

MASTER'S RECITAL AND PROGRAM NOTES

by

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AN ABSTRACT OF A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY  
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GRADUATE RECITAL

SEASON 1977-78

KANSAS STATE UNIVERSITY

DEPARTMENT OF MUSIC

presents

**ROBERT BRANNAN, Baritone**

Bachelor of Music, Vocal Performance; University of Idaho 1976

ROBERT BALL, PIANO

Friday, May 12, 1978

All Faiths Chapel

8:00 p.m.

**A MASTER'S RECITAL**

presented in partial fulfillment of the requirements

for the degree of

**MASTER OF MUSIC****PROGRAM****"WITH JOY THE IMPATIENT HUSBANDMAN,"**FROM *The Seasons* .....*Joseph Haydn*  
(1732-1809)**CHANTS POPULAIRES (1910)** .....*Maurice Ravel*  
(1875-1937)

Chanson espagnole

Chanson française

Chanson italienne

Chanson hébraïque

**BIBLICAL SONGS, OPUS 99, NOS. 1-5** .....*Antonín Dvořák*  
(1841-1904)

Clouds and Darkness

Lord, Thou art my refuge

Give ear, O God, unto my prayer

God the Lord my Shepherd is

Lord, a new song I would fashion

**INTERMISSION****"CORTIGIANI, VIL RAZZA," FROM *Rigoletto*** .....*Giuseppe Verdi*  
(1813-1901)**O WÜSST' ICH DOCH DEN WEG** .....*Johannes Brahms*  
(1833-1897)**VON EWIGER LIEBE****NUN WANDRE, MARIA** .....*Hugo Wolf*  
(1860-1903)**DER GÄRTNER****SUICIDE IN TRENCHES FROM *Soldier Songs*, (1946)** ..*Hugo Weisgall*  
(born 1912)**LUKE HAVERGAL** .....*John Duke*  
(born 1899)**CHARLIE RUTLAGE** .....*Charles Ives*  
(1874-1954)



Joseph Haydn's vocal compositions reflect the two great influences on his later work, his relationship with Mozart and his sojourns in London in the 1790's. The early examples of Haydn's writing for the voice include several masses, composed during his youth, the Esterhazy operas, and several solo songs in the folk idiom of his native area. These works could be considered to be the foundation for the two great oratorios written after his London visits, The Creation and The Seasons.

Enriched by his close association with Mozart and having, for the first time in his life, the opportunity to travel, Haydn took Salomon's invitation to visit England. There he was exposed for the first time to the works of Handel as performed by the leading choral associations on the island. He assimilated this influence into his own style of writing and proceeded to compose two of his crowning achievements.

Haydn returned to Vienna with the text that was to become The Creation. Baron van Swietan translated this text taken from Milton and the King James Bible into German for the composer. Immediately following the completion of The Creation, van Swietan submitted the text for The Seasons to Haydn. Loosely based on a poem by James Thomson, the text is filled with praise of the "simple life" and spiritual quasi-devotional aspects. Haydn refused to set the book and resisted van Swietan's efforts until 1801 when the score of The Creation was finished. The first performance was April 24, 1801.

Along with the late masses, these two oratorios reflect the influence of Handel on Haydn in the choral writing. The solo voices are effectively combined with the chorus but are decidedly more influenced by the operatic stage of the end of the 18th century. The arias reflect Haydn's deep admiration for the peasant folk and his sympathy for their pleasures. "With joy the impatient husbandman" describes half wistfully, half vigorously one of these peasant activities. The freshness of the writing, the vigor and inspiration of these late works have often been cited as proof of the aging composer's growing compositional style.

The aria is a large ternary form (A B A'). The B section is contrasted to the surrounding material with the use of the parallel minor key relationship and a reversal of the melodic contours. The two A sections are identical except for the inverted order of the florid lines at the end of the sections. This reversal shows a bit of the care Haydn went to for the sake of text setting. A short extension is appended to the end of the final section.

Orin Moe, Jr. describes the overall key relationship of The Seasons as cumulating and revolving around the key of C. The C tonality (major and minor) occurs more often than any other and the closely related keys of G and F are the next most common. The song "With joy the impatient husbandman" marks the initial appearance of this structurally important key center in the oratorio. The textual relationship is further enhanced by subsequent occurrences of C. The most

striking of these is the return to C in #20, an autumnal piece which deals with the harvest of the crops planted during "With joy...".

The number of songs composed by Maurice Ravel is comparatively small, 38 melodies (discovered prior to 1975). Of these 38, 11 are harmonizations of folk or traditional songs. These folk/traditional pieces occupy the prominent position supplying a quarter of his total output. They were written, for the most part, in the years 1907-1914 but elements from them appear throughout his production, or rather, Ravel was able to infuse in them his own style.

