

/ A MASTER'S RECITAL AND PROGRAM NOTES /

by

DIANE L. HEERMAN

ACCOMPANYING MATERIALS
LOCATED IN AUDIO-VISUAL

B.A., Kansas State University, 1982

A MASTER'S REPORT

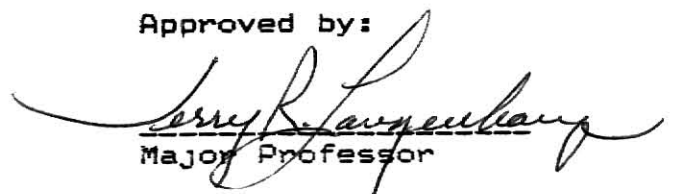
Submitted in partial fulfillment of the
requirements for the degree

MASTER OF MUSIC

Department of Music
Kansas State University
Manhattan, Kansas

1985

Approved by:


Major Professor

LD
2668
R4
1985
H44
c.2



Department of Music

Graduate Series
Season 1983-84



A11208 607093

presents

DIANE HEERMAN, Mezzo-Soprano
B.A., Kansas State University, 1982

assisted by

JANET ANSCHUTZ, Piano
LYNDAL NYBERG, Violin

Monday, May 7, 1984

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

Scottish Folksongs for Voice, Violin, and Continuo *Joseph Haydn*
(1732-1809)

John Anderson
Todlen Hame
The Ploughman
This Is No Mine Ain House
*By the Stream So Cool and Clear
Raving Winds

Fünf Gedichte, Op. 19 *Johannes Brahms*
(1833-1897)

1. Der Kuss
2. Scheiden und Meiden
3. In der Ferne
4. Der Schmied
5. An eine Aeolsharfe

Zwei Lieder, Op. 14 *Arnold Schoenberg*
(1874-1951)

1. Ich darf nicht dankend . . .
2. In diesen Wintertagen

INTERMISSION

"Che farò senza Euridice," *Orfeo* *Christoph Willibald Gluck*
(1714-1787)

Histoires naturelles *Maurice Ravel*
(1875-1937)

I. Le Paon
II. Le Grillon
III. Le Cygne
IV. Le Martin-Pêcheur
V. La Pintade

"Air des lettres," *Werther* *Jules Massenet*
(1842-1912)

*This song follows "The Ploughman."

TABLE OF CONTENTS

ACKNOWLEDGEMENTS.....	iv
JOSEPH HAYDN: SCOTTISH FOLKSONG FOR VOICE, VIOLIN AND CONTINUO.....	1
JOHANNES BRAHMS: FÜNF GEDICHTE, OP. 19.....	7
ARNOLD SCHOENBERG: ZWEI LIEDER, OP. 14.....	12
CHRISTOPH WILLIBALD GLUCK: CHE FARÒ SENZA EURIDICE, " <u>ORFEO</u>	17
MAURICE RAVEL: HISTOIRES NATURELLES.....	22
JULES MASSENET: "AIR DE LETTRES, " <u>WERTHER</u>	30
APPENDIX: TRANSLATIONS AND TEXTS.....	36
BIBLIOGRAPHY.....	44
ABSTRACT.....	47

ACKNOWLEDGMENTS

I would like to give a special thanks to Jennifer Edwards for her help and support in completing this degree. I would also like to thank the members of my committee: Dr. Jean C. Shoop, Dr. Jerry R. Langenkamp, and Dr. Chappell White, for their guidance, and my family for their support.

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

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

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

JOSEPH HAYDN: SCOTTISH FOLKSONGS FOR VOICE,
VIOLIN, AND CONTINUO

Upon hearing of the death of Prince Nikolaus Esterhazy (28 September 1790), Johann Peter Saloman, a London concert manager, rushed to Vienna in an attempt to secure Haydn for a series of concerts. Free of princely duties, Haydn agreed and together they arrived in England on New Year's Day 1791. The London visits, dating from 1791-5, were the most fully documented years of Haydn's career. The music of this period consisted primarily of instrumental music, the most remarkable being the 12 London symphonies (nos. 93-104). Notable exceptions to this were the opera L'anima del filosofo (1791), the two collections of songs or canzonets (1792/3), and Haydn's first collection of folksong arrangements.

Arranging folksongs of the British Isles occupied Haydn's later years (1791-1805). There are almost five hundred folksong settings by Haydn; 273 of these are Scottish folksongs.

