

This volume contains accompanying media (slides, audio recording, etc.), which was not scanned.

The accompanying media is available with the original print version of this volume. Ask at a library help desk for information on how to obtain the print version.

Due to age, some media may be deteriorated or unusable.

A MASTER'S RECITAL AND PROGRAM NOTES

by

LAURIE ANN BRENNER

B. S. E., University of Nebraska-Lincoln, 1979

A MASTER'S THESIS

submitted in partial fulfillment of the

requirements for the degree

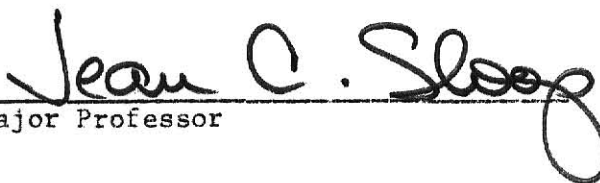
MASTER OF ARTS

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1982

Approved by:


Major Professor

LD
2668
.T4
1982
B73
C.2

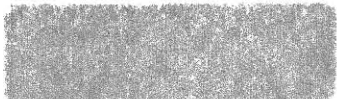


TABLE OF CONTENTS

	Page
Introduction	ii
"Intorno all'idol mio," From <u>Orontea</u> by Marco Antonio Cesti	1
"Sposa, son disprezzata," From <u>Bajazet</u> by Antonio Lucio Vivaldi	3
"Let the Bright Seraphim," From <u>Samson</u> , by George Friedric Handel	6
"Auf dem Strom" by Franz Peter Schubert	11
<u>Rückert Lieder</u> by Gustav Mahler	15
<u>Ariettes Oubliées</u> by Claude Debussy	23
Three Songs by Thomas Pasatieri	32
"Steal Me, Sweet Thief," From <u>The Old Maid and The Thief</u> by Giancarlo Menotti	35
Appendix	38
Bibliography	39
Acknowledgments	40

INTRODUCTION

Within the genre of music, performers are endowed with a very special gift. This gift allows musicians to communicate many different moods, cultural flavors, scenarios, and parts of history through a medium that goes beyond mere words.

Singers have a wonderful repertoire with which to work. In the short span of time in which I have been privileged to study song, I have learned to greatly appreciate the French *mélodie* and the American art song, the German Lied as well as the Baroque aria.

I based my research on each composer's method of achieving the ultimate goal of communication. A translation has been furnished for all songs in languages other than English as the text carries a great deal of weight in understanding the music and aim of the composer.

My intent was not to provide a detailed harmonic analysis, nor to discuss the merits of Milton's poetry, but rather to provide a guide to achieving a better understanding of the program of music studies, with an individualistic approach to each piece.

"Intorno all'idol mio," From Orontea

by Marco Antonio Cesti

Marco Antonio Cesti, (1620-1669), was the outstanding composer of the Venetian school. A student of Carissimi, Cesti was a prolific composer of operas. Grout's Short History of Opera cites Cesti's total output at over 100 operas. Only eleven of these have survived, all from the period 1649-1669.¹ Cesti's most famous operas were Orontea (Venice 1649), La Dori (Florence 1661), and Il pomo d'oro (Vienna 1667).

Orontea's libretto was written by Cicognini. A Tuscan by birth, Cicognini spent some years in Venice. The popularity of his comedies made him one of the most widely performed Italian playwrights of his day. Cicognini was an example of the Spanish influence in the Italian theatre.

The Egyptian queen, Orontea loses her heart to a young slave, who later reveals himself to be a king's son, thus enabling her to marry him.

This libretto (Orontea) was so widely acclaimed that in 1688 Michel Le Clerc translated it into French, and the opera was given at Chantilly, with music by Paolo Lorenzani and decor by the celebrated Jean Berain.²

The aria "Intorno all'idol mio" was sung in one of the characteristic slumber scenes generally popular in Italian opera at that time, but especially in Venice. "Intorno all'idol mio" is atypical of Cesti's favorite aria form. It is strophic in nature, with a refrain which is repeated twice at the end of both verses. The musical form is A BB A BB.

The successor of Cavalli, Cesti shows an approach different from Cavalli's style of composition.

1 Donald J. Grout, A Short History of Opera (New York: Columbia University Press, 1947), p. 96.

2 Andre Tessier, "L'oronthee de Lorenzani et l'Orontea du Padre Cesti," Revue Musicale, IX (1928), p. 169.

Compared to Cavalli, Cesti's music is more facile, less vigorous, more feminine; he excels in the setting of idyllic, tender scenes; his melodies are clearly defined and graceful; his harmony is more conventional than Cavalli's - that is to say, it sounds less bold and experimental, more like the style of the 18th century.³

Cesti took the recitative and aria and more clearly defined them as separate entities. The center of musical interest shifted from the recitative and moved to the now more lyrical aria. Cesti added more opportunities for vocal display. With Cesti's works we see a forerunner of the future "singer's opera."

Cesti's talents in the lyrical, graceful setting of the tender love scene are evident in the beautiful melodic line of "Intorno." The harmonic scheme alternates between e minor and G major (the relative major) and a minor:

A: e minor-----G Major
 B: G Major-----a minor-----e minor
 A: e minor-----G Major
 B: G Major-----a minor-----e minor

Queen Orontea sings "Intorno all'idol mio" in the final scene of Act II. Orontea has just calmed down after a fit of jealous rage in response to Alidoro's attentions to another woman. Orontea relents and over the unconscious body of Alidoro sings "Intorno all'idol mio," her best known aria:

Around my idol's pillow, breathe purely,...
 gentle and pleasant breezes,
 and on the chosen cheeks, kiss him for me,
 courteous little breezes!

To my love, who rests under the wings of quiet,
 pleasantly, o dreams, give assistance.
 And reveal to him my pent-up ardor,
 o phantoms of love!⁴

3 Grout, A Short History..., p. 96.

4 Text translation by Dr. Jean Sloop.

"Sposa, son disprezzata," From Bajazet

by Antonio Lucio Vivaldi

Antonio Lucio Vivaldi, (c. 1675-1741), a virtuoso violinist and teacher, was well known for his extensive list of concerti and works for chamber orchestra. Vivaldi also wrote 59 cantatas and 48 operas. His operatic output was distributed over the years 1713-1739, so the composer wrote an average of almost two operas a year. Vivaldi spent these years in Venice as a teacher, conductor, and director of music at the Ospedale della Pieta in Venice. Vivaldi was one of the most important opera composers of this era. Many of his librettos are from the 17th century and were set by other composers. Bajazet (also known as Tamerlano) was set not only by Vivaldi, but also by Handel, Marc' Antonio Ziani, Leo, Gasparini, and Porpora.⁵

Bajazet's libretto was written by Count Augustino Piovene previous to the era in which Vivaldi composed. Vivaldi's opera, Bajazet, was written in 1735. It was revived at Florence in 1748. The subject is a popular one of the day, contrasting the savagery and barbarity of the famous medieval emperor of the Mongols, Tamerlane, with the pride and passion of the equally volatile Turks, their leader Bajazet, and his daughter Asteria.