The composition of Chanson populaires was inspired by the Russian singer Marie Olenine d'Alheim in 1910. She invited Ravel to enter an international competition devoted to folk melody harmonizations. These four songs, Chanson espagnole, Chanson française, Chanson italienne, and Chanson hébraïque, were awarded first prizes and were published under the title Chanson populaires or Folk Songs. Three other songs were not awarded prizes and, in two cases, Chanson russe and Chanson flamande, have been lost. The final song, Chanson écossaise, has been reconstructed by Arbie Orenstein from a sketch of the composer's and by comparison with the winning setting of Alexandre Georges. The Chanson écossaise has been published with several other unpublished pieces by Editions Salabert in 1975, the centennial of the composer's birth.

Chanson espagnole is a strophic song of four verses, two with meaningful text alternating with two set simply to "la." The

piano accompaniment utilizes a characteristically Spanish (a la Ravel) figure reminiscent of the accompaniment to Chanson romanesque of the Don Quichotte cycle composed in 1932. There is even a brief escape from the 6/8 time signature occurring two measures before the initial entrance of the voice and recurring before subsequent vocal entrances. At this point the piano marches through a descending pattern on one, three, and five of the measure giving a definite feeling of 3/4 time. Each verse is capped with a freely delivered quasi-improvisatory section capitalizing on modal ambivalence. It is interesting to note that Ravel's opera L'heure espagnole was published the same year as these songs.

Chanson française is strophic, each verse separated by eight measures of piano interlude. The final eight measures of the song are altered slightly to enhance the final cadence and to introduce emphasis into the final phrase of the vocal melody.

Chanson italienne is a proper binary form, AABB, as determined by the already existing melody. The slow tempo and contours of the two sections give more than a little allusion to the "wave" mentioned in the text, an undulation emphasized by the accompaniment. It is the only earnest text of the four, but obtains some humor from the almost tongue-in-cheek manner of the setting.

Chanson hébraïque is a long "question-answer" verse repeated in a strophic manner five times (ABABABABAB) with one slight melodic and accompanimental adjustment at the final cadence. In contrast to the other songs, hébraïque has odd

length phrases for both A and B sections. The father's questions are couched in a foursquare manner while the son's answers are quasi recitativo. This harkens back to the first song of the group but is not a large element of overall unity. Interestingly, the original language of the text was Yiddish, not Hebrew. In all the songs the adaptations of the original melody to French are of consistently good merit.

#### Biblical Songs, Opus 99, 1-5

Antonín Dvořák was a Czechoslovakian composer born in 1841 in the village of Nelahozeves located some 20 miles north of Prague. His father was an innkeeper and butcher. Music and music making have always played an important role in the Czech lands, and there were capable instrumentalists in Dvořák's immediate family. As a youth, Dvořák played violin and sang; later he became an accomplished organist. His first professional experience came as a violinist with the Komzak Band, a group that supplied music at some of the better inns and restaurants in the Prague area. In 1862 this band became the nucleus for the orchestra at the newly formed Provisional Theatre where Dvorak was exposed to a great deal of music.

Although Dvořák is known to have begun composing as early as 1861, only his work from 1864 on is extant. This earliest work, the 18 songs making up the song cycle "Cypresses" are dedicated to Josephina Cermakova, an early love object. Dvořák received further encouragement to compose from his exposure to the operas of Bedřich Smetana produced in the mid-1860's.

An early affinity for Wagner is easily detected in his own first attempts at the operatic form. However, it was not until Dvořák turned to nationalistic elements and certain folk idioms that he gained his first success. That came in 1873 with the performance of "Heirs of the White Mountains." His career as a composer was fully established when he entered the Austrian State Prize competition and won not once but four times. It was during these years that Dvořák came to the attention of Johannes Brahms who served as a member of the awards committee. Brahms recommended the Czech to his German publisher Simrock, and the doors to world-wide recognition were open to Dvořák.

Despite the musical culture of Czechoslovakia, there had never developed a strong tradition of lieder. The overpowering influence of the folk song hindered the establishment of the solo song form. Smetana and Dvořák were really the first to establish themselves with any distinction in this field. Of the two, Dvořák, despite his many weaknesses, is by far the more capable song writer.

Dvořák's major shortcomings display themselves periodically throughout his entire output of songs. He had a certain weakness of declamation, possibly due to the curious dual language handicap under which he labored, a tendency to forget the significance of the text being set causing the song to reflect the musical ideas uppermost in his mind, and a related problem, a lack of imagination or insight which did not allow some of his songs to rise above the commonplace. Thus the good songs in his output are those that sufficiently stirred his mind

enabling him to compose on a high level.

The Biblical Songs were composed in March, 1894 during Dvořák's second year in the United States where he was employed as the director of the National Conservatory of Music in New York City. The importance of sacred composition to Dvořák is not to be doubted, his Stabat Mater, Requiem Mass, and Te Deum indicate a man deeply devoted to his faith. They also have another common area; they were each written while Dvořák was in need of an affirmation of that faith. It was during just such a time that Dvořák set the Biblical Songs. He began them following the deaths of his friends Tchaikovsky and Hans von Bülow, and while his father lay in the final sickness before his death, and when the composer found himself far from home in New York.