Shortly after Haydn arrived in London he was introduced to the publisher William Napier. According to a story told by A.C. Dies:

Haydn told me that he had set 50 Scotch songs to music for the publisher L-. The man was so poor he could not afford to pay Haydn for them, so Haydn, knowing him to be a worthy fellow, gave him the music as a present. L- published the songs and had such success with them that he found his state suddenly transferred from one of penury to one of

comfort.¹

This was Napier's second collection of Scottish folksongs, A Selection of Original Scots Songs in Three Parts the Harmony by Haydn . . . (1792). The first public notice citing Haydn's work on these arrangements appeared in the Morning Chronicle, 31 January 1792:

Nothing, perhaps can be a stronger instance of the superior genius of this great master than the facility with which he seized the wild, but natural and affecting beauties of the Scots airs now in great forwardness for publication, the taste with which he has entered into their genuine spirit, and the felicity of adaptation, with which he has harmonized, as if the original composers had possessed science enough to add the charm of harmony to their own melodies.

This work will be a striking and lasting proof of how little the merit of HAYDN was confined to inventing, or conquering instrumental difficulties.²

It was so successful that Napier republished the initially unsuccessful first collection, A Selection of the Most Favourite Scots Songs Chiefly Pastoral, Adapted for the Harpsichord with an Accompaniment for a Violin by Eminent Masters . . . (1790), and he also published a third collection of 50 Scottish songs which was completely arranged by Haydn. The idea of providing accompaniments to unaccompanied Scottish folksongs, which had started out as a favor to Napier, became a very profitable business. Because of this, Haydn arranged folksongs for two other publishers, George Thomson and William Whyte. For Thomson, Haydn

¹ H.C. Robbins Landon, Haydn in England, 1791-1795 (London: Thames and Hudson, 1976), p. 128.

² Ibid.

arranged 170 Scottish and Irish songs and 62 Welsh songs, and for Whyte, two volumes of 40 and 25 songs respectively. When Thomson found out Haydn was arranging similar songs for Whyte he became quite upset and asked Haydn for an explanation. In a letter dated 30 June 1803 Haydn wrote:

I only regret that in this world I am obliged to serve anyone who will pay me; and, besides, Mr. Whyte gives me two guineas for each Air, which means twice as much [as your fee].³

Haydn's song arrangements for Napier called upon the performer's improvisational skills. The performer was expected to provide the ritornellos and concluding instrumental pieces. In the first volume of songs edited by Napier there was a note concerning this.

The accompaniment of a Scottish song ought to be performed with delicacy . . . The full chords of a thorough bass should be used sparingly and with judgment, not to overpower, but to support and raise the voice at proper pauses. Where, with a fine voice, is joined some skill in instrumental music, the air, by way of symphony, or introduction to the song, should always be first played over; and at the close of every stanza, the last part of the air may be repeated, as a relief to the voice. In this symphonic part, the performer may show his taste and fancy on the instrument, by varying it ad libitum.⁴

Apparently Napier was concerned that Haydn's accompaniments in Volume II would be too difficult for amateur musicians, this being the market to whom he hoped to solicit the edition. In the preface to the second volume Napier notes:

³ Karl Geiringer, "Haydn and the Folksong of the British Isles," Musical Quarterly, XXXV (1949), 188.

⁴ Ibid.

He [the editor] has only to request that those, who are not skilled in the THEORY, as well as in the PRACTICE of Music, will not hastily decide on the merit of the following performance. Whatever objectives may be imagined, on the first trial, he is confident they will vanish, in proportion as the performer becomes more ready and correct in the execution.⁵

As was often the case with Haydn, the language barrier was a problem. Since he was not fluent in English, and in this case Scottish, setting the texts proved difficult. Also the "improvements" made in the text, necessary so as not to offend the "fairer sex," could not have been done without the help of Napier and others. Unfortunately these attempts to improve the text often subtracted from the original Highland charm of the songs.

In the Thomson and Whyte editions there was no room for improvisation. The music was printed in its entirety, including the symphonies and ritornellos. These accompaniments were often not in keeping with the original intention of each folksong, most likely because Thomson, and presumably Whyte, supplied Haydn with only the melodies, the editors themselves added the texts later. It seems that Thomson and Whyte were also concerned with the facility demanded by the accompaniments. Both editors insisted that the accompaniments be as simple as possible, often asking Haydn to rewrite any part that might be considered too difficult for an amateur to play.

⁵ Ibid.

Of all of Haydn's folksong settings, his first 100 Scottish Songs, published by Napier, are the most readily available to students or performers. They can be found in the Collected Edition of Haydn's Works. The six songs I have performed are from this collection. To select these pieces I read through the entire collection and picked the songs which best fit my vocal range and which displayed a variety of styles. The score for "The Ploughman," which I performed on my recital, is located below.

THE PLOUGHMAN

Lively

Violin

The plough-man he's a bon - ny lad. His mind is ev - er true. jo. His

gar - ters knit be - low his knee. His bon-net it is blue. jo. Then up wi't a', my ploughman lad. And

hey, my mer - ry plough - man! Of a' the trades that I do ken. Com-mend me to the plough - man.

