in duple meter, but it has a triplet figure giving it a feeling of three in the voice. It is

marked "calmo e sostenuto" and pianissimo. The voice line spans an octave and is very ornamented, almost free against the continuous drone-like accompaniment. It is comprised of two verses, the second only an elaboration of the first. It ends with the accompaniment falling into nothingness.

Chancion is in a lively $\frac{6}{8}$ utilizing the key of A major, and is marked "allegretto" and "con grazia." The two-bar introduction is entirely rhythmic in nature. Each of the two verses consists of four phrases, two phrases each repeated once, much like El pano moruno. It has a two-phrase interlude and postlude, each rhythmically similar to the prelude.

The final piece, Polo is, in fact, a wild dance song. The opening is purely rhythmic with many fast repeated notes, punctuated by chords creating hemiola in the left hand. After four measures, the "wail" begins and is accompanied by the repeated notes for eight measures. There is a turn in the vocal line after four bars in order to intensify the emotion. Then follows nineteen bars of the same material. When the voice returns, it is marked "con fuoco," The range is again only a sixth wide, and it is almost as free in style against the accompaniment as Nana. The accompaniment repeats itself almost as a vamp underneath short repeated phrases and cries of "Ay!" until the piano suddenly stops and the voice continues for one bar, ad libitum, and with much emotion. The piano begins immediately in the same style for fifteen bars. The second section is much like the first but builds to a greater climax than the first. Again the accompaniment abruptly stops and the voice ends the verse, ad libitum. After four more bars of the driving, rhythmic accompaniment, the voice cries its final "Ay!" in

a high tessitura, almost like a scream, ending the entire work loudly and intensely.

Falla's list of works is very short, but they are almost all similar in that they reflect his conception of the Spanish idiom. The Seven Popular Spanish Songs portray the vitality of the Spanish dance, and are a true reflection of the original folk-song of Spain.

Seven Spanish Folk Songs

1. The Moorish cloth

On the delicate fabric in the shop there fell a stain;
for a lower price it sells because it lost its value. Ay!

2. Seguidilla of Murcia

Whoever has a glass roof should not throw stones at his neighbor's.
Mule drivers are we, perhaps on the road we shall meet.
Because of your inconstancy I compare you,
I compare you because of your inconstancy,
I compare you to a peseta that passes from hand to hand;
that finally becomes so rubbed down, that believing it false,
no one will take it.

3. Asturiana

To see if I could be consoled
I sought comfort of a green pine tree;
seeing me weep, it wept too.
And the pine tree, since it was green,
seeing me weep, it wept, too.

4. Jota

They say we don't love each other because they never see us talking;
but of your heart and mine they have only to ask.
Now I bid you farewell, your house and your window too,
even though your mother may not like it,
farewell, little girl, until tomorrow.

5. Lullaby

Sleep, little baby, sleep,
sleep, my soul, sleep, little star of the morning.
Nanita, nan, nanita nan.
Sleep, little star of the morning.

6. Song

Because they are traitors, your eyes, I will bury them;
 you don't know how painful it is,
 "From heaven," little one, to look at them.
 "Mother, from their edge"--
 little one, to look at them.
 "Mother."
 They say you don't love me,
 yet once you did love me!
 Gone is my love!
 "From heaven," it is lost.
 "Mother, from their edge!" It is lost.
 "Mother!"

7. Polo

I am hiding an "ay"--
 I am hiding a pain in my breast, Ay!
 That to no one will I reveal!
 Cursed love, cursed!
 Ay!
 And the one who taught it to me!
 Ay!

(Tr. Phillip L. Miller, Ring of Words)

JOHANNES BRAHMS: ALTO RHAPSODY

Rhapsodie for contralto and men's chorus with orchestra can neither be considered a solo vocal work nor a choral piece. Instead, it must be considered as a rare blend of both, employing the fine qualities of each. In order, then, to discuss the piece in relation to Brahms' general style of writing, one must deal with both his solo vocal and his choral style.

