

Romance in the music of
Obradors, Schubert, Gordon and Scarlatti

by

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Abstract

This report is extended program notes that focus on romantic selections from four composers, prepared for a graduate vocal recital, completed in partial fulfillment of the requirement for the Master of Music degree. The recital was held April 25, 2017 at seven-thirty in the evening at Kirmser Hall on the campus of Kansas State University.

The selections for this recital were chosen for their portrayal of the theme romance. The four composers selected for this report are Fernando Obradors, Franz Schubert, Ricky Ian Gordon and Alessandro Scarlatti. Each chapter will include biographical information on each composer, a textual analysis, as well as stylistic and technical considerations one must consider for the songs researched in this document.

Romance is a topic that has often inspired composers and writers. This paper focuses on “romance” as a topic, which has been the focus of music for centuries. In vocal literature, a theme of romance can create an immediate connection to the listener as it is a topic that all genders can relate to.

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Dedication

This report is dedicated to my parents, Amado and Terri Gonzales. I always felt encouraged by their presence, in my life, to try my hardest in achieving any goal that I strived for. Their hard-working mentality and great attitude set the standard in our household. Throughout my life, they have supported my love for music and I can't thank them enough for that. To achieve a Master of Music degree means the world to me and I want them to know that I couldn't have done it without their guidance and love.

Preface

The Masters Recital, presented on Wednesday, April 25, 2018 in Kirmser Hall on the campus of Kansas State University, contains pieces based on the theme of Romance. According to the New Oxford American Dictionary, *romance* is defined as the following: 1. a feeling of excitement and mystery associated with love; 2. love, especially when sentimental or idealized; 3. an exciting, enjoyable love affair, especially one that is not serious or long-lasting; 4. a quality or feeling of mystery, excitement, and remoteness from everyday life.

The music for this recital is based on the theme of Romance, and was inspired by the *Canciones Clásicas Españolas* volume one (1921) by Fernando Obradors. The Spanish language is known as the “language of love” and the selections from Obradors are all based on the theme of Romance. This document will examine two pieces from that collection “Del cabello más sutil” and “Al amor.”

The four other selections examined in this document are “Kennst du da Land” from the Mignon settings by Franz Schubert, “Rompe sprezza” and “Mio tesoro per te moro” from Alessandro Scarlatti’s song cycle *7 Arie con Tromba Sola* and “My Mother is a Singer” a Ricky Ian Gordon selection chosen from his *Sycamore Trees musical*. All four compositions are based on the central theme of romance, with each selection representing a different phase of romance. For example, the Obradors selection is the typical romance one would associate with the term, but Ricky Ian Gordon focuses on romance of something lost or desired, but unattained.

Each chapter contains biographical information on the composer, textual analysis of each selection, stylistic and technical considerations that should take while performing each piece. Focusing on four composers from different eras and countries offers evidence that romance has been an important musical theme throughout music history.

Chapter 1 - Fernando Obradors

Biographical Information on the Composer

Fernando Obradors (1897-1954) was a composer and pianist from Barcelona, Spain. As a young man, Obradors studied piano with his mother, Julia, at the Municipal Music School, and at the Escuela Municipal de Música de Barcelona.¹ After mastering the piano Obradors would go on to teach himself counterpoint and composition. Antoni Nicolau (1858-1933) is credited with giving him advice in composition.² Obradors was the conductor of the Liceo and Radio Barcelona Orchestra in Spain as well as the Orchestra Filarmónica of the Grand Canaries. He received an award for his twenty- five years of musicianship in 1944.³

Unfortunately, there is little detailed information on Obradors' life, and his name is virtually nonexistent in major sources, such as *Oxford Music Online*. This leaves much to be discovered about his personal life and other musical compositions. This is a shame since Obradors contributed beautiful romantic compositions. Some of these compositions are still looked to today as some of the most popular Spanish vocal repertoire for student and professional recitals.

Works

Although Obradors' compositional output is not large, he did compose many *zarzuela* compositions. *Zarzuela* is a form of music that is traditional in the Spanish culture. Obradors also composed symphonic music, including *Réplica a la Fanrandola de Bizet* that was particularly popular. Although Obradors composed both instrumental and vocal works, his art songs *Canciones Clásicas Españolas* (1921-1941) are the centerpiece of his compositional output. Published in four volumes, the first volume has remained the most popular and is recognized as

¹ Art Song Composers of Spain an Encyclopedia, p.353.

² Art Song Composers of Spain an Encyclopedia, p. 353.

³ Song: A Guide to Art Song Style and Literature, p. 515.

the most commonly performed repertoire from Obradors. The stability of these compositions has helped preserve his name into the twenty-first century.

The compositional style that Obradors used is a mix of both folk and art songs, making his compositions unique and pleasant to the ear. While listening to any of the compositions in the first volume of *Canciones Clásicas Españolas*, one hears the classic Spanish influences. The accompaniment is deeply influenced by the guitar and has the dance-like flavor of the traditional flamenco dance native to Spain.⁴ The composer employs meter changes that affect the mood of each piece. He even employs different meters at the same time, which can be heard in “Corazón, porque pasáis.”

Obradors has constructed the piano accompaniment of his compositions to sound extremely complex. This is achieved by employing block chords and arpeggiated chord patterns of straight-forward harmony, mimicking guitar chords. This creates beautiful, sweeping lines in the piano. For most of the pieces the vocal line and the instrumental line do not match up melodically, causing the listener to become entranced by the wash of sound. “Brilliant and effective and not too difficult technically, their ready acceptance is not surprising.”⁵

⁴ Song: A Guide to Art Song Style and Literature, p.515.

⁵ The Spanish Song Companion, p. 188

Table 1.1 Canciones clásicas españolas, Volume 1

Name	Genre	Librettist	Key	Date Published
1. La mi sola, Laureola	Art Song	Juan Ponce	A Minor	1921
2. Al amor	Art Song	Cristóbal de Castillejo	A Minor	1921
3. Corazón, porque pasáis	Art Song	Autor Anónimo	E Major	1921
4. El majo celoso	Art Song	Autor Anónimo	F Major	1921
5. Con amores, la mi madre	Art Song	Juan de Anchieta	F Minor	1921
6. Del cabello más sutil	Art Song	Anonymous	F# Major	1921

Textural Analysis

“Del cabello mas sutil”

“Del cabello más sutil” is Obradors’ most romantic selection from the *Canciones Clásicas Españolas* volume one. The lyrics in this song are about young love, possibly puppy love. The young man depicted in the lyrics becomes enamored with a girl’s hair and her physical appearance. There is a mysteriousness about her, as he does not know her on a personal level. This young man’s lyrics speak of excitement and longing to be with this woman. Although there is only one verse in this song, the lyrics set a scene by creating a romantic mood that radiates from the piece.

The poet of “Del cabello más sutil” is anonymous. The poet used word play in describing the young man, who wishes he was a jug in the young women’s house so he could kiss her lips every night. The last two measures contain the word “Ah!”, signifying the young man sighing at the thought of being able to kiss her lips. Obradors used word painting by making the piano accompaniment sound like it is never going to end. The piano line represents the young women’s hair. In **Figure 1.1** below, one can see the light, quick-moving arpeggios in the piano line. One can imagine her long beautiful hair flowing down her back.

Figure 1.1 Del cabello más sutil



Although the lyrics to this piece are not gender specific, by looking at the translation in **Table 1.2** the only words that could possibly allude to gender would be the word “chiquilla,” which translates to “darling” in English. In the Spanish language, because of the feminine ending in “chiquilla” one would assume that the poet is alluding to a female. In the English language, the word “darling” is not gender specific. This could make one question if the poet was thinking about a specific gender while composing this text.