The texts were set to the Czech version of the "Kralice Bible." The problem arose when it became obvious that a facile German translation would not be possible. Dvořák then rewrote the vocal lines to fit German declamation, retaining both the settings. The question of English translation in this already complicated situation is problematic. The Simrock edition sets the English text to the German version of the melody sacrificing many of the characteristic triplet and syncopated elements of the Czech. The edition used in performance was prepared by the International Music Company and is extremely faithful to the original melodic and rhythmic elements. While the translation is not exact by any means, it is faithful to the intent of the scriptures quoted. The largest drawback in this English

text is the rather oblique quality of the grammar. Numerous cases of inverted word order are present in order to approximate the declamation of the Czech.

1. (Psalm 97: 2-6) This initial song begins as an expression of awe and fear of the Lord and culminates in a declaration of trust and confidence using the same musical material for both moods. Dvorak plays the one motive against the other, then uses them in tandem at the conclusion of the piece.

2. (Psalm 119: 114, 115, 117, 120.) A more venturesome piece harmonically, the modulations express the anguish of the text in a striking manner.

3. (Psalm 55: 1-2, 4-8.) Dvořák indulges in one of his favorite devices, the diminished seventh chord at a point of climax. The setting is supposed to be influenced by Dvořák's exposure to Negro spirituals and to the singing of the black students at the National Conservatory.

4. (Psalm 23: 1-4.) An effective setting of a portion of the Shepherd's Psalm treated with great simplicity and directness.

5. (Psalm 144: 9, 145: 2-3, 5-6.) A laudatory song, it balances the one placed at the end of the second group of five. This piece contrasts in tempo, melodically, and accompanimentally. The use of dance elements is present as is the modal feeling of the folk song.

These five songs were orchestrated by the composer in 1895. An alternate method of performance that was suggested (though not by the composer) was to have the accompaniments played on the organ.



One must consider the development of Giuseppe Verdi's operatic style in light of the single basic tenet applicable to the entire 19th century of Italian opera. As Donald J. Grout points out, there is the

...deeprooted Italian conviction that an opera is in essence the highest manifestation of an intensely cultivated art of song, and that its primary purpose is to delight and move the hearer by music that is melodious, unsentimental, spontaneous, and, in every sense of the word, popular.

Well, Verdi was nothing if not popular, but added to that was an uncompromising nationalism which set him apart from the earlier operatic composers in 19th century Italy. His feeling was that every country should cultivate the music which was natural to that country. For this reason Verdi was upset with the Wagnerian elements present in some of the Italian composers which came in his footsteps. He was not so much averse to some of the techniques used by Wagner as he was the philosophy concomitant with writing in a Wagnerian manner. Verdi's ideal of opera was that of "human drama," which contrasts with the Romantic concepts of opera composition in other areas of Europe, especially Germany.

Verdi's operas are heavily weighted toward melodrama. The energy of the plot is maintained by strong emotional situations and contrasts. The main importance of the plot to Verdi was the opportunities it afforded the composer for exciting melodies and rhythms.

There is some disagreement as to the classification of the stage works of Verdi. Grout claims three periods the

first ending with Trovatore and Traviata (1853), the second with Aïda (1871), and the last comprised of Otello and Falstaff, his final works. Toye ends the first period before Rigoletto (1851) and groups it with Trovatore and Traviata, then includes Aïda with the last two works. Both theories are valid under certain circumstances. Both men agree that Rigoletto is one of the major turning points in Verdi's style. The excitement and energy are still present, but finer characterization becomes evident setting the work apart from his earlier attempts. Verdi experiments in Rigoletto with the recurrence of distinctive themes or motives associated with activities or characters in the opera, but the one thing that Verdi was constantly working on and improving, and is surely responsible for the enduring appeal of his work, is his ability to convey elemental emotional forces with clarity and directness. Rigoletto, like his other operas deals almost completely with the human condition, and does it with effective simplicity.

Originally conceived in three acts, the opera is now separated at the scene change in what was Act I and is done in four separate acts. The libretto was done by Francesco Marie Piave after the play by Victor Hugo, Le Roi S'amuse. It premiered in the Teatro la fenice March 11, 1851 and was performed in the United States less than four years later in New York, February 19, 1855. Few tales of censorship of Verdi's operas equal the unusual circumstances of the birth of this particular production. The police in Austrian-controlled Venice refused to allow the performance of a work where a king was shown to

such a disadvantage. Verdi refused to accept any other plan presented to him until the Austrian police chief Martello, an ardent fan of the theatre and music, suggested substituting the Duke of Mantua for Francis I, and changing the title to *Rigoletto*. After Martello's suggestions were adopted, the work could be performed with no material changes in the original dramatic situations. Verdi agreed, took the libretto to Busseto and completed the opera in six weeks.

Rigoletto offers three characters with exceptionally fine appeal to the performer, the Duke, Gilda (beloved by all coloratura sopranos) and the Hunchback, Rigoletto. Patti sang Gilda for the first time in New Orleans in 1861, Caruso made his Metropolitan Opera debut as the Duke, and the Baritones who have done *Rigoletto* are a star studded group, de Luca, Ruffo, Maurel, Warren, Bonelli, Merrill, and Milnes, to name but a few.