Brahms was an interesting and often baffling man. Physically, he was short and stocky, with clean-cut features and brilliant blue eyes. He was a man of few words and had little regard for social manners. He did not understand or like the life of the "upper class" and responded to them sarcastically or with total lack of concern. However, underneath the gruff exterior, he was most generous and unselfish. He was devoted to his parents and continuously gave them aid. He gave generous gifts to promising musicians and to musical associations with which he was connected.¹

It seems as if his music was much like the man himself. Especially in his choral works, we find a high degree of general mournfulness of subject. With the exception of Triumphlied, Op. 55, there is not one of the larger works which is based upon a theme of cheerfulness. Brahms reaches his greatest height when dealing with Fate and Death. However, with such an austere sense of heavy mood, there is deep emotion in musical expression by a man who, intensely realizing the problems of life, shaped his course by faith in the power of love.

¹Hans Barkan, trans, and ed., Johannes Brahms and Theodor Billroth-- Letters from a Musical Friendship, (Norman: University of Oklahoma Press, 1957), p. xix.

His songs are a subject of controversy. His expression of the poetry is almost unsurpassable, but even to this J.F. Runciman says that Brahms had "no original emotion or thought," and that "whenever his music is good he is found to have derived the emotion from a poem."² It is certain that most people now would consider a composer doing well in drawing inspiration from the words which he had chosen to set. The fairly eminent supposition of the day that Brahms's songs were "unvocal" prompted Fuller-Maitland to write:

It is within the memory of many that the average singer would not attempt to sing anything by him (Brahms). As the accusation that the songs are unvocal has been practically disproved by the fact that there is hardly a singer in the present day who does not include some songs of Brahms in his or her repertory, it cannot be necessary to point out its absurd falsity further.³

The real objection to his songs seemed to come from another source, and this is expressed by Hubert Parry in Studies of Great Composers:

...His principles of song-writing differ from theirs (Schubert and Schumann) in the greater elaboration with which he deals with the poet's ideas. Even his simple songs are so original as to present considerable difficulties both to singer and player; but the difficulties...arise from his determination to get the most thorough musical expression, and not to surrender anything for the sake of putting his work within the reach of feeble executants.⁴

Much of his style in song centers around the folk-song, and this reflects on his most permanent and powerful of sentiments, patriotism. He wrote three sets of folk-songs--all a labour of love, as he did not assign opus numbers to any.

²Edwin Evans, Historical, Descriptive, and Analytical Account of the Entire Works of Johannes Brahms, Vol. I, The Vocal Works, (London: Wm. Reeves, 1934), p. 16.

³Eric Blom, ed., Grove's Dictionary of Music and Musicians, 5th ed., 1954, Vol. I. (Incomplete footnote)

⁴Evans, Entire Works, p. 17.

Stylistically, he follows the method of Schumann in giving equal importance to voice and piano. He is not known for his great melodies; however, many songs contain those which are hauntingly beautiful. The accompaniment is rich and flowing. In Henschel's Recollections Brahms is reported as saying, "In writing songs you must endeavor to invent, simultaneously with the melody, a healthy, powerful bass, and no heavy dissonances on the unaccentuated parts of the bar. This is weak. I am very fond of dissonances, you'll agree, but on the heavy, accentuated parts of the bar; and then let them be resolved easily and gently."⁵

Much the same that is said of his songs can be said of his choral works. Some of the more individualistic aspects involve immensity of quality output, the ever-present somber mood previously discussed, and the combination of old and new. Side by side with novel rhythms and harmony we find traces of the past and, in Brahms's case, especially of Bach. Hubert Parry again commented: "This welding of old methods with new is accomplished without a trace of pedantry; as it is not the details, but only the principles which are used. The manner and spirit are genuinely modern, but the matter is managed with the full powers which the earlier masters of the great choral age developed; that is to say, the design is capable of being tested in all directions."