Table 1.2 English Translation: Del cabello mas sutil

Del cabello más sutil	Of the softest hair
Del cabello más sutil	Of the softest hair
Que tienes en tu trenzado	Which you wear in braids
He da hacer una cadena	I shall make a chain
Para traerte a mi lado.	To draw you to my side.
Una alcarraza en tu casa,	A jug in your house,
Chiquilla, quisiera ser,	My darling, I would like to be,
Para besara en la boca,	To kiss your lips,
Cuando Fueras a beber.	When you take a drink.

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“Al amor”

The text to “Al amor” was written by Cristóbal de Castillejo (1880-1953), a poet and novelist. Much like the previous piece this song emulates the romance of love. The lyrics are filled with the excitement that one would feel when entering a new love affair. These lyrics explain a situation where two lovers are at the beginning stage of their romance. The two are distracted by this new romance they have just entered and appear to be consumed with each

⁶ Emily Ezust, The Lieder Net Archives

other's presence. The playful lyrics describe a love full of passion and sexual tension, much like the beginning of an exciting new romance.

As in the previous piece the lyrics are not gender specific, leaving the character choice to the discretion of the performer. While performing a song that does not have a specific character in place, it is important for the singer to create a character and or story line. The story line is flexible because this piece does not have to be specifically from the female perspective.

Table 1.3 English Translation: Al amor

Al amor	To the beloved
-Cristóbal de Castillejo	
Dame, Amor, besos sin cuento	Give me, Love, Kisses without number,
Asido de mis cabellos	As the number of hairs on my head,
Y mil y ciento tras ellos	And give me a thousand and a hundred
Y tras ellos mil y ciento	after that,
Y después...	and a hundred and a thousand after that...
De muchos millares, tres!	and after those...
Y porque nadie lo sienta	many thousand... give me three more!
Desbaratemos la cuenta	And so that no one feels bad...
Y... contemos al revés.	Let us tear up the tally

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⁷ Emily Ezust. The Lieder Net Archives

Theoretical Analysis

“Del cabello más sutil”

The first volume of *Canciones Clásicas Españolas* is the most popular set of vocal compositions from Obradors. “Del cabello más sutil” is an example of “Obradors at his most romantic: a beautiful long-lined melody over a piano accompaniment of harp-like arpeggios.”⁸ Obradors composed this piece in a varied strophic form, as are most of the compositions of this collection. It contains long swooping phrases in both the vocal line and instrumental lines, creating a romantic and almost hypnotizing sound.

In this modified strophic form, theme A is stated in measures one through ten. New material is introduced at measure eleven, followed by a trill leading into theme A'. Theme A' uses much of the material stated in the main theme, with some variation in the vocal line at measure seventeen. At the end of the piece the vocal line changes somewhat, thus making this piece modified strophic.

“Al Amor”

This song is fifty- seven measures long, set in (3/8) meter, it has a dance like feel.⁹ The first four measures consist of a prelude followed by the initial repeated-note declamatory statement by the singer, “Dame amor besos sin cuento,” followed by a step wise ascending line to G5. Obradors splits the text in half and separates the two verses by a nineteen- measure interlude. This free-form interlude of new material creates a feeling of romance as something carefree. The last measure of the interlude ends with an E major chord, leading us to the second verse, shown in **Figure 1.2**.

⁸ Song: A Guide to Art Song Style and Literature, p. 515.

⁹ Art Song Composers of Spain: An Encyclopedia, p. 354

Figure 1.2 Al amor



The second verse begins with repeated notes like the first verse, but at a major- third higher, on E5, and then descending to the word “sienta,” which means “feel bad.” Obradors builds more on the next phrase adding anticipation with repeated notes. The last phrase states that they are going to start the process over again and abruptly ends. Excitement is created as in the first verse, with slurred sixteenth notes, but is then taken further as the singer continues with descending sixteenth notes, followed by an abrupt end on the final eighth note. This is punctuated by the piano with a fortissimo a-minor chord in the upper range. **Figure 1.3**

Figure 1.3 Al amor

The image displays a musical score for a piece titled "Al amor". It consists of two staves. The top staff is a vocal line, and the bottom staff is a piano accompaniment.

Vocal Line:

- The melody begins with a series of eighth notes, followed by a half note, and then a quarter note.
- The lyrics "y contemos al re_vés" are written below the notes.
- The tempo/mood marking *affret.* (allegretto) is placed above the staff.

Piano Accompaniment:

- The piano part features a complex texture with multiple voices, including a prominent melodic line in the right hand.
- Dynamic markings include *pp* (pianissimo) and *ff* (fortissimo).
- There are several slurs and accents over the piano part.
- The bottom staff includes a *Ped.* (pedal) marking and a repeat sign.

Stylistic and Technical Considerations

“Del Cabello mas sutil”

While preparing the piece “Del cabello más sutil” one must bear in mind that because the vocal line is independent from the instrumental line, without a strong sense of beat, it can become easy to fall behind or ahead of the accompanist. Although the intimate twenty-two measures do not contain challenging rhythmic patterns, the switching meters of 9/8 and 12/8 keep the singer and listener entranced by the underlying arpeggiations. Although this can be entrancing, one must be cautious of becoming lost in the flow of the music. It is important to keep the vocal line constantly moving forward as it symbolizes the long flowing beautiful hair.

Something that may be over-looked, but is vital to creating an authentic sound, would be to learn the lyrics before attempting these pieces. It is beneficial to take lyrics away from the melody before beginning to learn these pieces. The words often do not line up with the notes making it harder to pronounce the words while singing. Utilizing the Castilian Spanish in these pieces adds authenticity by singing a specific dialect. While learning the lyrics detailed attention to the pronunciation is of utmost importance.

Stylistically speaking, singers should understand the difference between Castilian Spanish and Mexican Spanish to correctly interpret a piece; Castilian Spanish uses a softer “th” sound on c and z. There is not much known about the reason Castilian Spanish uses a lisp to pronounce certain words but an urban legend indicates that King Fernand of Spain (1452-1516) spoke with a lisp. To honor the King, the Spaniards would imitate him, thus causing the lisp to get passed on from generation to generation. However, no scholars have been able to find an actual reason as to how or why the lisp is prevalent.

For a soprano, something to be mindful of while working with these pieces is that “Del cabello más sutil” may lie low in one’s tessitura. One must find a nice balance between chest and head voice. It is a great piece for a singer with the ability to easily switch from head to chest voice in a smooth manner, or it may be used as a tool to learn how to navigate through switching from head to chest voice. Because of the length of this piece it has been common practice for

singers to omit the last two measures and repeat the song from the beginning, adding the last two measures as a coda at the end.¹⁰ This practice would be beneficial in a recital.

“Al amor”

While considering this composition for performance, one must consider the tessitura. This is one of Obradors’ pieces that does not lie low in the soprano range and the highest note throughout the composition is G. Unlike most of Obradors’ works the accompaniment lends some assistance to the vocal line, making this piece easier to navigate. Because the notes in the vocal line are such short values (sixteenth notes and eighth notes), it may become easy to rush through the piece. Keeping the vowels present through legato singing will help keep phrases from becoming choppy.

Stylistically it is important to maintain the authenticity of the Castilian Spanish by adhering to the “th” sound that comes from words that beginning with the letter c and z. Fortunately, the only word needing the “th” in this piece is “ciento”.

¹⁰ Art Song Composers of Spain: An Encyclopedia, p.355.

Chapter 2 - Franz Schubert

Biographical Information on the Composer

Franz Schubert (b. Vienna, 31 January 1797: d. Vienna, 19 November 1828) was one of the only composers of his time to have both lived and died in Vienna. Considered the “Father of German Lieder,” Schubert composed over six hundred pieces for voice as well as hundreds of instrumental works during his lifetime. For his songs, he used over seventy poets including Johann Wolfgang von Goethe. Schubert never married nor did he have children, but most of his vocal pieces pertain to romance. Schubert used romantic poetry from poets such as Goethe, and would set these poems to his musical compositions, thus creating what we now know to be *Lieder*. Schubert was drawn to subjects that pertained to nature, longing, night, death and fantasy. This chapter focuses on Schubert’s Mignon settings, specifically “Kennst du das land” and how it relates to the theme of romance.