"Sposa, son disprezzata" is an aria from Bajazet, which Vivaldi dedicated to a very famous castrato singer of the day, Carlo Broschi (1703-1782), known as Farinelli. Farinelli had a legendary career in Europe. Brilliantly successful as a singer in every country, the friend of princes and emperors, the confidant for 24 years of two successive Spanish kings and virtually prime minister of Spain, the hero of popular tales, and the subject of an

⁵ Anthony Lewis and Nigel Fortune, The New Oxford History of Music Volume V: Opera and Church Music 1630-1750, (London: Oxford University Press, 1975), p. 93.

opera, he was a figure in the public imagination of the eighteenth century comparable only to Liszt or Paganini in the nineteenth.⁶

This aria is very typical of Vivaldi's style of composition which shows marked dominance of the vocal melody, usually repetitive in nature. The vocal melody of "Sposa" is an example of imitation at work in Vivaldi's music. He uses the da capo form which was typical in the opera aria at this time.⁷ In the A section of this ABA form, the initially stated melody and text are repeated. The nature of this melody is also repetitive on the smaller scale. Most of the phrases are repeated twice, using either the same text or different text. The repeat of the A melody ends with a sequential development on the word "speranza" (hope). The text of the A section in translated form reads as follows:

Husband, I am disdained,
faithful, I am abused.
Heavens, what did I ever do?
And yet he is my heart, my husband, my love, my hope.⁸

The accompaniment is imitative of the vocal melody and is characterized by repeated use of octaves in the treble and bass lines. The introduction to the vocal entrance or ritornello contains the same intervallic formula doubled in octaves in all three statements of the ritornello.

The B section contains new melodic material. It is less lyrical in nature, almost recitative-like.

I love him, but he is unfaithful;
I hope but he is cruel.
Will you leave me to die?
O God, he lacks galantry and constancy.⁹

6 Grout, A Short History..., p. 196.

7 See Handel da capo aria, pp. 8-9.

8 Text translation by Dr. Jean Sloop.

9 Text translation by Dr. Jean Sloop.

In the B section's final cadence we see the familiar cadential leap in the vocal line. In this section the leap is up a fifth from E to B before resolving to A. In the A section, the leap is up a fourth in the first statement of the A melody and down an octave in the repeated section of the A melody.

Vivaldi's use of rhythm is seen most clearly in his use of the dotted rhythm to impart zest and lend emphasis. "He is my heart, my husband, my love, my hope," is emphasized by the use of the only dotted rhythms in the aria.

"Sposa, son disprezzata" was written towards the end of Vivaldi's career. Vivaldi's early arias were compact and uniform. In the later operas, the arias were fewer and longer, and the da capo form was discarded only when the text was of unitary construction.¹⁰ "Sposa" is an excellent example of the mature Vivaldi's aria. Da capo in form, it exemplifies how Vivaldi used this genre to show the expressiveness a singer was capable of.

¹⁰ Michael Talbot, Vivaldi (London: J. M. Dent and Sons Ltd., 1978), p. 188.

"Let the Bright Seraphim," From Samson,

by George Friedric Handel

Handel dominates the oratorio in the English-speaking world, but not on the basis of how many oratorios he wrote. The great era of Handel's English oratorios began in 1732 with the first master oratorio, Athalia. A new genre at the time, Handel's English oratorio was a concert work written with the dramatic intensity of opera. In his oratorios Handel gave the choruses a newer more important role in carrying the action of the drama. Most of Handel's oratorios were based on Old Testament subjects - often great figures such as Judas Maccabaeus, Solomon, Saul, Jephtha, and Susanna.

Theatrical representation in a dramatic setting was the format Handel was forced to adopt because of the financial failure of Italian opera due in great part to the rising middle class and the effects of the industrial revolution. The Bible furnished a common ground to communicate with the audience which the Greek myth and early historical plots lacked. Israel in Egypt and the Messiah were Handel's most popular oratorios. In Israel in Egypt the chorus was the star of the work. Both works were non-dramatic. Handel's masterpiece, Messiah, is said to have set the style for the performance of the oratorio, both in his time, and in successive years, although it was not typical of the late Baroque in plot organization and recitative.

So, in the English speaking world, performances of any oratorio of the 17th, 18th, and 19th centuries have been so closely bound to the Messiah ideal that stylistic differences largely disappear;¹¹

¹¹ Paul Henry Lang, George Friedric Handel (New York: W.W. Norton and Company, 1966), p. 357.

Paul Henry Lang goes on to talk about the oratorio in his book, Handel, as a "stale" form from the second half of the 18th century on. However, two exceptions to this statement are Haydn and Mendelssohn who found "freshness" in the oratorio. He states that, "Most of what was produced by the official purveyors of 'sacred' music and by other composers who still felt called upon to continue the tradition was but a play with old forms."

Handel chose Milton's drama Samson Agonistes as the subject for his next oratorio after Messiah. It was set as a libretto by Newburgh Hamilton. Handel was attracted to Milton's poetic language. Other Milton works that Handel used were L'Allegro, Il Pensaroso, ed il Moderato, and scenes from Paradise Lost and Paradise Regained. Although Hamilton greatly reduced the length of the original Samson, the drama still gets underway with difficulty and builds rather gradually before erupting with great intensity in the third act.

It is obvious that Handel and Hamilton had the theatre in mind during Samson's conception. Although it was previously thought to be unstageable, recent staged performances have proved feasible and successful.

With suitable pruning and editing the oratorio displays its composer's characteristic qualities: his power to impart vitality to his dramatic figures, his capacity for warm, rich and expressive music.¹²

The tragedy of Samson has a terrible grandeur. Overthrown and in bondage, he still kept the vision and the dream and conquered when there was no hope. He triumphed in that agony. At Samson's first appearance he calls out from the shadow of eternal twilight. As the drama unfolds, he

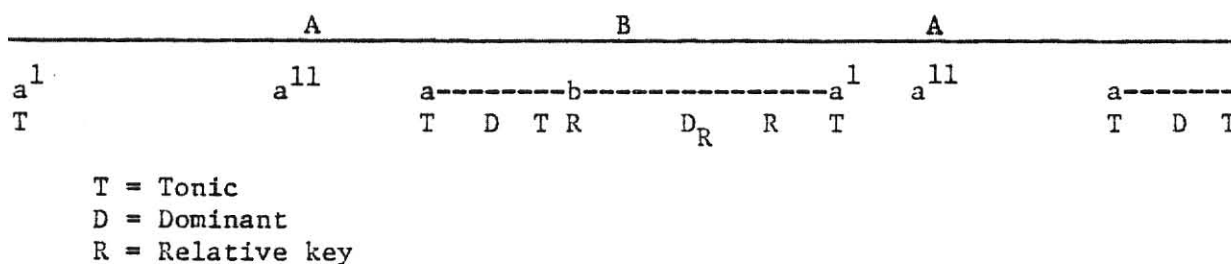
¹² Lang, Handel..., p. 397.

reaches an intense inward peace, understanding and reaching out towards his fate.

Samson gave us three of Handel's greatest arias: "Total Eclipse" (Samson), "Return, oh God of Hosts!" (Micah), and "Let the Bright Seraphim," a brilliant trumpet aria that Handel gave to the Israelite woman in Samson. It is considered a Handelian landmark. Lang calls "Let the Bright Seraphim" an "aria di bravura" or "d'agita" as in the old Venetian operas, where arias with concerted trumpet were very popular. This aria form was also very popular in the Neapolitan operas and cantatas, especially in Scarlatti's works. This is only one example of how Handel was influenced by the Neapolitan school.