For the vocalist, the important development in the operas of Verdi is the extension of the vocal range and tessitura. The Baritone voice was really created by this composer's demand for a full voiced top range extending to f and f#. Examples of high range for roles other than the tenor had appeared in Rossini and others, but there is serious doubt as to whether full voiced production was utilized. The lack of capable baritones is illustrated by records of performances of some of Verdi's own operas; on occasion they were done by tenors and in at least one case by a female singer.

*Rigoletto*, as the title role has a great deal of singing to accomplish, not just arias, but duets, extended sections of

recitative, and the famous quartet of the final act. The role runs the gamut of operatic expression--joy, hate, fear, revenge, triumph, despair, etc., strong emotions calling for sure delivery. The age of the character has some effect on the quality of sound the baritone must produce, also. The range, emotional fever, age, etc., are challenging aspects of the role, but possibly the most important physical challenge is the tessitura of the part. "Cortigiani" is set in a predominantly syllabic style containing approximately 350 notes, of these 100 lie above c. The low octave of the piece lies from c-c leaving almost 1/3 of the notes in the range between d<sup>b</sup> and g<sup>b</sup>.

This "ultimate extension of song" is truly one of the supreme vocal challenges of opera performance.

Johannes Brahms, like Dvořák, was essentially a symphonic composer. He, unlike Dvorak, made a considerable success as a song writer. The underlying inspiration of much of Brahms' song composition may have been the purely mercenary interest his publisher had in material suitable to the vast group of amateur musicians of the latter 19th century. The brief song and piano forms offered a publisher a far greater turnover of the printed music. As singers, we owe much to this aspect of the Romantic period for without it we would be considerably poorer.

Brahms grew into song composition. The early pieces appear at intervals and display a wide range of effectiveness. It was not until Brahms made Vienna his permanent home that songs began to appear with regularity. He composed them with

increasing frequency through the late 1860's and after 1871 they constitute a steady portion of Brahms' output.

Brahms was criticized for what has been described as his "essentially musical approach" to song composition by some of his contemporaries, mainly Wolf, and many critics feel that Brahms had little ability to set a text. Brahms was not the intensely literary composer that Schumann was, but, like Schubert, many of his songs transcend the poetry of the text setting. Declamation, nuance, and inflection are ordered to fit the overall "feeling" of the song. They are never, however, employed needlessly. To Brahms, the most important element of all was the total emotional content of the text.

The year 1868 saw a large number of songs composed including "Von ewiger Liebe." The piece contains some distinctive but conflicting elements of Brahms' style. In this piece, the predilection for folk characteristics is contrasted with the Schubertian preference for odd length phrases. Some writers have felt the origin of these dualisms in the composer's personality, a sort of reserved aloofness coupled with kindness and sympathy, the latter being more prevalent in his later years.

"Von ewiger Liebe" is composed of two contrasting narrative sections. The first is in 3/4 and describes the scene surrounding a young man escorting his young lady home (see translations). The song begins with a four measure accompanimental prelude. This regularity of phrase length continues throughout the piece except for one measure interludes between the two sections of each verse. This one measure affords the

setting both the folk element and a curious elongation of the two sections with this one linking measure. Verse two is identical to verse one, with some small rhythmic alterations owing to textual necessity, it ends a fifth higher than verse one which leads us into the next section. Here the piano part becomes more agitated but retains its basically accompanimental feeling. The use of three against two in this B section enhances the textual allusion to a raging storm, both in the literal sense and in the young man's heart. A long slow ritard/diminuendo with the right hand triplet over longer and longer note values in the bass, delivers us to the last section of the song, the maiden's speech. The 3/4 gives way to 6/8, and the key center goes to the parallel major. This somewhat slower duple meter proceeds in four measure phrases with some unusual harmonic activity and some accelerando sections indicating the underlying passion. The final verse, "Eisen und Stahl,..." builds on identical musical material with some subtle rhythmic unrest in the right hand. At the climax of the song, "unsere Liebe" Brahms breaks from the four measure phrase and sets the text in a seven measure closing statement for the voice while the piano plays a moving, powerful alteration between duple and triple within the 6/8.

The song bridges a large span for the singer, from narration to quotation and, finally, in the last statement, contains words from the heart of the young lad himself revealing who the real speaker had been all along. All of this is wonderfully unified by the composer and is a good example of why

this song has far outlived the reputation of the poet who wrote the text.

Like "Von ewiger Liebe," the text of "O wüsst' ich doch den Weg" is by one of the legion of lesser known German poets. This song was originally published in 1874 as Opus 79, #3 and had the title Heimweh, II (O wüsst' ich doch den Weg).

"O wüsst..." is in an ABBA' form eminently suited to the demand of the text to "show me the way back," the return of the A' is set to very similar text as the A, but has an air of resignation and perhaps defeat enhanced by the setting of the final phrase, "öder strand," (empty shore) in the minor mode.