Schubert’s Romance

Schubert was involved in a short-lived love affair with a soprano named Therese Grob, but the two never married. This was thought to be due to his financial instability, which would have played a huge role; without a proper income one could not provide support for a marriage. Although Schubert was in love with Grob, she married another man. Schubert had relations with many women, some of them included prostitutes. He was known as an avid party goer and it is believed that he contracted syphilis sometime around 1820 from a prostitute. According to Newbould, “Despite the strong case for Schubert’s tertiary syphilis, he postulates as an alternative a combination of malnutrition, the effects of alcoholism, possible immune-suppression followed by an acute infectious disease of one type or another.”¹¹

¹¹ Schubert The Music and the Man, p.276.

Throughout Schubert's life he was influenced by his lovers, as the overwhelming amount of Schubert's compositions are based on romantic subject matter. Some of which may have been influenced by his lost love Therese Grob, who may have been the only real love he experienced.

Goethe

Johann Wolfgang von Goethe (1749-1832) was known as the greatest poet of the late-eighteenth century. He wrote hundreds of poems, as well as many novels including the *Wilhelm Meister* novels. Schubert was intrigued by Goethe's poetic works and wanted to work with him. Unfortunately, Goethe's trusted advisor, Carl Friedrich Zelter (1758-1832) may have been the cause of his delayed response to young Schubert. Another theory as to why Goethe did not initially reply to Schubert's many attempts to get in contact, was that Goethe's wife Christine was extremely ill. She eventually succumbed to her illness on June 6, 1816. In a diary entry Goethe noted "emptiness and a deathly stillness in and around me,"¹² explaining his world of pain after the loss of his wife.

The two were finally able to correspond in 1825, thus beginning a long collaboration between these two men. Schubert set seventy-four of Goethe's poems to music. Some of Schubert's most well-known pieces, including the *Lied der Mignon* song cycle were a product of this collaboration.

Mignon

The Mignon songs are from Goethe's book *Wilhelm Meisters Lehrjahre* and Mignon is the young woman depicted in *Wilhelm Meister* stories. She is a circus acrobat when Wilhelm meets, and at first, he has no idea whether she is male or female. Mignon is no more than fourteen years old but he sees that Mignon has great wisdom for such a young person.

¹² Schubert's Goethe Settings, p. 19.

Wilhelm rescues Mignon from the circus and eventually she is eventually taken into the care of a family that lives in the countryside.

Mignon is not only a feminine proper noun, but is the masculine and feminine from of the French word meaning “darling”,¹³ and the character searches for her identity throughout the entire novel as she moves between masculine and feminine identities. In the beginning of the novel she identifies more with the male gender, as the story progresses and she gains an attraction for Wilhelm, she begins to identify with her feminine side. It is not specified if Mignon is confused about her gender or if she interchanges between gender roles as a coping mechanism, based upon the suffering and horrible treatment she sustained in the circus. Support can be given for both theories, but Goethe seems to have wanted Mignon to have these interchangeable gender roles for a reason.

¹³ Schubert’s Goethe Settings, p. 247.

Textural Analysis

“Kennst du das Land?”

“Kennst du das land” is the first poem from the Wilhelm Meister novel and was composed on October 23, 1815. It is also known as “Mignon’s Gesang.” This piece comes from the first Wilhelm Meister book titled *Theatralische Sendung*, and it appears in chapter three. Wilhelm becomes smitten by Mignon’s voice and the entrancing lyrics that come from her mouth. He convinces Mignon to sing the song once more so he can transcribe the text into German. “Through the Lied Mignon’s memories of her childhood are set forth briefly and laconically, yet the sincerity of her diction intensifies the emotional importance of the song. The enchantment of her song is enhanced by her delivery.”¹⁴ “Kennst du das land” is the first piece where the audience gets a glimpse of Mignon’s childhood in Italy. She focuses on the beauty of Italy, from her perspective, and sings of her longing to be back in her homeland.

In the first verse Mignon is not sad but a tone of nostalgia is set as she sings “Do you know the land where the lemon blossom?” As she reflects on the beauty of Italy, Mignon feels less content with her new life. She speaks of the orange trees and describes the land, remembering how the breeze felt on her skin. In the second verse, the same feeling of nostalgia is stated but Mignon is drawn out of this reminiscent mood, remembering the reality of her situation as a slave to the circus master. Understanding the reality of her life and losing her innocence, she sings, “What have they done to you, poor child?” In the final verse the mood changes completely and Mignon is frantic and desperate as she cries “Oh Vater, lass uns ziehn!” Although it is not certain whether Mignon is referring to Wilhelm as a father figure or if “Vater” refers to God, Mignon feels loved and safe while in his presence. She even refers to him as her protector, and “Vater” could simply be a term of endearment.

At first glance this piece may not seem explicitly to be a romantic piece, as the lyrics mostly speak of Mignon’s longing to be back home. However, longing can be a part of the romantic ideal of a perfect life, of which is what she is dreaming. She wants to go back to Italy with Wilhelm accompanying her. This is clear when she sings “I long to go with you, my protector,” These hopeful, almost naïve, feelings are represented by the keys Schubert used. The

¹⁴ Schubert’s Goethe Settings, p. 253.

first two stanzas are in C and F Major, two tonalities often associated with innocence and a sense of calm. This is illustrated as Mignon sings of how beautiful her homeland is by describing memories of lemon stands and the beautiful colors of the landscapes. [Type equation here.](#)

Table 2.1 English Translation: Kennst du das Land?

<p>Kennst du das Land? Jahann Wolfgang von Goethe</p> <p>Kennst du das Land, wo die Zitronen blühn, Im dunkeln Laub die Gold-Orangen glühn, Ein sanfter Wind vom blauen Himmel weht, Die Myrte still und hoch der Lorbeer steht? Kennst du es wohl? Dahin! dahin Möcht' ich mit dir, o mein Geliebter, ziehn.</p> <p>Kennst du das Haus? Auf Säulen ruht sein Dach. Es glänzt der Saal, es schimmert das Gemach, Und Marmorbilder stehn und sehn mich an: Was hat man dir, du armes Kind, getan? Kennst du es wohl? Dahin! dahin Möcht' ich mit dir, o mein Beschützer, ziehn.</p> <p>Kennst du den Berg und seinen Wolkensteg? Das Maultier sucht im Nebel seinen Weg; In Höhlen wohnt der Drachen alte Brut; Es stürzt der Fels und über ihn die Flut! Kennst du ihn wohl? Dahin! dahin Geht unser Weg! O Vater, laß uns ziehn!</p>	<p>Mignon Richard Stokes</p> <p>"Do you know the land where the lemons blossom? Where oranges grow golden among dark leaves, A gentle wind drifts from the blue sky, The myrtle stands silent, the laurel tall, Do you know it? It is there, it is there I long to go with you, my love.</p> <p>Do you know the house? Columns support its roof, Its great hall gleams, its apartments shimmer, And marble statues stand and stare at me: What have they done to you, poor child? Do you know it? It is there, it is there I long to go with you, my protector.</p> <p>Do you know the mountain and its cloudy path? The mule seeks its way through the mist, Caverns house the dragons' ancient brood; The rock falls sheer, the torrent over it, Do you know it? It is there, it is there Our pathway lies! O father, let us go!"</p>
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¹⁵ Exploring: Art Song Lyrics, p. 224.