The da capo form was a very popular aria form in both Handel's operas and oratorios. The da capo is defined by the Harvard Dictionary of Music as the preferred form during the c. 1650-1750 period. "It consists of two sections followed by a repetition of the first, resulting in a tripartite structure A B A."¹³

The typical harmonic scheme of the da capo aria is shown in Harvard as:



¹³ Willi Apel, Harvard Dictionary of Music (Cambridge, Massachusetts: Harvard University Press, 1974), see aria, p. 52.

Handel follows this scheme fairly closely in "Let the Bright Seraphim." The nature of the vocal line is largely influenced by the fact that "Let the Bright Seraphim" is a concerted aria for orchestral accompaniment featuring the trumpet. The A section is equipped with an accompaniment that is very similar to the vocal line. The ritornello gives us a motivic breakdown of the A section. It is a framework for what we are about to hear - almost a complete section in itself.

The voice enters with a grand melody that is very trumpet-like and exultant. It was typical of Handel to introduce a strong motif in the first few bars of music, almost overshadowing subsequent melodic material. This motive was referred to as the Neopolitan motto and was a strong part of the formal organization of the da capo aria.

Lang discusses one of the most important categories of Baroque musical thought in his book about Handel. This category, text interpretation in and by music, is referred to as the Affektenlehre, or the Baroque Doctrine of Affections, which was a musical philosophy which applied to both instrumental and vocal music of the Baroque era.

Vocal composers of the Baroque era considered it their main task to express the sense of the words and the "affections" of the human soul. This was done through a symbolism that took the form of melodic, rhythmic, harmonic, and dynamic motion and configuration. These were not personal expressions of the composer, but stylized emotions.

"Let the Bright Seraphim" contains many examples of text painting. "Loud, uplifted" uses an ascending D major arpeggio. In "angel trumpets blow," the word blow is musically illustrated by a four measure melisma. This A section paints the text, "Let the bright seraphim in burning row, their loud uplifted angel trumpets blow," with trumpet-like melodies, a high tessitura, loud dynamics and fragmented melodies.

In contrast, the B section is very lyrical. "Let the Cherubic host, in tuneful choirs, touch their immortal harps with golden wires," is composed in a manner that illustrates a "host of angels singing and playing harps." No longer trumpet-like, the B section is characterized by a lower tessitura, softer dynamics, and an unbroken melody of a lyrical nature.

"Auf dem Strom"

by Franz Peter Schubert

Franz Schubert took the German lied into the "High Romantic" period with a new approach to the song accompaniment. In Schubert's music we can find a wide variety of piano figurations, many never before used by a composer.

Conceivably he [Schubert] was influenced by the new style of piano writing that he heard in Beethoven's sonatas. Schubert extends the function of the piano accompaniment beyond that of any earlier song composer. The piano sets the scene, comments on the actions, anticipates or echoes the vocal phrase, and sometimes provides a prelude, postlude, or interlude between stanzas. Most important, it supplies the ingredient that unifies the several stanzas of a poem.¹⁴

Fine examples of tone painting are seen in Schubert's imitations of nature, his water figures, storm scenes, whistling wind, rustling leaves, and flowers. Many of Schubert's accompaniments are somewhat difficult for the average pianist to play, but it is important to bear in mind that Schubert was not a virtuoso himself and his accompaniments were not written for the virtuoso technician.

In Schubert's 600-plus songs, he set the poems of approximately ninety poets. One of these poets was Ludwig Rellstab (1799-1860). Seven of the Rellstab songs form the first part of Schubert's well-known Schwanengesang. Rellstab was a novelist as well as a poet. Unlike most other Germans, except Heine, Rellstab glorified Napoleon. Napoleon did not become a hero in German philosophy until the Romantic Era. This glorification is seen in the novel he is best known for, Napoleon.¹⁵

14 Elaine Brody and Robert Fowkes, The German Lied and Its Poetry, (New York: New York University Press, 1971) p. 21.

15 Rellstab has left some 24 volumes of mediocre writing. To students of music, he is of particular interest as the founder of the musical journal, Iris, in which his critical articles appeared and enjoyed some esteem.

The text of "Auf dem Strom," Opus 119, is by Rellstab. It is one of two Schubert songs written for voice and piano with an instrumental obbligato. The other piece is "Der Hirt auf dem Felsen," Opus 129, written for voice, clarinet, and piano.

"Auf dem Strom" was written for voice and piano with a french horn obbligato. The autograph score indicates only a french horn obbligato; however, a concert shortly after Schubert's death featured the work with a cello obbligato. This piece was written in haste for performance at Schubert's concert on March 26, 1828, at the Hall of the Lower Austrian Musical Society just months before his death.

The voice bids passionate farewells, while the horn gives free imitation of the melodies, above the pianoforte's arpeggios. The music flows with animation, but the sentiment is really only formal. This song belongs to the copious Schubert of the legend.¹⁶

We see a strong example of Schubert's tone painting in "Auf dem Strom." A knowledge of the meaning of the text is important in examining most Lieder and Schubert is no exception.¹⁷

The piano introduces the scene with arpeggiated chords in triplets. These chords are an example of Schubert's "water music."¹⁸ This accompanimental figure is heard through most of the piece in one form or another, alternating with another similar figure. The arpeggiated chords are replaced by repeated chords in the triplet rhythm.

The melody is heard in the voice in its complete form, which is characteristic of Schubert. The melody exists separately as a complete

¹⁶ Richard Capell, Schubert's Songs (London: E. Benn Ltd., 1928), p. 247.

¹⁷ See appendix.

¹⁸ Another example is heard in Schubert's Die Schöne Mullerin song cycle. The young miller follows the river in his quest for love, and "Wohin," a song in this cycle, is an excellent example of the same "water music" tone painting in the accompaniment throughout the song.

form independent of the other parts. Characterized by a consistent entrance motive using a dotted eighth-sixteenth figure, the melody is mostly in a step-wise manner, and is of a high tessitura.

The text, melody, and accompanimental harmonic scheme are connected in the following manner: the text is divided into three musical sections and a coda. The first is a nostalgic farewell, the second is oriented to the present, dealing with the difficulty of farewell as the boat glides through the waters in escape, and the third expresses the resignation of the future without the presence of the loved one. The coda expresses the hope that perhaps they will meet again up there beyond the stars, the same stars that twinkled when "I first called her mine."

The harmonic scheme puts the first verse in E major with the arpeggiated chords in the pianist's right hand. The second verse alternates between the dominant, B, and its parallel minor, with the arpeggiated chords moving through both hands of the accompaniment. The third verse is set in C# minor with the repeated chords in both hands of the accompaniment. The coda brings the song back to E major with a combination of melodic material from verses one and three. Most of the accompaniment is in the arpeggiated chord style, with a hint of the repeated chords of the C section at measure 198. After the arpeggiated chords end at measure 203, an augmented version of the repeated chords takes over to end the piece.

The melodic scheme relates to the text in the following manner:

Text	1		2		3		4	
Melody	A	A	B	B	C	C	D	

When the C melody is used, there is a short section that relates to the B material (arpeggiation in both hands and a change of key to B major).