The success of these two songs rest on Brahms' ability as a composer. He treats the form of song perhaps a little more symphonically than his critics think he should, but the fact remains that the pieces are good music. Brahms' ability to capture the mood of a text and to paint that mood in terms with his own melodic, harmonic, and rhythmic idiom results in song that is different from Wolf's or Schumann's, but of no less value.

The over 300 songs of Hugo Wolf are considered by many to be the ultimate development of the German Lied. In fact, he was noted for concentrating exclusively on one poet at a time. His extremely literary approach to song writing stands in direct contrast to the more musical approach of Brahms. Wolf went so far as to place the name of the poet above that of his own on the title page of his published music. He seemed to have had to know the chosen material thoroughly before he was able to

devote his full energies to the task of composition. This, and the erratic manifestation of his creative powers make analysis of Wolf's developing style easier than many other composers.

Wolf started song composition in 1875 and his final pieces were composed in 1897, the year of his institutionalization. The early works were often compared with the songs of Schumann, also an intensely literary composer, and even to the songs of Mendelssohn. The early attempts were, at any rate, highly influenced by the established technique of song writing. Wolf at one time even consulted with Brahms, for whom he later had nothing but contempt, on a suitable course for his studies in composition and sought his opinion of several of his pieces. In 1883 the songs begin to reflect the mature Wolfian style. An enthusiastic Wagnerian, his songs are influenced at this point by some of the Lisztian-Wagnerian techniques of vocal writing. These include a scrupulous attention to text setting (declamation), harmonic adventurousness, and an interdependent partnership between the voice and the accompanying instrument or instruments. The music is definitely subservient to the word and is used to enhance the meaning of the text in motivic and representational significance.

The Mörike lieder, from which "Der Gärtner" has been selected, were composed in 1888 and contain some of Wolf's best known pieces. The style of the group varies a great deal, from traditional to elements not exploited fully until the "Italian-liederbuch" of 1890-1891 and 1896. "Der Gärtner" is a delightful example of some of the traditional song elements treated in



a Wolfian manner. Perhaps the song is not indicative of the majority of the composer's works, but it does serve to show a second, more humorous side of Wolf. (There are a substantial number of songs in a similar vein, enough to make humor in his work more than an interesting sidelight). The song reveals the influence not so much of Schumann, but of Franz Schubert, a composer much respected by Wolf. The accompanimental figure is descriptive of the gait of a horse, in fact, Wolf utilizes a similar motive/pattern in other songs to serve the same purpose. Wolf paid careful attention to the declamation of the text while using at the same time an almost singsonging, bouncing rhythm. The voice is well integrated with the piano part, but is definitely the more expressive of the two components rising freely at the climax while the piano-pony recedes into the distance during the postlude.

Following the Mörike songs, Wolf composed the Eichendorff lieder, after that his settings of the Goethe poems, then the group known as the *Spanisches Liederbuch*.

While Wolf never visited or saw Spain, it was an area of great interest and continuing inspiration to him. He was well read in the literature of the peninsula, including Cervantes, and his one opera, "Der Corregidor," has an Iberian setting. The *Spanisches Liederbuch* were translations of Spanish poems by mostly anonymous writers but including some of the classic poets of Spain's Golden Age. They were translated by Paul Heyse and Emanuel Geibel and some had been used previously as song texts notably by Robert Schumann.

The Wolf settings fall into two general categories, sacred (mystic or religious) and secular. "Nun wandre, Maria" is drawn from the religious texts, and has a serenely flowing mood which is enhanced by the uninterrupted accompaniment. The accompaniment consists of constantly moving thirds in the right hand, an idea Wolf uses several times to depict two people traveling together. Though the moods of the text change with practically every phrase, the continuous accompaniment affords the song simplicity and a unique unification. "Nun wandre, Maria" falls into the sub-group of serene religious songs of the collection, others, like "Herr, was trägt der Boden hier," offer the mystical side of the Spanish lyrics. "Herr, was..." has an accompaniment derived from a single melodic motive, full of chromatic twists in the harmony which aptly portrays the tortured element of the Spanish religious culture.

The sacred pieces of the Spanisches Liederbuch are considered to be some of Wolf's less derivative, most mature work while the secular are considered less well done. The sacred tend to universal expression of the text meaning without the "local color" or oftentimes selfconscious attempt at "Spanish" realism present in the secular songs. It is interesting to note the almost complete absence of local color in the Italian Liederbuch, considered by many to be the crowning achievement of Wolf in the form of song.

Hugo Weisgall was born October 13, 1912 in Ivancice, Czechoslovakia. His family emigrated to the United States, settling in Baltimore in 1920. Weisgall studied at the Peabody

Conservatory, with Roger Sessions, and with Rosario Scalero at the Curtis Institute.

Soldier Songs were composed in 1946. During 1946 and 1947, Weisgall was the cultural attache at the American embassy in Prague. There was no actual documentation, but the songs could have been Weisgall's reaction to the aftermath of the war's great destruction of life. Each of the poems expresses the loss during war of human elements such as life, feeling, emotions, and necessities.