Theoretical Analysis

“Kennst du das Land” is a piece in strophic form. It is in the key of F major and contains three verses, two of which are set identically. The third verse is the same but in the key F minor, which sets a different mood to the piece that was not represented prior to this verse. In the third verse, the minor mode changes the mood of the piece.

Schubert did not add an introduction before the vocal line at any of the three verse entrances. The piano accompaniment is not a secondary factor to the vocal line, as both play equal roles in the telling of Mignon’s story and getting her emotions across. For instance, in **Figure 2.1** the piano accompaniment contains many fast moving sixteenth notes, symbolizing Mignon running back to the land she loves (Italy). Although she is not physically running, Mignon’s mind is racing with memories of her country. This is further supported by the lyrics as she describes specific landscapes from her country, as shown in the second verse of **Figure 2.1**. Here she describes the marble statues that she felt would watch her.

Figure 2.1 Kennst du das Land?



This piece expresses the emotion of deep longing that is felt by Mignon. In his lieder, Schubert often incorporated *sehnsucht*, which is the compositional form of longing. This emotion is represented by major-sixth intervals, but there are no major-sixth intervals present in this piece. Rather, Schubert utilized ascending perfect fourth intervals, which are used as a form of word painting symbolizing Mignon's mind racing with the thoughts of her home.

Schubert repeated the text "Dahin" (There) eleven times in each three verse, suggesting that this word is important to Mignon's story. Another phrase that is repeated three times throughout the piece is "Kennst du es wohl?" (Do you know it?). This is Mignon asking Wilhelm a question at the end of each verse. As each verse unfolds Mignon begins to panic and the last "Kennst du es wohl" sounds frantic. As seen below in **Figure 2.2**, these verses end with a half cadence followed by almost two measures of piano accompaniment that contains no vocal line. In the next verse, Mignon tells him "It is there; That I would go with you."

Figure 2.2 Kennst du da Land?

steht,
than?

kennst du es wohl?
kennst da es wohl?

pp

This musical score is for the song 'Kennst du da Land?'. It features a vocal line and a piano accompaniment. The key signature has three sharps (F#, C#, G#), and the time signature is 3/4. The vocal line begins with the lyrics 'steht, than?' and 'kennst du es wohl? kennst da es wohl?'. The piano accompaniment starts with a series of eighth notes in the right hand and chords in the left hand, marked with a piano-piano (*pp*) dynamic.

Etwas geschwinder.

Da -
Da -

p *crsG*

This musical score is for the song 'Etwas geschwinder.'. It features a vocal line and a piano accompaniment. The key signature has three sharps (F#, C#, G#), and the time signature is 3/4. The tempo marking 'Etwas geschwinder.' is present. The vocal line begins with the lyrics 'Da -' and 'Da -'. The piano accompaniment starts with a series of eighth notes in the right hand and chords in the left hand, marked with a piano (*p*) dynamic and a 'crsG' marking.

Stylistic and Technical Considerations

In preparing “Kennst du das land,” it is imperative that the singer study the character of Mignon, as she is a character of historical significance because of the popularity of Wilhelm Meister. Understanding Mignon will help the singer portray her as Goethe intended. Of course, a performer should add their own interpretations to Mignon’s character to connect with her in a meaningful way. Paying close attention to the German language from both Schubert’s text and the Goethe text, and understanding, word-for-word, the translation will add authenticity to her character.

This piece demands vocal stamina, as it is long and contains many sustained notes that demand adequate breath support. The vocal line does not have many vocal leaps or jumps that would make it difficult to learn, but listening to and understanding the accompaniment is important. The sixteenth notes in the B section are quick and the singer must be ready for entrances and not get caught up in the accompaniment. Some portions of the song also lie in the lower middle range for sopranos, F4 and G4 respectively, so being able to voice these clearly is important.

Chapter 3 - Ricky Ian Gordon

Biographical Information on the Composer

Ricky Ian Gordon (b. 1956 in Oceanside, NY) is one of the leading modern composers of art song, opera and musical theater. The youngest of four was born into a middle-class family; his mother was a professional singer and his father an electrician. Ricky was a hyper child who had problems both socially and academically, a possible side effect of a dysfunctional home life. Although Gordon suffered through a rough upbringing, he turned his emotions and life events in into compositions with deep meanings; he tells of love, loss, romance and wonder in his compositions.

Gordon has composed ten operas, musical theater productions, twelve books of composition for piano and voice, five books for voice and orchestra, compositions for choir, and solo piano. For this document, it is important to understand the upbringing and romantic quarrels that Gordon experienced throughout his life, situations that have shaped him into the prolific composer that he is today.

Gordon Home life

Gordon's three sisters Susan, Lorraine and Sheila, played a huge role in shaping him into the well-rounded person he is. Sheila sparked his interest in poetry, as well as foreign films, and his mother's passion for music was the foundation for his interest in music. Unfortunately, Gordon's father was abusive and the opposite of his mother, who was funny and full of life. Donald Katz's book *Home Fires* mentions that Samuel and Eve were so different their children felt that "If my father hadn't met my mother, he could have been a murderer. There was a hole through every door in our house."¹⁶ These abusive outbursts from Gordon's father were common throughout most of Ricky's childhood.

Gordon began his obsession with music and poetry to escape from a home life of turmoil. As an escape, he spent hours at the New York Public Library digging through scores,

¹⁶ *Home Fires*.

where he came to realize his passion for composing. Gordon went on to complete three years of college at Carnegie Mellon University where he studied composition. His obsession with music became his lifelong passion, and he continues to write of his life through music in raw and uncensored ways. Gordon's compositions express his emotions tangibly.

Gordon's Romance

Ricky Ian Gordon is no stranger to heartache, from dealing with the effects of a tough childhood, losing a sister to drugs, and having the love of his life taken away by AIDS. Gordon's partner Jeffery Grossi was diagnosed with AIDS in 1991, and he battled this disease for six years with Gordon by his side. This was a trying time for Gordon, as he was filled with the heartache of caring for a dying loved one. Subsequently, he was able to continue composing during the time he cared for Grossi. But one night, while Grossi lay ill in bed, Gordon began composing his version of the opera *Orpheus and Eurydice*, written for soprano, piano and clarinet.

After the passing of Grossi in 1996, Gordon focused on composing. It was not until several years after later that Gordon was able to find love, whereupon he met Kevin Doyle, and the two are still happily together. Despite his happiness, Gordon uses his pain and sorrow to compose compositions that are easily relatable. There are many pieces that deal with some type of romance and while listening to them, one can conjure the feelings of mystery, excitement, and even remoteness from everyday life. Gordon does not focus on the typical romantic emotions we think of when we sing about love. For him, romance is used as a way of drawing his listeners in so they feel the words that he has written deep in their souls.

Textural Analysis

“My Mother is a Singer”

Gordon’s composition “My Mother is a Singer” is a number from his biographical musical *Sycamore Trees*. The musical depicts the life events of Ricky and the Gordon family after World War II. A tumultuous family life with a volatile father and loving but passive mother. “My Mother is a Singer” is a piece that Gordon began writing in the early nineteen eighties, but at the time the piece was too painful to finish because of his raw memories and inability to cope with what he had experienced as a child. It wasn’t until Donald Katz, the author of *Home Fires* (1992), began to interview the family for his book, that Gordon returned to the piece again. The song is dedicated to Ricky’s mother, and in it he speaks of what he considered to be her wasted talent.