The overall scheme charts as follows:

<u>1-26</u>	<u>27-40</u>	<u>40-50</u>	<u>50-58</u>	<u>59-64</u>	<u>64-72</u>	<u>73-78</u>
#1	#2	#1	#3	#2	#3	#2
A	B	Horn Piano	C	B	C	B

<u>78-102</u>	<u>103-120</u>	<u>120-155</u>	<u>156-169</u>	<u>170-181</u>	<u>182</u>
#1	#2	#3	#1	#2	#1 & 3
A	B	C	A	B	D (Coda)

The obligato is written to beautifully complement the vocal line. The horn plays in all but sixteen measures. The obligato's major function is to introduce, develop, or repeat the melodies of the vocal line. When paired with the voice, the horn part is of a contrapuntal nature. Both lines are very lyrical and beautifully coordinated to create a lovely piece of music.

Rückert Lieder

by Gustav Mahler

Although primarily concerned with large scale orchestral works, Gustav Mahler also wrote about forty songs, from which he later based many particular movements of his symphonies. The song movements of his second, third, and fourth symphonies and the choral movements of his second and third symphonies illustrate this. In addition, the first three symphonies have movements based on material from the songs.

The principal sources of subject matter in Mahler's songs divide into two general categories. Folk music and folk poetry appear in about twenty songs from Des Knaben Wunderhorn, a famous anthology of folk poetry published in two volumes between 1805 and 1808 by Achim von Arnim and Clemens Brentano. Imitations of nature such as birdcalls, military fanfares, and Ländler dance tunes are found in accompanimental figures in these songs.

Fate, death, and the elemental forces of nature are the primary subject matter in the second group, particularly in the Rückert Lieder. Mahler set ten of Rückert's texts, nine orchestral as well as piano versions.¹⁹ Five of these make up the Kindertoten Lieder cycle for voice and orchestra. The song cycle for voice and orchestra is a genre that is usually associated with Mahler and Strauss.

"To know Mahler's music it is necessary to know his songs intimately," Phillip Barford has written.²⁰ Mahler's songs are indeed more accessible than his symphonies, which for many years were felt by a majority of musicians to be overblown and full of rhetoric.

¹⁹ "Liebst du um Schönheit" was not written with orchestral accompaniment by Mahler.

²⁰ Phillip Barford, Mahler Symphonies and Songs (BEC Music Guides) (Seattle: University of Washington Press, 1970).

Mahler's first five lieder for voice and piano date from the period 1880-83 and make up the first volume of songs entitled Lieder aus der Jugendzeit (Songs of Youth) assembled after his death.

Lieder eines Fahrenden Gesellen (Songs of a Wayfarer) was a group of four songs for voice and piano published by Mahler in 1884-85. Mahler orchestrated these songs around 1893.

During the years 1888-91, Mahler composed nine Wunderhorn Lieder (Des Knaben Wunderhorn) with piano accompaniment which comprise the second and third volumes of the Lieder aus der Jugendzeit (Songs from the days of Youth). Like his earlier songs, the style is based on folk elements. During 1892-1900, Mahler finished ten more Wunderhorn Lieder, this time with orchestral accompaniment.

"Revelge" (Reveille) written in 1899, and "Der Tamboursg'sell" (The Drummer Boy) of 1901 are the last of the Wunderhorn Lieder, and the first two of a group of seven that make up the collection of lieder called after Mahler's death the Sieben Lieder aus der letzter Zeit (Seven Songs of the Last Years).

The former song (Revelge) was considered by the composer to be an improvement on the ballad tradition of Loewe and perhaps the most important of his lieder written to that time. Both "Revelge" and "Der Tamboursg'sell" are military songs, a genre especially dear to Mahler's heart. "Revelge" is a breathtaking example of his vivid orchestration with an instrumental complement, featuring trumpets and drums, equal to that of his symphonies.²¹

Poems by Friedrich Rückert (1788-1866) provided the texts for the remaining five songs of the Sieben Lieder aus der Letzter Zeit. Rückert was a professor and a specialist in oriental languages. His many translations of poetry from Sanskrit, Persian, Arabic, and Chinese were successful.

21 James Elson, "The Songs of Gustav Mahler," The NATS Bulletin (May, 1976), p. 21.

Of his own poetry, critics accused him of writing too easily and too much. However, Rückert's lyricism appealed not only to Mahler, but also to Schubert, Schumann, and Brahms. It is generally felt that Mahler's settings made the most of Rückert's verses.

Some knowledge of Mahler's literary background and his criteria for choosing his song texts is helpful.

From early childhood Mahler was a voracious reader. In addition to the Romantic authors Jean Paul and E. T. A. Hoffman, he admired Dostoyevsky when the great novelist was not well known in the West. Shakespeare, who in the nineteenth century was revered almost as much in Germany as in the English speaking countries, was also a favorite. The German philosophers also fascinated Mahler, as did the works of Goethe and Schiller.²²

Unlike Schumann, Mahler preferred not to set the texts of the poets he most admired.

He often stated that it was useless to set great poetry to music, since the poems in themselves were sufficient.²³

The five Rückert Lieder were composed between 1901-1904. They do not form a connected cycle and show nothing of the folk influence of Mahler's childhood. These songs contain no autobiographical elements with the exception of "Liebst du um Schönheit," which was dedicated to Alma Mahler, his wife.

This set of songs exemplifies the extreme rhythmic flexibility which is typical of Mahler's writing. They are typical of his intricate weaving of the accompaniment and vocal line to form not an accompanied song, but a closely connected duet.

As aforementioned, Mahler scored all of this set for orchestra and voice except "Liebst du um Schönheit." His orchestral techniques vary from

22 Elson, "Songs of Mahler"..., p. 21.

23 Elson, "Songs of Mahler"..., p. 21.

song to song and have much in common with chamber music. These songs are well known for their beautiful text setting.

"Ich atmet' einen linden Duft"

I breathed a gentle scent.
In the room stood a branch of linden,
A gift from a dear hand.
How lovely was the scent of linden,
How lovely is the scent of linden.
The sprig of linden you gathered gently!
I breathe softly amid the scent of linden,
Love's gentle scent.²⁴

Mahler once said that this song describes "the way one feels in the presence of a beloved being of whom one is completely sure without a single word needing to be spoken."²⁵

The text exploits the double meaning of linden, which can mean either "lime tree" or "gentle." The delicate nature of this song is enhanced by the running eighth-note melody of the accompaniment which supports the vocal line. Interwoven through the accompaniment is a very delicate and pretty melodic line consisting mainly of arpeggiated chords and diatonic melodies in a consistent pattern of eighth notes.

F major is the harmonic setting for this piece, with an excursion into a minor, G major, B minor, and C major. Mahler brings us back to F major for the final reference to "Love's gentle scent." The final harmonic change back into F major lends emphasis to the expression of the text.

²⁴ Text translation by Dr. Jean Sloop.

²⁵ Henry-Louis de la Grange, Mahler (Garden City, New York: Doubleday and Co., Inc., 1973) p. 632.

"Liebst du um Schönheit"

If you love for Beauty,
 O do not love me!
 Love the Sun, she wears golden hair!
 If you love for Youth,
 O do not love me!
 Love the Spring who is young every year.
 If you love for treasures,
 O do not love me!
 Love the Mermaid, she has many pearls!
 If you love for Love, O yes, love me!
 Love me always; you I will love always, evermore.²⁶

"Liebst du um Schönheit" was originally scored for piano. The others are orchestral lieder and display a variety of moods. James Elson calls "Liebst du um Schönheit" disarmingly simple in contrast to the other Ruckert songs.