Weisgall is perhaps better known for his operas, but Soldier Songs predate the first of his successful stage works by five years.

Suicide in Trenches is composed to a text by Siegfried Sassoon. The text is set in a cantabile manner with the words falling into their natural patterns of stress. The song is not dominated by the large leaps or intense dissonance present in several other of the songs, but utilizes a simple statement-like format to impress the listener with the meaning of the text. The song is unusual in the sense that it forces the audience into more than just passive listening by aiming the final verse directly at them.

The accompaniment is a march-like fanfare full of self-importance, almost bearing the voice along in its wake at times. The voice takes full command at the second section (You smugfaced crowds) subduing the martial activity to a hush, but not eliminating it completely.

The group contains some of the best known anti-war statements in the poetry of Shapiro, Owens, and Melville, Weisgall has done an excellent job of setting each one on its own merit. This is perhaps one of the best examples of altered dodecaphonic song writing extant.

John Duke also studied at Peabody conservatory, and like Weisgall, has been occupied as a teacher a large portion of his life. Duke also studied with Nadia Boulanger and Artur Schnable in Europe. His song compositions are perhaps his best known work. He writes in a definitely neo-romantic vein of which Luke Havergal is an excellent example.

Much has been written of the life of Charles Ives since his centennial in 1974. His songs are of particular importance because they were a lifetime effort (at least until 1921) and the fact that he felt them important enough to publish himself. He wrote 204 songs all of which are very indicative of the unique character of this American composer. The text of Charlie Rutlage from "Cowboy Songs and other Frontier Ballads" by John A. Lomax, M.A. (University of Texas). The poem has a certain brawling spaciousness and nonsensical appropriateness that was attractive to Ives. Perhaps the frontier was too far from home for the composer, however, for there is only this single example of the folklore of the Cowboy (and another for the Native American) in his entire output. Ives was inspired to a far greater extent by the history and lore surrounding his native New England or with the Americana fostered by the large eastern cities.

Charles Ives studied music and composition with his father and later with Horatio Parker. Parker was essentially European trained and eventually led to Ives' disenchantment with his musical studies. Parker's influence is obvious in Ives' technique, but it was the composer's own fertile imagination that places his individual stamp upon his work. While the music world was experiencing the post-Wagnerian imitations, Impressionism, Mahler, Strauss, Charles Ives was finding a musical language that presages the most significant advances of the first quarter of the 20th century.

Charlie Rutlage begins with what is now a familiar vamp (in moderate time) leading into a simple, good natured melodic line. Except for a brief 5/4 painting of the words "resting place," the 4/4 meter continues unabated. At the end of the second verse, the syncopated vamp accompaniment disappears and a chordal, almost hymnodic, accompaniment replaces it. We find some displaced accents in the text, an increasing tendency to carry across the bar line, and more adventuresome harmony. The next section is extremely chromatic, leading into a spoken section above what is essentially a piano solo. The piano evolves, at the end of the first section of this dialogue, into the clip-clop of Charlie's horse. Then, as the cowboy deals with his animals, the motive from the first section returns and obliterates the horse's steps. Ives then uses the piano to supply the "sound effects" as the horse falls on Charlie Rutlage, "the notes are indicated only approximately; the time of course, is the main point." Ives indicates 'fists' to cause clusters

and finishes the section with a chord made up of all the diatonic pitches in c major. He repeats this chord in a higher register then the vocal line makes a brief transition back to the original melody. There is some peculiar but apt text setting and the vamp accompaniment. The last phrase establishes the hymnodic effect underneath the text which refers to the shining throne of Grace.

### With Joy the Impatient Husbandman

At last the bounteous sun from Aries into Taurus rolls, wide  
spreading life and heat. The fleecy clouds uprise sublime,  
and spread their thin and silver wings o'er all surrounding  
heav'n.

With joy the impatient husbandman drives forth his lusty team  
to where the well used plow remains now loosened from the  
frost.

With measured steps he throws the grain, with measured steps  
he throws the grain within the bounteous earth. Oh sun, soft  
showers, and dews the golden ears in plenty, in plenty bring.

With joy the impatient husbandman drives forth his lusty  
team to where the well used plow remains now loosened from  
the frost. And they their wonted toil begin made cheerful  
by a song.

Chants populaires (1910)

Chanson espagnole

Goodbye, go, my man, goodbye,  
While you're taken for the war  
You'll not return to your land,  
Alas! for me no laughter no joy!

Castile takes our boys,  
To triumph in her cause  
They go as sweet as roses,  
Return like thistles.



## Chants populaires (1910)

Chanson française

Jeanneton where shall we tend (the flocks),  
Jeanneton where shall we tend?  
Where can we have a pleasant hour, lan la!  
Where can we have a pleasant hour?

Down there, down there, beside the hedge,  
Down there, down there, beside the hedge.  
There are so many lovely shadows, lan la!  
There are so many lovely shadows.

The shepherd removed his coat,  
The shepherd removed his coat  
And seated Jeannette lan la!  
And seated Jeannette.