The lyrics sound resentful toward his mother because she did not continue her singing career after she married Gordon’s father. As the lyrics state, “My mother is a singer sing Mama, sing of how you gave up everything, Mama. Burned your whole career for a fling.” This opening statement is quite negative and his feelings toward his father are clear. As the lyrics progress Gordon becomes less resentful and more passive-aggressive as he states, “what Mama, who said life is fair you know it’s not Mama.” Perhaps he is telling his mother to stop feeling sorry for herself. These are tough words for a son to address toward his mother. The mood softens as Gordon expresses his love for his mother. He writes, “I love you more and more now, yes Mama even though this life is such a mess Mama” and is no longer blaming his mother for abandoning her singing career. Rather, he is filled with pity and remorse for what she lost. Ricky tries to read into this mother’s feelings with the honest lines “sometimes when you’re singing, it’s funny something in your face become so real Mama. What are all those things you seem to feel?” These statements are powerful. At this point, the son is telling his mother he sees past her façade; Gordon is aware that his mother is emotionally broken.

When reading the lyrics to “My Mother is a Singer” one does not automatically think of the word romance, but this piece is about love. The love that a son has for his mother is ever so present, as well as a sense of sentimentality. This song depicts the romantic tragedy of a mother who gave up something she loved (singing) for someone she loved (her husband).

Gordon does not use gender pronouns in the text, making this piece versatile. Anyone can sing this piece and find a connection. Although the lyrics are coming from a male perspective, they can be relevant even when a woman sings them. The text is so meaningful that anyone who sings this piece with conviction will be able to project the emotions to an audience.

Table 3.1 My Mother is a Singer

My Mother is a singer, Sing Mama

Sing of how you gave up everything Mama,
burned your whole career for a fling Mama sing

Sing of all your courage, What Mama

Who said life is fair you know it's not Mama
please you know you've given us a lot Mama sing

Sing of all your sorrow, dream Mama borrow what was pretty when you slept Mama
make believe a promise can be kept Mama sing

I love you more and more now, yes Mama even though this life is such a mess Mama
Just to hear you voice is a caress Mama sing

Sing of how it's not what you expected

Sing at least one thing can be perfected

No one isn't born to be rejected sing

Sometimes when you're singing it's funny something in your face becomes so real Mama
sing

What're all those things you seem to feel Mama sing

My mother is a singer sing Mama

Sing of what you gave up for the ring Mama

Sing of what you take and what you bring Mama sing

17

¹⁷ Finding Home, p.101.

Theoretical Analysis

“My Mother is a Singer”

“My Mother is a Singer” is sixty-three measures long and in the key of B-flat minor, it is through-composed, and is a mix of musical theater and classical art song styles, much like his other compositions. Although it is in a minor key, and may project uneasiness, the song offers a sense of hopefulness as the lyrics progress to the end.

The accompaniment, specifically the left-hand arpeggios are intended to be played legato and relatively slow; the score is marked *sempre legato*. The repetition creates an ostinato throughout the piece, while the two-note intervals of the right-hand offer dissonances and repose that give shape to the bass line. The repeated ostinato and lack of movement in the right hand give this piece a dreamy feel. In **Figure 3.1** one can see the dissonances and repose in the right hand, with the tension being created under the words “sing” and “who”.

Figure 3.1 My Mother is a Singer



Stylistic and Technical Considerations

When studying “My Mother is a Singer” it is important to keep in mind that the piece is dedicated to Gordon’s mother, so it is very personal to him. This song has an emotional meaning that connects immediately with the audience. Reading *Home Fires* and learning the background story, adds a layer of understanding as to why Gordon composed this piece. The emotions that are meant to be portrayed in this piece are painful and ones that most people do not want to share. Gordon deals with the negative emotions that one may feel toward dysfunctional parents or family members. If the singer can connect and relate those feelings to their own life experiences, the emotional aspect of this song will be effective and genuine.

The vocal range in this piece is only an octave (E-4 to E-flat 5) so this piece could work for a soprano or mezzo-soprano. However, maneuvering through chest and head voice could prove to be a challenge. **Figure 3.2** gives an example of problematic interval jumps present in this piece, but at measure twenty-one there is a sudden vocal jump of an octave that could potentially throw one off. This happens again in measure twenty-three, so it is important to not let the sound of the bottom note drop off.

Figure 3.2 My Mother is a Singer



Gordon's pieces have musical theater characteristics, especially with speech-like singing. One way to approach this piece is to consider how it flows, as one would speak the text, using more chest dominance but not full chest voice, then move into singing the words with a similar ease. Another approach is by singing it with a more classical approach, where one would switch from chest to head voice. Either way of approaching this composition works, but one must figure out what works best for a particular voice.

Chapter 4-Alessandro Scarlatti

Biographical Information on the Composer

Alessandro Scarlatti (b. May 2, 1660 Palermo, d. October 22, 1725 Naples) was an Italian baroque composer. Not much is known of Scarlatti's childhood and early education except that he was the second of eight children and his father Pietro was a professional musician and talented pianist. After the year 1679 more information about his life was logged and recorded. Scarlatti was married to Antonia Anzaloni on April 12, 1678 just before turning eighteen years old. The two had ten children, with only a few making it to adulthood. Their two sons, Domenico and Pietro Filippo, followed in their father's footsteps and became composers. Domenico composed many keyboard works that helped preserve his name into the twenty-first century.

In 1679, Alessandro Scarlatti was appointed *maestro di cappella* for Queen Christina of Sweden, a position that entailed composing and performing music for the queen and her court. Between the years 1702-1721, Scarlatti moved between Naples, Rome and Florence. Throughout this time, he found patronage as *maestro di cappella*, continued to compose, and taught. Scarlatti was offered a teaching job in Naples, and he agreed to the position and made the move in 1722. Unfortunately, just two years after his return to Naples, he passed away at the age of sixty-five from an unspecified cause.

Alessandro Scarlatti was noted for his innovation of the "Italian" overture. "We now realize that Scarlatti did not invent the *da capo aria* nor the accompanied recitative, but he was in the forefront of their development. He likewise contributed substantially to such concepts of the Italian opera overture (sinfonia) in a fast-slow design (later to develop into the classical symphony), the *secco* recitative, and the comic opera and thereby served a most important link to the classical era."¹⁸ These developments made by Scarlatti helped shape the modern Italian Opera.

¹⁸ 7 Arie Con Tromba Sola Vol 4, p.1.

Scarlatti's Works

Scarlatti produced a vast amount of operatic musical output; both the depth and complexity of these works were unmatched. He composed over forty operas including *Il Pompeo* and *La Griselda*. Although noted especially for his operas, Scarlatti also composed oratorios, madrigals, masses, instrumental works, as well as chamber cantatas for one and two voices. His “most prodigious output was that of chamber cantatas and serenatas (large-scale, dramatic cantatas for special events),”¹⁹ and he composed over eight hundred compositions for instrument and voice

Among Scarlatti's eight hundred compositions is *7 Arie con Tromba Sola* (1706), a set of seven compositions for soprano, trumpet D and basso continuo. The poet for all seven pieces is unknown, and they are believed to have been taken from a larger work, such as a chamber cantata. This suggests that these compositions are from a larger work.

Musical scholars are unsure of the compositional motivation for the *7 Arie con Tromba Sola*. The collection is only available in a single volume manuscript that was copied by one scribe. “If they are not collected excerpts from operas, serenatas, or cantatas, perhaps they were meant to be a special presentation to a prominent trumpeter, singer, or patron whose court employed such able virtuosi, even though there is no dedication on the manuscript. The arias would not constitute parts of a single cantata, because the disparate texts are self-contained in each as the music, not permitting sensible connection by recitatives.”²⁰ **Table 4.1** is a list of the compositions in Scarlatti's *7 Arie con Tromba Sola*. Two of the compositions from this collection, “Rompe sprezza” and “Mio tesoro” will be the focus of this chapter.

¹⁹ 7 Arie Con Tromba Sola Vol 4, p.1.

²⁰ 7 Arie con Tromba Sola Vol 4, p. 3.