Mahler uses an abundance of chromatic harmonies. The chromaticism creates a very sensual and rich palate for the "scenario of love."

The tonal base is E major. The two final notes of each phrase of text is preceded by a descending half step. The cadences consist of a line of descending chords.

Mahler sets the peak of each impassioned phrase of text with a corresponding melodic peak. The melody consists of a series of groups of phrases. Each group of textual phrases functions as one melodic idea. With each phrase we see a heightening of passion to the third short phrase, then a release on the fourth phrase, indicated by a descending melodic line. This song is an example of Mahler's ability to paint the text so effectively in a disarmingly simple way.

26 Text translation by Dr. Jean Sloop.

"Ich bin der Welt abhanden gekommen"

I have become lost to the world,
 With which I formerly wasted much time,
 It has heard nothing from me for so long,
 It may well believe I am dead!
 It is likewise for me a matter of indifference,
 Whether it takes me for dead.
 I can also hardly say anything against that,
 For really I am dead, dead to the world.
 I am dead to the world's tumult and rest in a quiet district.
 I live alone in my heaven, in my love, in my song.²⁷

Charles Osbourne describes "Ich bin der Welt abhanden gekommen" as the "quintessential Mahler Lied of farewell and withdrawal from the world."²⁸ It is thought to be the most moving and beautiful of the five Rückert Lieder. The text expresses a desire to renounce the turmoil of the world for Love and Song.

To a close personal friend, Mahler once said, "It's I myself." Mahler went on to stress the intimate and personal nature of "Ich bin der Welt," and tried to define its mood of complete but restrained fulfillment, "the feeling that fills one and rises to the tip of one's tongue but goes no further."²⁹

Mahler uses a very fluid and mobile accompaniment to support the vocal line. The accompaniment covers a wide melodic range and interacts contrapuntally with the vocal line.

One example of the flowing movement of the line is found in measure 19 in the accompaniment, and measure 25 in the vocal line. This melody is characterized by a line of eighth notes with a two-sixteenth-note turn in

²⁷ Text translation by Dr. Jean Sloop.

²⁸ Charles Osbourne, The Concert Song Companion (London: Victor Gollancz Ltd., 1974) p. 113.

²⁹ Henry-Louis de la Grange, Mahler (Garden City, New York: Doubleday and Co., Inc., 1973) p. 632.

the line. This rhythmic pattern is found throughout the song and gives the melodic line its fluid quality. The melody line also contains a semi-motive. Frequently found in the line is the repeated note, preceded by or followed by stepwise motion.

The triplet figures in the accompaniment contribute to the constantly moving rhythmic activity. They give the song a feeling of constantly moving on, oblivious to the outside world.

The low tessitura of this song accentuates the aura of serenity Mahler has created. Also contributing to the serenity is the slow harmonic rhythm. It seems to represent the poet moving calmly along in his own world, unaffected by the flurry of the world's activities, which is represented by the constantly moving rhythms.

"Um Mitternacht"

At midnight I awakened and looked up to Heaven;
 No star from the starry multitude smiled at me at midnight.
 At midnight I thought outward into dark limits.
 At midnight.
 No shining thoughts brought me consolation at midnight.
 At midnight I took heed of the beats of my heart;
 A single pulse of pain was blown into flame at midnight.
 At midnight I fought the battle, oh mankind, of your suffering,
 I could not resolve it with all my power into Thy Hand;
 Lord! Lord over death and life,
 Thou keepest the watch...At midnight!³⁰

"Um Mitternacht" is the final song in the Rückert Lieder. The original scoring is for winds, timpani and harp.

"Um Mitternacht" is a huge song, less personal in manner than the other Rückert settings, but impressive as a cry of exaltation.³¹

30 Text translation by Dr. Jean Sloop.

31 Osbourne, The Concert Song Companion..., p. 113.

"Um Mitternacht" is texturally simple until the final verse. A dotted-quarter, eighth, half-note motive is heard throughout the song, which seems to be symbolic of the tolling of midnight. It also symbolizes the arrival of the point we all reach at one time in our lives, a time when we cannot fight the struggle alone.

The song takes on a glorious ending for the last verse of surrender to the Lord who solves for us what we cannot deal with alone. This verse is hymn-like, very grandiose and majestic. What we have heard in the song up to this point is a series of descending chords punctuated by the trumpet-like motive. The ending uses majestic, harpstyle chords, which seem to ascend upward to Heaven. They are punctuated by simultaneous chords, and the final accompanimental resolution is the line of chords which descend and then change direction to end the song in an upward ascent, perhaps symbolically, for the solution to earthly strife.

"Um Mitternacht" is another example of Mahler, the text painter at work. "Um Mitternacht" is consistently set in a low tessitura, representing the depth to which the emotions of the poet have sunk. Conversely, references to "looking up to the sky," and "no star from the starry multitude," are set in a much higher tessitura. Text indicating the struggle of the poet is also consistently of a high tessitura, always resolving in a descending motion. The tessitura shifts constantly from high to low. It is not until the last section of triumph that we see a consistent high tessitura.

Ariettes Oubliées

by Claude Debussy

Claude Debussy is said to rank with Hugo Wolf as one of the greatest masters of creating the "mysterious alloy of music and poetry." Debussy not only remained true to the prosody of the literary text and the natural rhythm of speech, but he also attained the "deepest concordance between the poetic idea and the musical idea."³² In Debussy's songs, the singer finds that it is easy to serve both composer and poet.

Debussy composed nineteen songs, one-third of his total output, to texts of Paul Verlaine. The direct influence of Verlaine appears in the titles of several of Debussy's symphonies and piano works also.

Debussy's earliest successes were songs. Debussy is unarguably the greatest master of the French "mélodie" form.

It is difficult to pin down the essence of Debussy's "melodies," but at their best they share certain characteristics: the poetry set is usually of a high order, and the vocal line tends to follow the language rhythms to a great degree and with great subtlety. The vocal line moves effortlessly back and forth from a recitative-like musical declamation to sometimes ecstatic song; the piano writing is often of a richness that could allow it to stand alone as instrumental music, but it never vies with the voice or overpowers it; mood, meaning, and the sounds and rhythms of the language are blended and conveyed together, while repeatable tunes, vocalism for its own sake, and externally imposed forms are generally avoided.³³

The Ariettes Oubliées, (Forgotten Airs) is a collection of six songs written by Debussy to texts by Verlaine.

³² Pierre Bernac, The Interpretation of French Song (New York: Praeger Publishers, 1970), p. 154.

³³ James Goodfriend, "Listening to Debussy," Stereo Review, April, 1972, p. 47.

Originally published under the title Ariettes in 1888, they were unnoticed by public or critics until after the success of Debussy's opera, Pelleas et Melisande, some fifteen years later. Consequently, upon their republication, Debussy changed their title to Ariettes Oubliees.³⁴

"C'est l'extase"

C'est l'extase langoureuse,
C'est la fatigue amoureuse,
C'est tous les frissons des bois
Parmi l'étreinte des brises.
C'est, vers les ramures grises,
Le chœur des petites voix.

O le frêle frais murmure,
Cela gazouille et susurre,
Cela ressemble au cri doux
Que l'herbe agitée expire.
Tu dirais, sous l'eau qui vire,—
Le roulis sourd des cailloux.