Of his choral works, Rhapsodie is one of five written for men's chorus. It combines Brahms's expertise in text-painting his songs with what was expected of his choral works. A more detailed look at the piece will bring these points to light.

⁵Evans, Entire Works, p. 21.

Composed to three stanzas of Goethe's poem Harzreise im Winter, Brahms's Rhapsodie remains one of the most significant and beautiful of his shorter works. Brahms employed the deep color of the alto voice and the richness of a male chorus to portray the melancholia which Goethe's poem depicts.

In his work, Goethe first describes a young man's melancholic state of mind, reflects upon the sad situation, and then offers a prayer for the young man's consolation.

Rhapsodie was completed in late September of 1870 and reflects the composer's own mood at the time. Brahms was devotedly attached to Julia Schumann, daughter of Robert and Clara, and when he heard of Julia's engagement went into a period of extreme moodiness. This only lasted a short time, but a few days after Julia's wedding, Brahms presented Clara Schumann with the Rhapsodie which he described as "his bridal song."⁶ Clara remarked, "I can only regard the piece as the expression of his trouble. If he would only speak from his heart in words for once!"⁷

The first of the three sections of the single movement which constitutes the Rhapsodie is in C minor, common time, and marked "adagio." It opens with an orchestral introduction of eighteen bars, the first phrase being a "'sigh of the basses' to which the other strings mournfully respond."⁸ The rest of the orchestra participates slowly, by degrees, and then there is a slight pause before the voice begins its recitative.

⁶Florence May, The Life of Johannes Brahms, Vol. I, (London: Reeves, 1960), p. 440.

⁷Berthold Litzmann, Clara Schumann, An Artist's Life, Vol. III, (Leipzig: Breitkopf and Härtel, 1902-1908), p. 232.

⁸Evans, Entire Works, p. 235.

Brahms himself attached great importance to the "pause," and often recited a poem frequently before setting it to music in order to make sure of the most natural situation for separation of phrases.⁹ He uses this technique often throughout the Rhapsodie.

The text of the first section is as follows:

But, there aside, who goes?
Through the brushwood losing his way.
See how the branches close quickly together,
The grass rises again,
The desert overwhelms him.

(Tr. Edwin Evans)

This first section appears to be a reflection of the poet's realization of the young man's condition. It seems to convey an impression of warmth and pity behind the overwhelming gloom.

The second section is expressed with more calm. It is also in C minor, but in $\frac{6}{4}$ time, and marked "poco andante." The translation reads:

Ah! who healeth his sorrow?
He whom balsam but poisoned--
He, who only hate
From the fullness of love imbibed,
Now apart consumes worth
Which was his own
With ungenerous self-love.

(Tr. Edwin Evans)

The peculiar feature of the second section of Rhapsodie is the combination of $\frac{3}{2}$ and $\frac{6}{4}$ time, the $\frac{3}{2}$ in the voice, and the $\frac{6}{4}$ in the accompaniment. Although it is not unlike Brahms to use the $\frac{3}{2}$ - $\frac{6}{4}$ combination to produce a feeling of agitation, the mixture of meters in this particular section brings to mind a broken-hearted wanderer stumbling through his journey.

The voice is supported by an accompaniment that is agitated or

⁹Evans, Entire Works, p. 20.

still in accord with the poem itself, and we find a resolution in the third section, the text of which translates:

Is there in thy Psalter,
 Father of Love, but one tone
 Which his ear may welcome?--
 Let it freshen his heart!
 Help him to unclouded view
 of all the thousand wells
 Near to the thirsty one
 In the desert.

(Tr. Edwin Evans)

This final section is in C major, the common time returns, and the stylistic marking is again "adagio." Here, the chorus of men's voices enter for the first time supporting the solo voice in this supplication

The entire work concludes with the plea "So erquickte sein Herz," and we find it reiterated and separated by pauses in both the vocal lines and the orchestra in order to emphasize the meaning of the poem. The climax is attained very close to the end, where the alto solo reaches a high tessitura in a loud, almost desperate cry, and quickly winds down to a soft repetition of the aspiration, ending in prayer-like stillness.