Table 4.1 7 Arie con tromba sola (1706)

Compositions	Key Signature
“Si suoni la tromba”	D Major
“In terra laguerra”	D Major
“Con voce festiva”	D Major
“Rompe sprezza”	D Major
“Si riscaldi il Tebro”	D Major
“Mio Tesoro”	D Major
“Faro la vendetta”	D Major

Textural Analysis

“Rompe sprezza”

“Rompe sprezza” is the fourth aria in the *7 Arie con Tromba Sola*. With only one verse, it is the shortest aria of this collection. The text speaks of a woman who seduces men and carelessly breaks their hearts. Although this may not seem like traditional romantic lyrics, this piece offers a romantic view from the men she enamors. Each has an idealized perception of who she is and is in the end shattered by her true intentions. The text is much like a romance story of a love affair that is treated like a game by the woman. Once a man is with her, he realizes that her intentions are not true. The repetition of text is Scarlatti’s way of portraying the vicious cycle of destroying a lover and moving on to the next.

Throughout the previous paragraph, the terms “she” and “he” are used, but within the actual text the lyrics never specify as to whether the singer is male or female. Because gender pronouns are never specified; the singer can use his or her discretion as to whom they feel the song is intended. “Because the lyrics are also flexible and general in subject matter, most of the arias could be sung by either sex, while Nos. 1 and 4 might be more appropriate for a man, and No.7 for a woman.”²¹

Table 4.2 English Translation: Rompe sprezza

Rompe sprezza con un sospri	She breaks and scorns a sigh
Agni cor benchè di pietra;	every heart even though it be of stone;
Essa i mumi l’alma imperta	She petrifies the spirit, the soul,
Ogni gratia a suoi desir.	And every grace at her whim.

²²

²¹ 7. Arie con Tromba Sola, Vol 4. P.6

²² Guy Laffaille. Lieder Net Archives

“Mio tesoro per te moro”

In the previous piece, the text of “Mio tesoro per te moro” is from an unknown source. The romantic nature of these lyrics is clear, as they describe a woman longing for her lover to come and console her. Although it is never specified if he does so, the longing of one for another is a common romantic theme. In this case, the woman is idealizing a man, most likely her “lover,” who will never come. She is calling out to him as though he is hers, but because her “tesoro” is gone and not coming back, she continues to cry out for him. Her idealized romance may be a previous love gone sour or an unattainable person.

Again, the lyrics that are not gender specific, as there are no identifying gender specific pronouns. This gives the performer the freedom to interpret the lyrics from either a male or female point of view. The perspective of this piece, and the six other compositions from *7 Arie con Tromba Sola* is very fluid, giving them a modern edge. It is also important to note that male sopranos were the dominating force during Scarlatti’s time, so males were often singing women roles. Much like the female “pants” role, baroque male performers took on roles of the opposite gender. “It is entirely possible, and in keeping with baroque practices where all ranges exploited “coloratura” technique, that some of these arias would be effective if sung by a high tenor.”²³

²³ 7 Arie Con Tromba Sola, Vol.6, p.7.

Table 4.3 English Translation: Mio Tesoro

Mio tesoro per te moro! Vieni presto a consolar Questo cor che tanto brama e ti chiama a restorer.	My Darling, for thee I die! Come quickly to console this heart, which so much longs for you and calls upon you to restore it.
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²⁴

²⁴ Guy Laffaille. The Lieder Net Archives.

Theoretical Analysis

“Rompe sprezza”

“Rompe sprezza” is the shortest in the 7 Arie con Tromba Sola collection at just twenty-six measures long. Although written for trumpet, soprano and basso continuo, it is commonly performed with the piano.²⁵ In composing this piece, Scarlatti employed imitation between the trumpet and voice, with the soprano beginning and the trumpet mimicking the vocal line as seen below in **Figure 4.1**. This piece does not contain an introduction and begins immediately with voice and continuo in the first measure. The interplay between voice and trumpet continues until measure six.

Figure 4.1 Rompe sprezza

The musical score for "Rompe sprezza" is presented in three staves. The top staff is for the Trumpet in C, the middle for the Organ, and the bottom for the Soprano. The key signature is one sharp (F#) and the time signature is common time (C). The Soprano part begins with the lyrics "Rom - pe sprez - za". The Trumpet part enters in the second measure, mimicking the vocal line. The Organ part provides harmonic support with chords and single notes.

Trumpet in C

Organ

Soprano

Rom - pe sprez - za

While the trumpet and voice move along, the continuo plays sixteenth and eighth notes and the continuo follows the vocal line, adding momentum to the piece. **Figure 4.2** below shows

²⁵ 7 Arie Con Tromba Sola, p.7.

the call and response beginning again between voice and trumpet, with each motivic response beginning on a higher interval. This playful conversation between voice and trumpet continues until the end, leading to a strong tonic chord that is played by the continuo and trumpet.

Figure 4.2 Rompe sprezza

The musical score for 'Rompe sprezza' consists of three staves: C Tpt. (Trumpet), Org. (Organ), and S (Soprano). The key signature is D major (two sharps) and the time signature is 4/4. The score begins at measure 10, indicated by a '10' above the first staff. The C Tpt. part features a melodic line with eighth and sixteenth notes, including a triplet. The Org. part provides harmonic support with chords and moving lines in both the right and left hands. The S part features a vocal line with lyrics: 'es- sa nu - mi — l'al-ma/in - pe-tra, es-sa/i nu - mi — l'al-ma/in -'. The lyrics are written below the vocal staff, with a line break after the first phrase.

“Mio Tesoro per te moro”

This composition is in minuet form, with large sections A, B and A that contain smaller variations of the larger sections within them.²⁶ The composition begins with a twelve-measure trumpet and continuo introduction. At measure thirteen the A section states the main theme until measure twenty-three. At measure twenty-four a new theme begins; theme b is the start of the trumpet imitating the vocal line. This theme ends at measure thirty-three.

Scarlatti adds an interlude from measure thirty-four through measure forty-one. At measure forty-two the large B section begins; this theme contains fewer sixteenth notes and more quarter notes. The C theme ends at measure forty-seven and then begins theme C'. Looking at **Figure 4.3**, the melody offers a slight variation and the notes in measures fifty-one through fifty-three drop a perfect fifth. At this point, the *da capo* returns to the beginning of the piece. Because the two arias are from the Baroque era, the vocalist would have been expected to embellish certain notes in the vocal line. “Soloists would have been expected to embellish their parts in accordance with the practices of the time, particularly on the *da capo* sections.”²⁷

²⁶ 7 Arie Con Tromba Sola, p. 1

²⁷ 7 Arie Con Tromba Sola, p.7.

Figure 4.3 Mio Tesoro

The musical score for "Mio Tesoro" is presented in two systems. The first system consists of two staves: a vocal line and a piano accompaniment line. The vocal line begins with a treble clef and a key signature of one sharp (F#), while the piano accompaniment uses a grand staff with both treble and bass clefs. The lyrics "e ti chia - ma, e ti chia - ma/a ri - sto - rar, a__" are aligned under the vocal line. The second system continues the piece, with the piano part marked "D.C. al Coda" and the vocal line marked with a repeat sign and a fermata. The lyrics "e ti chia - ma/a ri - sto - rar, a__ ri - sto - rar-rar." are aligned under the vocal line. The score concludes with a double bar line.

e ti chia - ma, e ti chia - ma/a ri - sto - rar, a__

D.C. al Coda

51 e ti chia - ma/a ri - sto - rar, a__ ri - sto - rar-rar.

Stylistic and Technical Considerations

“Rompe sprezza”

These compositions are in the same collection, so the stylistic and technical considerations are similar. “Rompe sprezza” is not long and does not contain a da capo marking. Because of this, the need for embellishment is not necessary unless one intends to repeat the piece from the beginning. Embellishment can be added in the form of trills or sixteenth notes to help connect phrases.