Cette âme qui se lamente
En cette plainte dormante,
C'est la nôtre, n'est-ce pas?
La mienne, dis, et la tienne
Dont s'exhale l'humble antienne,
Par ce tiède soir, tout bas.

It is languorous ecstasy,
it is loving lassitude,
it is all the tremors of the woods
amid the embrace of the breezes,
it is, toward the grey branches,
the choir of tiny voices.

O the frail and fresh murmuring!
That twittering and whispering
resembles the sweet cry
breathed out by the ruffled grass.
You could tell, beneath the swirling waters,
the muted rolling of the pebbles.

That soul which laments
in that sleeping complaint,
it is ours, is it not?
Mine - say it! - and yours,
of which is breathed the humble anthem
in this warm evening, very softly. 35

"C'est l'extase" is the first song in the collection.

Verlaine suggests a state of languorous ecstasy through both his choice of words of subdued overtones and a loose syntax which borders on discontinuity. The sounds of the woods are weak murmurs, mere whispers, soft cries, sleeping moans. The poem itself is a suggestion rather than a statement.³⁶

Debussy's writing for the voice uses a quasi parlando style in this song, though occasionally when suggestion merges into a more sentimental approach, it is allowed a generous melodic curve.

The opening line, "It is languorous ecstasy," lingers among gliding chords of the ninth in descending motion. The pace changes to match the

34 Barbara Meister, Nineteenth Century French Song (Bloomington: Indiana University Press, 1980), p. 308.

35 Text translation by Dr. Jean Sloop.

36 Arthur B. Wenk, Claude Debussy and the Poets (Berkeley: University of California Press, 1976), p. 43.

more rapidly changing speech rhythms of the text at "C'est tous les frissons..." Conversely the melodic line becomes almost static and the accompaniment reflects this virtual suspension of harmonic and melodic motion. The chords are an interesting progression of EM^7 , C^9 , E^7_9 , CM , D^7 , and B^9 .

By changing the last chord in the piano's descending figure, Debussy introduces a new tonality based on $C\sharp$. Vocal line and accompaniment exchange intermittently in chromatic phrases of contrary motion. The words are still in rapid recitative style.

O the frail and fresh murmur
It twitters and whispers...

At "c'est la notre," there is a brief flurry of excitement in tempo and dynamics. The climax is at the highest note of the phrase ("la tienne"). The piano carries the crescendo past this point, but the descending vocal line quickly recaptures the languorous mood.

"Il pleure dans mon coeur"

This song shows the melancholy poet at his window listening to the falling rain. The monotonous patter of the rain is discreetly suggested by Debussy. The effect created is one of a tedious nature. The poetry plays on the alliteration of 'pleure' (cry), and 'pleut' (rain).

The equally bland melodic line in the piano's left hand, based first on the whole tone scale and then on the chromatic scale, contributes appreciably to the feeling of vagueness and melancholy.³⁷

The $g\sharp$ minor tonality is established in the first section and then Debussy takes us to A major. A wider range and a strongly arched vocal line is very appropriate to the text at this point:

37 Meister, Nineteenth Century French Song..., p. 310.

What is this languor
That penetrates my heart?³⁸

A piano interlude in the original key based on the introductory material leads us into the next section where the voice imitates the piano's whole tone melodic line. The text in this section is:

Oh gentle sound of the rain
On the ground and on the roofs!

In the following section, Debussy uses diminished chords in the piano interlude and subsequent vocal line creating tension resolving with some lovely harmonies:

For a heart that is bored,
O the sound of the rain

At this point we arrive at the heart of the poem:

It is weeping without reason
In this heart that is disheartened.

There are two lovely transitions which enhance these lines greatly: the false cadence (B^7-GM) under "raison," and the addition of the E to the A minor⁷ chord at "s'ecoeure." The piano figure comes to an end at this point to intensify the following words:

What! No treachery?
This mourning is without cause?

Example 1. Debussy, "Il pleure dans mon coeur," meas. 47-49³⁹

The musical score shows measures 47-49 of 'Il pleure dans mon coeur' by Debussy. The vocal line is in G major, 3/4 time. The lyrics are: 're', 'Quoi! nulle trahison?'. The piano accompaniment features a whole-tone melodic line in the right hand and a more complex, arpeggiated figure in the left hand. Performance markings include 'Plus lent', 'p ad libitum', 'p', and 'piu p'.

38 Text translation by Dr. Jean Sloop.

39 Claude Debussy, 43 Songs for Voice and Piano (High) (International edn., n.d.), p. 69.

Example 2. Debussy, "Il pleure dans mon coeur," meas. 50-56⁴⁰

The musical score for Debussy's "Il pleure dans mon coeur" (measures 50-56) is presented in two systems. The first system shows the vocal line and the piano accompaniment. The vocal line begins with a recitative-like freedom, accentuating an octave leap at "Ce deuil." The piano accompaniment includes a tritone relationship between key centers (g#-d) and a 6-5-I progression in d minor. The final lines of the poem are very poignant.

The first line has a recitative-like freedom, accentuating the octave leap at "Ce deuil."

Debussy very cleverly brings us back to G# minor with a 6-5-I progression in d minor (see example 2). The tritone relationship between key centers (g#-d) was an important device of Romantic and Impressionistic music. A major is again the next tonality after the final vocal line. A different harmonic scheme leads us once again back to G# minor for the piano postlude. The final lines of the poem are very poignant:

It is by far the worst pain
Not to know why,
Without love and without hate,
My heart has so much pain.

40 Debussy, 43 Songs for Voice and Piano..., p. 70.

"Chevaux de Bois"

Turn, turn, fine wooden horses,
turn a hundred times, turn a thousand times
turn often and go on turning forever
to the sound of the oboes.

The rubicund child and the pale mother,
the lad in black and the girl in pink,
the one down-to-earth, the other showing off,
each one has his Sunday penny-worth.

Turn, turn, merry-go-round of their hearts,
while around all your whirling
squints the eye of the crafty pickpocket,
turn to the sound of the triumphant cornet.

It is astonishing how intoxicating it is
to ride thus in this stupid circle,
nothing in the stomach and pain in the head,
heaps of discomfort and plenty of fun.

Turn, horsies, without any need
ever to use spurs
command your circular gallop;
turn, turn, without hope of hay.

And hurry, horses of their souls,
already the supper bell in ringing,
the descending night which chases away the troupe
of gay drinkers famished by their thirst.

Turn, turn! The sky in velvet
with stars in gold dresses itself slowly.
The church bell tolls mournfully a knell.
Turn to the merry sound of drums.⁴¹

"Chevaux de Bois" is a very vigorous and fast paced song somewhat out of character with Debussy's gentle melancholy style.

One might compare it to "Colliwog's Cake Walk" in the body of Debussy's piano compositions - full of characteristic touches, but different in mood and temperament from the vast majority of pieces.⁴²

41 Text translation by Dr. Jean Sloop.

42 Meister, Nineteenth Century French Song..., p. 314-15.

Debussy changes a considerable number of lines within the original text to change the general meaning of the poem. Debussy's approach is much more child-like and innocent.

In "Chevaux de Bois," Debussy creates a popular song as might have been sung by the Chansonniers of Le Chat Noir, the celebrated Cabaret that Banville and Verlaine both frequented in the 1880's, and where Debussy⁴³ was often the life of the party with his singing and playing.