Jeannette had so much fun,  
Jeannette had so much fun,  
That she quite forgot herself lan la!  
That she quite forgot herself.

## Chants populaires (1910)

Chanson italienne

I lean at my window,  
I listen to waves,  
I listen to my misery so deep!  
I call my lover,  
Nothing answers.  
I call my lover,  
Nothing answers.

## Chants populaires (1910)

Chanson hébraïque

Mayerke, my son, Mayerke, my son, oh Mayerka, my son,  
 Before whom do you find yourself? (repeat)  
 "Before Him, King of Kings, and only King, father mine."  
 (repeat twice)  
 Mayerke, my son, ...  
 And what do you demand of Him? (repeat)  
 "Children, long life, and my bread, father mine."  
 (repeat twice)  
 Mayerke, my son, ...  
 But tell me, why children? (repeat)  
 "Children to teach the Thora to, father mine."  
 (repeat twice)  
 Mayerke, my son ...  
 But tell me, why long life? (repeat)  
 "That which lives sings glory to God, father mine."  
 (repeat twice)  
 Mayerke, my son ...  
 But in addition to that you want bread? (repeat)  
 "Take the bread, nourish yourself, may it bless you,  
 father mine." (repeat twice)

Biblical Songs, Opus 99, nos. 1-5.

Clouds and darkness are spread round about Him, Righteousness and judgement His throne upholdeth. There shall go fire before Him, burning up His enemies all round about Him. His lightning giveth all the world its glory: Earth saw and trembled: Ocean turn'd backward at His word. Hills melted like wax before His presence. Who is the Lord of earth and heaven, who is Lord of all peoples? The heav'ns declare His righteousness and the earth His glory.

Lord, Thou art my refuge and hope and shield: And in Thy word shall be my trust. Therefore depart from me all evildoers. I will do whatsoever God the Lord commandeth me. Hold Thou me up, and I shall be safe: And my delight shall ever be in thy commandments. Yet do I tremble for my flesh feareth Thee: When am I to stand O Lord, at Thy judgement seat?

Hear, O God, give ear unto my prayer: And hide not Thyself away from my voice. Bow Thine ear and turn to me. In my misery, broken with grief. To Thee, Lord, I cry! Sore distress came upon me, And dread of death: Fearfulness and trembling, and horror fell upon me there: and I said: "O for the wings of the gentle dove, that I might fly away and be at rest! Lo! Then would I fly far off: and make the wilderness my home! I would escape: far would I fly from the stormy wind and tempest.

God the Lord my shepherd is: Therefore can I have lack of nothing. In the green pastures He feedeth me and beside the still waters leadeth me. He my spirit shall restore, Leading me for His name's sake, in the paths of righteousness. Yea, though I come to walk through the valley of the shadow of death, I shall have no fear of evil, For Thou art with me. And Thy rod and Thy staff, they shall comfort me.

Lord, a new song I would fashion, Praising thy power with the psaltery. And I will bless Thy name forevermore. I will extol Thy great majesty, every day will I magnify Thee: and bless Thy name forevermore. God is gracious and merciful: Men will tell of His might and His marvelous doings from one generation to another. For everlasting is Thy kingdom. All Thy mighty works, Thy righteousness Thy holiness, I will be telling: My mouth shall utter forth the praise of the Lord's everlasting kingdom and all flesh shall bless His holy name forevermore.

Cortigiani, vil razza

Yes, she's my daughter. A certain victory...what?...doesn't that awaken laughter?...She's in there! I want her...give her back!

Courtiers, vile race damn you, for what price did you sell my beloved? To you, nothing, for gold, is indecent. But my daughter is a priceless treasure. Give her back...or even though unarmed, this hand has for you bloody punches: Nothing on earth men fear more than a child's honor to defend. Which door...assassins...assassins...let me open the door, the door assassins, let me open it! Ah! You all are against me it turns out! all against me...ah, then I weep.

Marullo, sir, you have the most gentle heart, you tell me, you must reveal her hiding place. Marullo, sir, you tell me, you must reveal her hiding place. Is it there? Am I right? Is it there? Am I right? Is it there? Am I right?...you're silent! alas!

My lords, I forgive you, have pity...to an old man his daughter return...return her that to you means nothing but gold, to you means nothing but gold, all, all the world is my daughter for me! Sirs, pardon me, pardon me, have pity! Return to me my daughter; all the world is that daughter for me; give back to me my daughter, all the world is she for me...pity, have pity, sirs, pity, sirs, have pity!

O wüsst' ich doch den Weg

Oh, if I only knew the road back,  
The dear road to childhood's land,  
Oh, why did I search for happiness  
And leave my mother's hand?  
Oh how I long to be at rest,  
Not to be awakened by any stirring,  
To shut my tired eyes,  
Gently surrounded by love!  
And nothing to search for, nothing to watch,  
Only to dream, lightly and sweetly,  
Not to notice the changes of time,  
To be once more a child!  
Oh, do show me the road back,  
The dear road to childhood's land!  
In vain I search for happiness  
Around me is a deserted shore.