Technically, this piece can be a vocal challenge, as Scarlatti places the vocal line in the higher register at the beginning of the piece. Throughout, the vocalist must maintain ease in singing to execute the vocal runs. It is important to keep the momentum of this piece moving forward, slowing it down could prove to be detrimental to both the vocalist and the trumpeter. Working breaths into the melismatic passages is a challenge.

“Mio Tesoro per te Moro”

Stylistically this piece, much like “Rompe sprezza,” is also open to embellishments, which should take place after the da capo marking in the vocal and trumpet lines. This gives the singer and trumpeter the opportunity to work together to complement each other. Although embellishments are not required, they are stylistically part of the Baroque tradition of music.

“Mio Tesoro per te Moro” has an introduction of twelve measures before the singer enters, which gives one time to focus and prepare for the vocal entrance. Listening to the trumpet will help the singer mentally prepare for her entrance. Much like the previous song, this piece contains melismas in the vocal line that demand excellent breath support.

Conclusion

Finding a common theme of romance in these songs has helped me better understand and find commonalities in each piece. Researching the composers and learning about their lives gave me a new perspective as to what inspired each and has allowed me to connect on a more personal level with the music. Although these songs can be interpreted in many ways, focusing on the theme of romance helped me find a connection among the texts of the various songs.

The knowledge I gained from these pieces stylistically and texturally has helped me understand the compositions musically and become a more informed performer. Seeing how certain key signatures can create a specific mood, the use of imitation to create cohesiveness, and the harmonic interest present in each piece has given me a deeper understanding of each piece. I found that I can relate my own personal experiences to the texts of these songs and express a variety of emotions associated with different ideas of romance. This report has helped me realize the importance of text from the composer's point of view and how each song is subject to different interpretation and expression depending on one's life experiences.

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Appendix A- Graduate Recital Program

GRADUATE SERIES

Kayla Gonzales, Soprano

Assisted by

Alicia Willard, Piano

Frank McCaskil, Trumpet

PROGRAM

7 Arie con Tromba sola

Alessandro Scarlatti

Rompe sprezza

(1600-1725)

Mio tesoro

Frank McCaskill, Trumpet

Canciones Clásicas Españolas (1921)

Fernando Obradors

La mi sola, Laureola

(1897-1945)

Al amor

Del cabello mas sutil

El majo celoso

Corazon porque pasais...?

Con amores, la mi madre...

Intermission

(continued on reverse side)

Wednesday, April 25, 2018

7:30 p.m.

Kirmser Hall

Mignon Lieder

Kennst du das land D. 321

Heiß mich nicht reden D.877, op.62,2

So laßt mich scheinen D.877, op 62, 3

Franz Schubert

(1797-1828)

My Mother is a Singer

Ricky Ian Gordon

(b.1956)

A Horse with Wings

Appendix B – Graduate Recital Program Notes

Program Notes and Translations

Kayla Gonzales, Soprano

Graduate Voice Recital

Wednesday, April 25, 2018

Alessandro Scarlatti

(b. May 2, 1660; d. October 22, 1725)

Alessandro Scarlatti was an Italian born composer of the Baroque period. He is known for his contributions to the opera scene. Scarlatti composed Madrigals, Chamber-Cantatas for voice as well as cantatas. Scarlatti was commissioned by royal courts to compose music for their lavish parties. Along with the maestro di cappella positions Scarlatti continued to compose as well as teach. Scarlatti had ten children with his wife Antonia Anzalone, only a few of them made it to adulthood. Among the Scarlatti children that survived was Domenico Scarlatti who would go on to have a successful career in composition as is still known today.

7 Arie con Tromba Sola

Scarlatti composed a set of seven arias for voice, trumpet and basso continuo. From the seven arias two of them have been selected for my recital, number four “Rompe sprezza” and number six “Mio Tesoro per to Moro.” The text of both arias is from an anonymous source.

Rompe sprezza

Rompe sprezza con un sospri
Agni cor benchè di pietra;
Essa i muni l'alma impierta
Ogni gratia a suoi desir.

She breaks

She breaks and scorns a sigh
every heart even though it be of stone;
She petrifies the spirit, the soul,
And every grace at her whim.

Mio Tesoro

Mio Tesoro
Per te moro!
Viene presto a consolar
Questo cor che tanto brama
e ti chiama
a restorer.

My Darling

My Darling,
for thee I die!
Come quickly to console
this heart, which so much longs for you
and calls upon you
to restore it.

Fernando Obradors

(b.1897; d. 1954)

Fernando Obradors was born in Barcelona, Spain, and is a composer of Spanish art song, and orchestral composition. Information on Obradors education and personal life is somewhat of a mystery. What is known is that he studied piano and composition at the Municipal Music School. Prior to attending school, he studied piano with his mother, Julia. Obradors was a conductor for an orchestra in Barcelona, Spain, he would work for over twenty years with this orchestra. Obradors did not have a vast output of compositional works, and is recognized for the Canciones Clássisas Esponálas Volume 1. These compositions consist of seven Spanish art songs composed

by Obradors and containing text from various Spanish poets. These compositions are the staple of Obradors career and the main reason Obradors name is alive today.

La mi sola, Lauerola

La mi sola, Lauerola
La mi sola, sola sola.
Yo el cauttivo Leriano
Anque mucho story unfano
Herido de aquella mano
Que en el mundo una sola.
La mi sola, Lauerola
La mi sola, sola, sola.

My only Lauerola

My only Lauerola,
My only, only, only.
I, the captive Leriano,
although much I am proud,
wounded by the hand
that in the world is unique,
My only Lauerola,
My only, only, only.

Al Amor

Dame Amor besos sin cuento
Asidio de mis cabellos
Y mil y ciento tras ellos
Y tras ellos mil y ciento
Y duespes...
de mucho millares ¡tres!
y porque nadie lo sienta
desbaratemos la cuneta
y.... contemos al revés.

To the beloved

Give me, Love, kisses without number,
as the number of hairs on my head,
and give me a thousand and a hundred after that
and a hundred and a thousand after that...
and after those...
many thousands... give me three more!
And so that no one feels bad...
Let us tear up that tally
and begin counting backwards!

Del cabello más sutil

Del cabello más sutil
Que tiense en tu trenzado
He de hacer una cadena
Para traerte a mi lado.
Una alcarraza en tu casa.
Chiquilla, quisera ser,
Para besarte en la boca.
Cuando fueras a beber.

El majo celoso

Del majo que me enamora
He aprendido la queja
Que una y mil veces suspira
Noche tras noche en mi reja:
Lindezas, me muero
De amor loco y fiero
Y quisiera olvidarte
Mas quiero y no puedo!
Le han dicho que en la Pradera
Me han visto con un chispero
Desos de malla de seda
Y chupa de terciopelo.
Majezas, te quiero,
No creas que muero
De amores perdida
Por ese chispero.

Of the softest hair

Of the softest hair
which you have in your braid,
I would make a chain
so that I may bring you to my side.
A jug in your home,
little one, I would like to be...
so that I may kiss you
each time you take a drink.

The jealous lad

From the lad, I love
I have learned a plaintive song
Which he sighs a thousand and one times
At my window night after night
My darling, I am dying
of a wild and cruel love
Would that I could forget you,
I try, but I cannot!
They told him that in the meadow
I have been seen with a dandy
Dressed in a silk shirt
and a velvet vest.
My handsome boy, I love you!
Never think I am dying,
mad with love,
For that dandy.

¿Corazón, porqué pasáis

¿Corazón, porqué pasáis
Las noches de amor despierto
Si vuestro dueño descansa
En los brazos de otro dueño?

Heart, why do you...?

My heart, why do you keep awake
during the nights of love,
if your master rests
in the arms of another master?

Con amores, la mi madre

Con amores, la mi madre,
Con amores me dormí;
Así dormida soñaba
Lo que el corazón velaba,
Que el amor me consolaba
Con más bien que merecí.
Adormeciome el favor
Que amor me dió con amor;
Dió descanso a mi dolor
La fe con que le serví
Con amores, la mi madre,
Con amores me dormí!