"I send you my Rhapsodie," Brahms wrote to Albert Dietrich in February, 1870, shortly after its publication; "the music directors are not exactly enthusiastic about the opus, but it may perhaps be satisfaction to you that I do not always go in frivolous $\frac{3}{4}$ time!"¹⁰

Rhapsodie reaches a culmination of intensity and intimacy for anyone who has listened to the work, as well as anyone who has sung the work. It is not hard to imagine that it was born out of an anguish and a love deep within Brahms's heart. Dietrich later reflects, "Brahms

¹⁰May, Johannes Brahms, p. 445.

once told me he loved it (Rhapsodie) so that he placed it under his pillow at night in order to have it near him."¹¹

¹¹May, Johannes Brahms, p. 445.

APPENDIX A.1

Transcription of Letters from Lawrence Nash Groupé

September 17, 1979

Dear Walter,

Walter Temme has my exclusive permission to use for performance my copyrighted musical composition "Four Voices for Autumn": Provided that I receive a copy of the performances program, and a copy of the recording of the performance.

Signed,

Lawrence Nash Groupé

September 29, 1979

Dear Barbara,

Walter should of given you the info-sheet I sent him about trouble spots etc.. As far as personal insights are concerned I would just say that it should try to retain the atmosphere of Autumn in the sense of "personal melancholy"; I see a visual image of: ...a person walking by themself down a path in the woods, the air is quite cool so your hands are in your pockets, the wind makes the trees sweep against the background of a grey sky, and the person uses this moment to think about introspective thoughts. The text itself, if read like a poem, will be of the most help. I love fall the best, it is like my souls "element".

I am extremely interested in seeing the analysis, since I am not in Kansas my score will have to speak for itself and this the most valid test I could have as far as my communication as a composer. I also don't know what you play and would like to know what made you go for the piece.

Sincerely,

Lawrence Nash Groupé

APPENDIX A.2

Transcription of Letter from Robert Baksa

March 8, 1980

Dear Barbara,

I'm a very slow typist so I hope you'll forgive my sending these edited xerox copies of my bio. Just take whatever you need.

I find it very difficult to talk about my music. My feeling is that whatever I could say should be evident in the music itself, since my overall concern is for clarity...in expression, form and texture. Naturally I'm most attracted to poetry which has a single mood or dramatic incident which can be reflected in the music. The Dickinson songs were all written in my 20's. Since that time I've written 60-70 songs on texts by American and English poets many of whom are not well known today (such as Dowson, Teasdale and Ambrose Bierce). Many of these songs will be published in collections over the next few years. My other major project over the last decade has been chamber music of which I have completed nearly 30 pieces for various combinations. Presently only one piece from this period (Overture for Clarinet) is in print although several pieces are available on a rental basis.

As to general statements....it might be of some interest to state that I have never been interested in experimental techniques...either as a composer or as listener. Needless to say I have been happy to see the weakening position of the avant-garde over the past few years. Clearly repeated exposure of experimental works has not garnered any public support for the movement. End lecture.

I really appreciate your taking the trouble to call me and hope this mess will provide enough information for your report. Again, I'll be happy to answer any questions you come up with.

With warm wishes,

Robert Baksa

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A RECITAL

by

Barbara Ann Miller

An Abstract of a Master's Report
submitted in partial fulfillment of the
requirements for the degree

MASTER OF MUSIC

Department of Music
Kansas State University
Manhattan, Kansas

1980

ABSTRACT

This Master's Report (Recital) features vocal selections by Johannes Brahms, Hector Berlioz, Manuel de Falla, Robert Baksa, and Lawrence Nash Groupé. Accompanying the recital tape is a series of program notes giving a general preface to the song literature, composer bibliography, analytical comments, and text translations.