When studying these pieces, one must remember that Haydn's part in these arrangements amounted only to the selection of the basic harmonies and to providing a violin accompaniment similar to the ones favored in piano trios of the period.⁶ During a performance of these pieces the performers should follow Napier's instructions from the first volume of songs, and they should strive to duplicate the performance practices of the period. With this in mind, Haydn's Scottish folksongs are well worth investigating.

⁶ Landon, Haydn in England . . . , p. 401.

JOHANNES BRAHMS: FUNF GEDICHTE, OP. 19

Funf Gedichte, op. 19, is an excellent example of Brahms lieder. In a correspondence to Clara Schumann Brahms wrote, "Songs today have gone so far astray that one cannot cling too closely to one's ideal, and that ideal is the folksong."¹ Op. 19 along with opp. 14 and 20 are Brahms's lieder in folksong style. His two most important folksong collections are Volkskinderlieder, a collection of national folksong for children, and 49 Deutsch Volkslieder. Of the latter, forty-two are for voice and piano, and the last seven are for solo voice, chorus and piano. Through all these songs Brahms paid tribute to his ideal.

Brahms had a propensity for mediocre poetry. Eric Sams wrote, ". . . he could never tell good verse from bad or folk from fake."² He never selected text for poetic value, rather for musical value. More than this, Brahms's selections were governed by his moods. In contrast to Hugo Wolf (1860-1903), who literally set the words of a poem to music, Brahms used the words to set a mood, or event, relating to his own experiences.

The experiences related in the five songs of op. 19 concern his relationship with Agathe von Siebold. During the summer of 1858, while visiting friends in Göttingen, Brahms met and fell in love with Agathe von Siebold, a

¹ Heinz Becker, "Brahms," in The New Grove Dictionary of Music and Musicians (6th ed., edited by Stanley Sadie, 1980), III, p. 172.

² Eric Sams, Brahms Songs (Seattle: University of Washington Press, 1972), p. 5.

university professor's daughter. Together they enjoyed many hours at the piano, Agathe singing and Brahms accompanying her. Although this was not to be a lasting relationship for Brahms, traces of Agathe can be found in all of the fifteen lieder he composed after meeting her that year, and especially in the String Sextet, op. 36. It is also true in the a cappella chorus, op. 44 no. 10, where Agathe's name is transferred into melody:



Brahms adopted this technique of turning names into melodic themes or ideas from his friend and mentor Robert Schumann. In fact, Brahms adopted many of Schumann's characteristics. Landau feels that "Brahms continues where Schumann left off."⁴ In Brahms's lieder one can see that he carried some of Schumann's characteristics to their ultimate conclusion, especially shifting and colorful modulations and free rhythm.⁵

Brahms also emulated many of Franz Schubert's ideas. Sams feels that "Brahms was Schubert's heir."⁶ Two things testify to this: both Schubert and Brahms favored strophic song form, and for both of them, melody was the soul of a

³ Eric Sams feels that this theme can be traced to nearly every song Brahms composed to honor Agathe's memory.

⁴ Anneliese Landau, The Lied: The Unfolding of Its Style (Washington, D.C.: University Press of America, 1980), p. 67.

⁵ Ibid.

⁶ Sams, Brahms Songs . . . , p. 5.

song, Many of Brahms's songs are either pure strophic or variation. The rest are predominately ABA form. In op. 19, no. 1 is through-composed, nos. 2, 3 and 4 are strophic, and no. 5 is through-composed. They are titled respectively, "Der Kuss," "Scheiden und Meiden," "In der Ferne," "Der Schmied," and "An eine Aeolsharfe."

Nature and love, especially unrequited or lost love, are the most common themes found in Brahms's song texts. There are only two songs which clearly speak of "love consummated," "Spanisches Lied," op. 6 no. 1, and "Der Kuss," op. 19 no. 1.⁷ The poem "Der Kuss" is by Ludwig Hölty. Brahms set eight of Hölty's poems to music. Unfortunately Brahms did not set the original "Der Kuss," written in 1776. He used instead an abridgement published in 1804. The use of the abridgement substantiates that for Brahms the mood was more important than the poetry. Further proof of this was the way Brahms often repeated the last lines of words in many of his songs. In "Der Kuss" the final words "Kuhlung zu" are repeated:

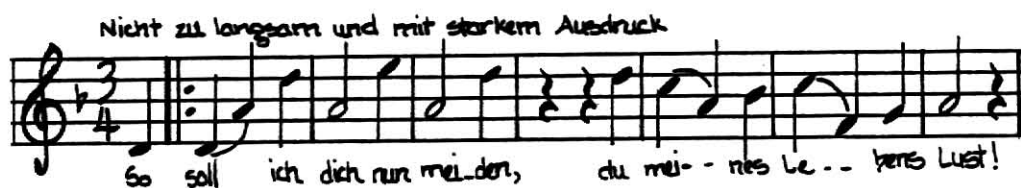


Another notable aspect of "Der Kuss" is that it is a prime example of the type of colorful and shifting modulations that transcends those of Schumann.