With love, for my mother

With love, my mother,
With love I fell asleep;
Asleep dreamed
What the heart watched,
That love consoled me
With more than I deserved.
Numbed me the favor
What love gave me with love;
He gave my pain rest
The faith with which I served him
With love, my mother,
With love I fell asleep!

Franz Schubert

(b. January 31, 1797; d. November 19, 1828)

Franz Schubert was born in Vienna, Germany and is known as one of the most influential composers of German lieder. He composed over six hundred vocal compositions and hundreds more instrumental compositions. Schubert used over 90 poets in his compositions and among the most used poet was Johann Wolfgang von Goethe (1749-1832). Schubert was drawn to subjects

that pertained to longing, night, death and nature. These subjects were all were included in his German lied. Schubert was the first to use the Major sixth chord in his musical compositions to signify the emotion of longing. Schubert never married nor did he have children. He passed away at the age of thirty-one, his cause of death was believed to have been syphilis.

Mignon

The lyrics of the Lied der Mignon compositions comes from novels written by Johann Wolfgang Goethe (1749-1832). The Wilhelm Meisters Lehrjahre is a novel about a young woman named Mignon, who is taken captive at a young age. Young mignon is ripped away from her family and taken to Germany where she is forced to work as an acrobat in a circus. At the circus is where she meets Wilhelm, he is the first person to see her and feel sorry for her.

Kennst du das Land?

Kennst du das Land, wo die Zitronen
blühn,
Im dunklen Laub die Goldorangen glühn,
Ein sanfter Wind vom blauen Himmel
weht,
Die Myrte still und hoch der Lorbeer
steht?
Kennst du es wohl?
Dahin, dahin
Möcht ich mit dir, o mein Geliebter,
zieh'n!

Kennst du das Haus? Auf Säulen ruht
sein Dach.
Es glänzt der Saal, es schimmert das
Gemach,
Und Marmorbilder stehn und sehn mich
an:
Was hat man dir, du armes Kind, getan? -
Kennst du es wohl?
Dahin, dahin
Möcht ich mit dir, o mein Beschützer,
zieh'n!

Kennst du den Berg und seinen
Wolkensteg?
Das Maultier sucht im Nebel seinen Weg.
In Höhlen wohnt der Drachen alte Brut.
Es stürzt der Fels und über ihn die Flut.
Kennst du ihn wohl?
Dahin, dahin
Geht unser Weg.
O Vater, lass uns ziehn!

Do you know the land?

Do you know the land where the lemon-trees
grow?
In darkened leaves the gold-oranges glow,
A soft wind blows from the pure blue sky,
The myrtle stands mute, and the bay tree
high?
Do you know it well?
It's there I'd be gone,
To be there with you, O, my beloved one!

Do you know the house? It has columns and
beams,
There are glittering rooms, the hallway
gleams,
Are those figures of marble looking at me?
What have they done, child of misery?
Do you know it well?
It's there I'd be gone,
To be there, with you, O my true guardian!
Do you know the clouded mountain mass?
The mule picks its way through the misted
pass,
And dragons in caves raise their ancient
brood,
And the cliffs are polished, smooth, by the
flood;
Do you know it well?
It's there I would be gone!
It's there our way leads!
Father, we must go on!

Heiß mich nicht reden

Heiß mich nicht reden, heiß mich schweigen,
Denn mein Geheimniß ist mir Pflicht;
Ich möchte dir mein ganzes Innre zeigen,
Allein das Schicksal will es nicht.

Zur rechten Zeit vertreibt der Sonne Lauf
Die finstre Nacht, und sie muß sich erhellen;
Der harte Fels schließt seinen Busen auf,
Mißgönnt der Erde nicht die tiefverborgnen
Quellen.

Ein jeder sucht im Arm des Freundes Ruh,
Dort kann die Brust in Klagen sich ergießen;
Allein ein Schwur drückt mir die Lippen zu
Und nur ein Gott vermag sie aufzuschließen.

Don't ask me to speak

Don't ask me to speak - ask me to be silent,
for my secret is a [solemn] duty to me.
I wish I could bare my soul to you,
but Fate does not will it.

At the right time, the sun's course will drive
the dark night away, and it must be illuminated.
The hard rock will open its bosom; and
ungrudgingly, the earth will release deep hidden
springs.

Others may seek calm in the arms of a friend;
there one can pour out one's heart in lament.
But for me alone, a vow locks my lips,
And only a god has the power to open them.

So laßt mich scheinen, bis ich werde

So laßt mich scheinen, bis ich werde,
Zieht mir das weiße Kleid nicht aus!
Ich eile von der schönen Erde
Hinab in jenes feste Haus.

Dort ruh' ich eine kleine Stille,
Dann öffnet sich der frische Blick;
Ich lasse dann die reine Hülle,
Den Gürtel und den Kranz zurück.

Und jene himmlischen Gestalten
Sie fragen nicht nach Mann und Weib,
Und keine Kleider, keine Falten
Umgeben den verklärten Leib.

Zwar lebt' ich ohne Sorg und Mühe,
Doch fühlt' ich tiefen Schmerz genug.
Vor Kummer altert' ich zu frühe;
Macht mich auf ewig wieder jung.

So let me seem

So, let me seem, until I become so;
don't take the white dress away from me!
From the beautiful earth, I hasten
down into that solid house.

There I will repose a moment in peace,
until I open my eyes afresh;
then I will leave behind the spotless garment,
the girdle and the wreath.

And those spirits of heaven
do not ask whether one is `man' or `woman',
and no clothes, no robes
will cover my transfigured body.

Although I have lived without trouble and
toil,
I have still felt deep pain.
Through sorrow I have aged too soon;
Make me forever young again!

Ricky Ian Gordon

(b. May 15, 1956)

Ricky Is an American born composer, who grew up in Oceanside, New York. He studied composition and piano at Carnegie Mellon University. Gordon is a composer of art song, musical theater and opera. His compositions are known for their emotional pull as well as their truth since Gordon composed many compositions based upon his life and childhood. He spends time acting as a visiting professor at various university's all over America, and continues to compose to this day.

My Mother is a Singer

My Mother is a singer, Sing Mama
Sing of how you gave up everything Mama,
burned your whole career for a fling Mama sing
Sing of all your courage, What Mama
Who said life is fair you know it's not Mama
please you know you've given us a lot Mama sing

Sing of all your sorrow, dream Mama borrow what was pretty when you slept Mama
make believe a promise can be kept Mama sing
I love you more and more now, yes Mama even though this life is such a mess Mama
Just to hear you voice is a caress Mama sing
Sing of how it's not what you expected
Sing at least one thing can be perfected
No one isn't born to be rejected sing

Sometimes when you're singing it's funny something in your face becomes so real Mama sing
What're all those things you seem to feel Mama sing
My mother is a singer sing Mama
Sing of what you gave up for the ring Mama
Sing of what you take and what you bring Mama sing

A Horse with Wings

I wanna cry
I wanna feel the world around me whirling by
I wanna cry for those that live and those that die
You sing a lullaby
I wanna cry

I wanna pray
That all my wishes could come true after today
And should I put a word for you in? Should I say
An extra Kyrie?
I wanna pray

I wanna laugh
I wanna think things are better than they are
I wanna think we've gotten further, and that far
Is just an inch away
I wanna lie

A horse with wings
I wanna think of things like that and other things
I want two brothers, one who laughs and one who sings
I hope the future brings
A horse with wings

I wanna know
The things they told me way back when were really so
I wanna make a little mark before I go;
Not barely just get by
I wanna fly

Thank you for attending my recital this evening!!

- Translations and lyrics courtesy of lieder.net