The music begins with a strong trill and heavily accented rhythmic figures.

The subdivision - a triplet in beat one and plain eighth notes in beat two - is a favorite pattern of this composer. As soon as the voice enters, we hear another characteristic Debussy device, the harmonization of each important melody note with its own triad.⁴⁴

The dynamic level has crescendoed to ff and drops to pp for the second verse. Debussy uses the same music for refrains two and three, but sets them in different keys.

The last refrain, (a darker color than the rest), is freely based on the music of the earlier refrains, but the tempo becomes "le double plus lent" (twice as slow), and the harmonic rhythm slows as well.

The pp indication added to the slower movement indicates the ride is over and is now just a memory. The piano trills become lower and lower and melt into an E major chord.

The victorious sound of the cornet occurs in various guises through the song, and the endless trills carry associations of excitement (such as drumrolls, or the trills in instrumental cadenzas). We can expect these descriptive devices from any composer. Debussy goes further in employing harmony as well as melody for expressive purposes, and by letting these harmonies color the entire fabric of the song instead of occurring as isolated bits of word-painting.⁴⁵

43 Wenk, Claude Debussy and the Poets..., p. 111.

44 Meister, Nineteenth Century French Song..., p. 316.

45 Wenk, Claude Debussy and the Poets..., p. 113.

"Les Cloches"

The leaves opened on the edge of the branches, delicately,
The bells rang lightly and clearly in the mild sky.

Rhymical and fervent like an anthem,
this distant call brought to my mind
the Christian whiteness
of altar flowers.

These bells spoke of happy years,
and in the great forest seemed to make green again
the withered leaves of bygone days.⁴⁶

"Les Cloches" manuscript is dated 1891, but its style, aesthetic, and choice of poem indicate that it belongs to a period seven or eight years earlier.

"Les Cloches" is one of two poems called Deux Romances. The texts to these are by Paul Bourget. The first piece, "Romance," is short, very delicate, and much like "Les Cloches." Barbara Meister describes Romance as "just the projection of a fleeting nostalgic, wistful mood."

One of Debussy's favorite rhythmic devices is heard in "Les Cloches."

The subdivision of the half-measure into triplet quarter notes in the voice over regular eighth notes in the accompaniment, is frequently in evidence.⁴⁷

The three-note motive in the accompaniment throughout the song creates the tune of the bells. It moves from the left hand of the piano accompaniment to the right hand and is augmented rhythmically at the "un peu plus lent" (a little more slow) piano interlude after "altar flowers."

From the beginning, the mood created is one of pleasant, spiritual nostalgia. The melodic lines in the first section are limited in dynamic range and simulate a deliberate monotony.

46 Text translation by Dr. Jean Sloop.

47 Meister, Nineteenth Century French Song..., p. 324.

The first section ends at "Des fleurs de l'autel" (the flowers at the altar). At this point, Debussy modulates to the relative minor from the tonic. The piano interlude is rich in detail, expanding on the three-note bell theme.

The closing portion of the song contains a very nice effect. This is achieved by a G natural at "fanées" (faded) instead of the expected G# which it yields to, finally, forming the tonic major chord.

The piano postlude reminds the listener once again of the sound of the melodic bells.

Three Songs

by Thomas Pasatieri

Thomas Pasatieri is a talented American composer who states that the "excellence of the American singer is his favorite subject."⁴⁸

Pasatieri has spent the bulk of his composing career to date in the medium of opera. Pasatieri has written eleven operas and the list continues to grow. He has given many young American singers opportunities for performance by casting them in his operas. Singers such as Catherine Malfitano, Carolynne James, and Robert Shiesley are discoveries in Pasatieri's search for new singers.

Born in New York in 1945, Pasatieri showed an interest in vocal composition at a young age. Between the ages of 14-18, he wrote some 400 songs. He studied with Nadia Boulanger by correspondence at age 15. At 16, he entered the Juilliard School of Music where he studied with Vittorio Giannini and Vincent Persichetti. He also took a course with Darius Milhaud at Aspen, Colorado, where his first opera, The Women, to his own libretto, was performed in 1964 when he was only 19. It was clear at this relatively early stage that opera was where Pasatieri's natural talents of composition were best used.

Pasatieri decided that the way to achieve the most successful results was by "following the evolutionary line of bel canto, facility of harmonic writing and euphonius fidelity to the lyric and dramatic content of the subject."⁴⁹

⁴⁸ Thomas Pasatieri, "The American Singer," Music Journal, January, 1974, pp. 15 and 30.

⁴⁹ Article, "Pasatieri," in Baker's Biographical Dictionary of Music and Musicians, (6th Edition), p. 1293.

In working toward these objectives, Pasatieri ran into mixed reactions. While the public applauded Pasatieri, music critics and other composers were shocked and sometimes disgusted. This same reaction was associated sometimes with Giannini and Menotti, since with the advent of contemporary idioms, the neo-romantic idiom was frowned upon.

Pasatieri's song writing is also of a neo-romantic nature. His songs are written mainly to showcase the voice. The accompaniments provide basic support for the voice, often doubling the vocal line.

"Lullabye for a Lost Child"

This song was composed to poetry written by Joseph Schillig. The key alternates between A minor and A major. The accompaniment consists very simply of a doubling of the vocal line in the right hand of the accompaniment, supported by arpeggiated chords in the left hand either in triplets or eighth notes. The vocal line is very lyrical and is characterized by sweeping melodic curves. The rhythm is very typical of a lullabye rhythm. It consists mainly of a dotted quarter, eighth and two quarter notes pattern.

"Angus" (Agnes)

"Angus" is an amusing song about a young boy's all-consuming love for his mule. The original poem is also entitled "Angus" and was written by a nine-year-old boy.

Angus is a song of abrupt changes in texture, dynamics, key, and tempo. These changes simulate a childlike excitement. The key originates in C major, moves to E major, and returns to C major for the conclusion.

Pasatieri's use of keyboard doubling of the vocal line moves back and forth between both hands. The cadenza at the end finishes the piece very humorously in a vein of satire.

"The Harp That Once Through Tara's Halls"

The poetry of this song by Thomas Moore paints a sad and poignant picture of days gone by. The harp, which is Ireland's national symbol, refers to the bard's singing of Ireland's glories and past. One hears the echo of battle cries, of triumphant victories, and the pride that these people once had in their clans is simply an echo.

The use of chromaticism is much more abundant in this piece than in "Lullabye" and "Angus." It is very effective in coloring the mood of poignant memories. Pasatieri also uses a rhythm that appears motivically throughout the song. The rhythm is almost folk-like in nature. It consists of a dotted-eighth, and three sixteenth notes in quick succession in 6/8 meter.

The tessitura is somewhat higher than the other songs. The melody sweeps high and curves wide to provide a very lyric line for the text. The melodic phrases are two and four measure phrases which cover an octave or more in range. The accompaniment again doubles the vocal line, supported by an almost contrapuntal bass line.

"Steal Me, Sweet Thief," from The Old Maid and The Thief

by Giancarlo Menotti

Giancarlo Menotti was born July, 1911, in Cadilgiano, Italy. Having learned the rudiments of music from his mother, Menotti began his composition career at the age of ten with an opera entitled The Death of Pierrot.