Von ewiger Liebe

Dark, how dark it is in the forest and field!  
Night has fallen, the world now is silent.  
Nowhere a light and nowhere smoke,  
Yes, the lark is now silent too!  
From the village yonder there comes the young lad,  
Taking his beloved home,  
He leads her past the willow bushes,  
Talking much, and of many things.  
"If you suffer shame and if you grieve  
If you suffer disgrace before others because of me,  
Then our love shall be ending ever so fast,  
As fast as we once came together.  
It shall go with the rain and go with the wind  
As fast as we once came together."  
Then says the maiden, the maiden says,  
"Our love can never end!  
Firm is the steel and the iron is firm,  
Yet our love is firmer still.  
Iron and steel can be forged over,  
Who can change our love?  
Iron and steel can perish in time,  
Our love, our love must remain forever."

Nun wandre, Maria

Now journey on, Mary, journey on.  
Already the cocks are crowing and the goal is near.  
Journey on my beloved, my treasure,  
And soon we shall be in Bethlehem.  
You will rest well and sleep there.  
I see clearly, my mistress, that your strength is failing.  
Oh, I can hardly bear your suffering.  
Have courage! We will surely find shelter there.  
If only your hour were past, Mary,  
I would give a reward for the good news.  
I would give our donkey here for it!  
Already the cocks are crowing, come!  
The goal is near.



Der Gärtner

On her own little horse  
That's as white as snow,  
The fairest Princess  
Comes riding along the avenue.  
On the road where the horse  
Prances so smartly,  
The sand which I sprinkled  
Sparkles like gold!  
Rose-clored bonnet  
Bobbing up and down...  
Oh, toss a feather  
Discreetly this way!  
And should you wish  
A flower from me in exchange,  
Take a thousand for one...  
Take them all for just one!

### Suicide in Trenches

I knew a simple soldier boy  
Who grinned at life in empty joy,  
Slept soundly through the lonesome dark,  
And whistled early with the lark.

In winter trenches, cowed and glum  
With crumps and lice and lack of rum,  
He put a bullet through his brain.  
No one spoke of him again...

You smugfaced crowds with kindling eye  
Who cheer when soldier lads march by,  
Sneak home and pray you'll never know  
The hell where youth and laughter go.

## Luke Havergal

Go to the western gate, Luke Havergal,  
There where the vines cling crimson on the wall,  
And in the twilight wait for what will come.  
Go to the western gate, Luke Havergal.

The leaves will whisper there of her,  
And some like flying words, will strike you as they fall  
But go, and if you listen she will call.  
Go to the western gate, Luke Havergal.

Out of a grave I come to tell you this,  
Out of a grave I come to quench the kiss  
That flames upon your forehead with a glow  
That blinds you to the way that you must go.

Yes, there is yet one way to where she is,  
Bitter, but one that faith will never miss.  
Out of a grave I come to tell you this  
To tell you this.

There is the western gate, Luke Havergal,  
There are the crimson leaves upon the wall.  
Go, for the winds are tearing them away,  
Nor think to riddle the dead words they say,  
But go and if you trust her she will call.  
There is the western gate, Luke Havergal, Luke Havergal.

## Charlie Rutlage

Another good cowpuncher has gone to meet his fate,  
I hope he'll find a resting place within the golden gate, the  
golden gate.

Another place is vacant at the ranch of the XIT,  
'Twill be hard to find another thats liked as well as he.  
The first to die was Kid White, a man both tough and brave  
While Charlie Rutlage makes the third to be sent ot his grave  
Caused by a cowhorse falling while running after stock;  
'Twas on the spring roundup, a place where death men mock,  
He went forward one morning on a circle through the hills,  
He was gay and full of glee and free from earthly ills;  
But when it came time to finish up the work on which he went,  
Nothing came back from him, his time on earth was spent.  
'Twas as he rode the roundup, a XIT turned back to the herd;  
Poor Charlie turned him in again, his cutting horse he spurred;  
Another turned, at that moment his horse the creature spied  
and turned and fell with him, beneath poor Charlie died.  
His relations in Texas his face never more will see,  
But I hope he'll see his loved ones beyond in eternity, in  
eternity

I hope he'll meet his parents will meet them face to face  
And that they'll grasp him by the right hand at the shining  
throne, the shining throne, the shining throne of  
grace.

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MASTER'S RECITAL AND PROGRAM NOTES

by

ROBERT GLENN BRANNAN

B. Mus., Vocal Performance, University of Idaho, 1976

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AN ABSTRACT OF A MASTER'S REPORT

submitted in partial fulfillment of the  
requirements for the degree

MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY  
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## ABSTRACT

This Master's Report (Recital) consists of songs and arias by Franz Joseph Haydn, Maurice Ravel, Antonín Dvořák, Giuseppe Verdi, Johannes Brahms, Hugo Wolf, Hugo Weisgall, John Duke, and Charles Ives. Emphasis has been placed on performance of Romantic literature with the appropriate material to balance the program. Documentation is supplied by a series of program notes which include a preface to the song literature, analytical comments, texts and translations, and bibliographical information.