From 1923-27, Menotti studied music at the Milan Conservatory. Menotti then came to the United States and studied with Rosario Scalero at the Curtis Institute in Philadelphia from 1927-33. He subsequently taught composition at the Curtis Institute.

Although Menotti has associated himself with the cause of American music and spends most of his time in the United States, he retains his Italian citizenship.

As a composer, he [Menotti] is unique on the American scene, being the first to create American opera possessing such an appeal to audiences as to become established in permanent repertory. Inheriting the natural Italian gift for operatic drama and expressive singing line, he has adapted these qualities to the American stage and to the changing fashions of the period;...⁵⁰

Menotti's serious operas use the Italian "verismo" style of writing. Menotti writes his own librettos, which show great talent for dramatic writing and a very facile use of the English language.

Menotti's first successful opera was Amelia Goes to the Ball, a one-act "opera buffa," first staged in Philadelphia on April 1, 1937. Menotti's next work was also a comic opera, Old Maid and the Thief, commissioned by the National Broadcasting Company (NBC), first performed on the radio, April 22, 1939. With the production of The Medium (New York, May 8, 1946) Menotti established himself as the foremost composer librettist of modern

⁵⁰ Article, "Menotti," in Grove's Dictionary of Music and Musicians, (6th Edition, 1980), XII, pp. 164-165.

opera. This work is often paired in performance with another of Menotti's operas, The Telephone, a short humorous opera (February 18, 1947).

Menotti went on to win Pulitzer prizes for his operas The Consul (1951) and The Saint of Bleecker Street (1954). Another Menotti opera that should be mentioned is Amahl and the Night Visitors. On Christmas Eve, 1951, NBC presented this Christmas story of beautiful poetry and appeal; it went on to become an annual television production every Christmas in subsequent years, and is frequently performed in churches and schools throughout America.

In 1956, Menotti's opera, Maria Golovin, was staged at the International Exposition at Brussels. Death of the Bishop of Brindisi, a dramatic cantata, was premiered May 18, 1963, in Cincinnati. His other more recent operas are Le Dernier Sauvage, October 21, 1963, Help, Help, the Globolinks!, December 19, 1968, and The Hero, June 1, 1976.

Menotti's Old Maid and the Thief is an opera in one act. The plot revolves around an old maid, Miss Todd, a young companion in her service, Laetitia, and the unexpected visitor whom they take in as a house guest. They become attached to him and let him stay, even though they suspect him of being a thief. To them he is a handsome, charming, and welcome addition. Miss Todd, thinking Bob is a thief, instead of the hobo he is, finds herself stealing to accommodate him.

"Steal me, Sweet Thief" is Laetitia's recitative and aria from scene six. Laetitia laments the lack of attention shown her by Bob, the handsome "guest." Her recitative exclaims over Bob's personality flaws - timidity with women and audacity with money and thievery.

In her aria, Laetitia pleads with the "sweet thief" to steal her before "time's flight steals her youth." Menotti punctuates Laetitia's exasperation

with accented chords in the keyboard writing and chromaticism. Frequent changes of time signature (7/8, 4/4, 3/4, 5/4) are used to accommodate the text. One feels Laetitia's longing in the natural changes of meter, overall rhythmic flow, and dynamics.

Menotti uses a fine sense of musical humor; his text setting is excellent. Atonal and polytonal writing are used along with a more traditional harmonic vocabulary to express the text and create harmonic tension.

Menotti's true talents obviously lie in the field of the music drama, or opera. His contributions have richly expanded the modern operatic repertoire.

APPENDIX

"On the River"

Take the last farewell kisses and the waving greetings
which I still send to the bank, before thy foot turns
away departing!

Already, from the torrent's waves, the skiff has swiftly drawn away,
yet longing still draws back the tear-darkened gaze.

And thus then the billow carries me with unasked-for swiftness.

Ah, already the meadow has vanished where I blissfully found her!

Forever gone, you days of rapture!

Empty of hopes, the lament fades away toward that beautiful native
land, where I found her love.

See how the shore flees away, and how it urges me over there,
draws me with unutterable bonds to go ashore by the cottage there,
to linger there in the arbor;
yet the river's currents hurry along restlessly, to carry me to the ocean.

Ah, before that dark wilderness, far from every bright shore,
where no island is to be seen,

O, how dusk seizes me with trembling!

No song from the bank can penetrate to gently bring tears of melancholy;
only the storm blows cold from there, through the grey-lifted sea.

Since the eye's yearning wandering can no more discern the bank,
now I look up to the stars in that hallowed expanse!

Ah, by their soft gleam I called her mine for the first time;
there, perhaps, o comforting fate, I shall encounter her gaze.

BIBLIOGRAPHY

- Apel, Willi, Harvard Dictionary of Music, Cambridge, Massachusetts: Harvard University Press, 1974.
- Barford, Phillip, "Mahler Symphonies and Songs," BBC Music Guides, Seattle: University of Washington Press, 1970.
- Brody, Elaine, and Robert Fowkes, The German Lied and Its Poetry, New York: New York University Press, 1971.
- Capell, Richard, Schubert's Songs, London: E. Benn Ltd., 1928.
- Elson, James, "The Songs of Gustav Mahler," The NATS Bulletin, May, 1976.
- Fortune, Nigel, and Anthony Lewis, The New Oxford History of Music: Opera and Church Music 1630-1750, London: Oxford University Press, 1975.
- Goodfriend, James, "Listening to Debussy," Stereo Review, April, 1972.
- Grange, Henry Louis de la, Mahler, Garden City, New York: Doubleday and Co., Inc., 1973.
- Grout, Donald J., A Short History of Opera, New York: Columbia University Press, 1947.
- Grove's Dictionary of Music and Musicians, Article, "Menotti."
- Lang, Paul Henry, George Friedric Handel, New York: W. W. Norton and Company, 1966.
- Meister, Barbara, Nineteenth Century French Song, Bloomington: Indiana University Press, 1980.
- Osbourne, Charles, The Concert Song Companion, London: Victor Gollancz Ltd., 1974.
- Pasatieri, Thomas, "The American Singer," Music Journal, January, 1974.
- Talbot, Michael, Vivaldi, London: J. M. Dent and Sons Ltd., 1978.
- Tessier, Andre, "L'oronthée de Lorenzani et l'Orontea du Padre Cesti," Revue Musicale, IX, 1928.
- Wenk, Arthur B., Claude Debussy and the Poets, Berkeley: University of California Press, 1976.

ACKNOWLEDGMENTS

I wish to thank the following people on my committee for their help and support, not only in the completion of my master's report, but also in the achievement of my master's degree in music: Dr. Chappell White, Dr. Mary Ellen Sutton, and Dr. Jerry Langenkamp. A very special thank you goes to Dr. Jean Sloop for her patience, encouragement, and support.

A MASTER'S RECITAL AND PROGRAM NOTES

by

LAURIE ANN BRENNER

B. S. E., University of Nebraska-Lincoln, 1979

AN ABSTRACT OF A MASTER'S THESIS

submitted in partial fulfillment of the

requirements for the degree

MASTER OF ARTS

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1982

This recital contains selections by the composers Cesti, Vivaldi, Handel, Schubert, Mahler, Debussy, Pasatieri, and Menotti. The program notes show varied methods of analyzation. The songs were examined on the basis of form, text, genre, harmony, style period, accompaniment, and vocal line.