⁷ Max Harrison, The Lieder of Brahms (New York: Praeger Publishers, 1972), p. 118.


Borrowing another idea from Schumann, Brahms linked the poetry and music of songs nos. 2 and 3 together. Both song texts, "Scheiden und Meiden" and "In der Ferne," are by Johann Uhland. The fourth song text of op. 19, "Der Schmied," is also by Uhland. Altogether Brahms set seven of his poems to music. "Scheiden und Meiden" (Parting and Separation) is a simple two-verse strophic song. The through-composed "In der Ferne" (Far Away), marked "l'istesso tempo," starts out with a similar melody as "Scheiden und Meiden," but becomes more developed as the song progresses.

"Scheiden und Meiden"



"In der Ferne"



In op. 19 no. 4, the memorable "Der Schmied" (The Blacksmith), the Brahmsian arpeggio figure prevails throughout the voice and piano parts. The  figure in the accompaniment suggests the blacksmith's hammer hitting the anvil. The image of the young girl admiring the strength of her blacksmith lover could easily be transferred to a Söttingen drawing room where Agathe von Siebold sits next to

Brahms and admires the skill and strength required to play such an accompaniment.

Creating an even stronger image is the fifth and final song of op. 19, "An eine Aeolsharfe." This is the finest song of the collection and perhaps the greatest song Brahms ever composed. The poem is by Eduard Mörike, and many feel it is one of the best poems Brahms ever set to music. Brahms set only three of Mörike's poems. The song consists of two recitatives which alternate with a haunting melody that whispers through the strings of the harp. "An eine Aeolscharfe" is filled with enigmatic, colorful modulations that suggest the very longing and melancholy of Brahms's soul.

Fünf Gedichte, op. 19, may seem at first glance like a simple, youthful collection of Brahms's lieder, but in reality they are much more. Op. 19 is a chronicle of a moment in Brahms's life, it is a testament to Franz Schubert and Robert Schumann, and it is the clinging to one's ideal.

ARNOLD SCHOENBERG: ZWEI LIEDER, OP. 14

Late in 1907, after Schoenberg had explored all the possibilities of the highly-chromatic Post-Romanticism, he went through a period of crisis. He could no longer justify the current style of harmony. Schoenberg believed that all twelve notes of the scale were equally important. He called this the "emancipation of the dissonance." At this time Schoenberg took up painting. His contact with the Viennese expressionistic painters Oskar Kokoschka and Richard Gerstl was partially responsible for this. But mainly, Schoenberg painted because with a brush he was able to say what he hoped his music would someday say.

The music of Schoenberg's second period was initially called "atonal," a term which implies the absence of tonality. Schoenberg called this music instead "pantonal," which means "inclusive of all tonalities." His transition to this style was a gradual one. It began with the Second String Quartet, op. 10.

At the beginning of the second period his compositions, as were Berg's and Webern's, were predominately vocal settings. Schoenberg explained this in his essay "Composition with Twelve tones."¹ This preoccupation with songs was summed up by Alan Lessem:

The text would serve a function no longer provided by an undermined tonality: that is, a means towards

¹ Arnold Schoenberg, "Composition with Twelve Tones (1)," in Style and Idea: Selected Writings of Arnold Schoenberg, edited by Leonard Stein, trans. by Leo Black (New York: St. Martins Press, 1975), pp. 214-244.

the formulation and extension of musical ideas.²

Zwei Lieder, op. 14, marks the turning point of Schoenberg's crisis, and *Das Buch der hängenden Gärten*, op. 15, represents a logical conclusion to the crisis. The criticism directed at opp. 14 and 15, as well as the *Three Piano Pieces*, op. 11, was filled with "accusations of anarchy and revolution." In defense of these pieces Schoenberg said, ". . . this music was distinctly a product of evolution and no more revolutionary than any other development in the history of music."³

In December 1907, Schoenberg stopped work on the *Second String Quartet* to compose the two songs of op. 14. "*Ich darf nicht dankend*," op. 14 no. 1, is Schoenberg's first setting of a Stefan George poem. With this piece we see the beginning of his preoccupation with the poetry of Stefan George. The third and fourth movements of the *String Quartet* are Schoenberg's next George settings, and the fifteen songs of op. 15 are all settings of George's poems. Lessem described both Schoenberg and George as being ". . . dedicated to art with almost religious consecration, the role of the artist was that of priest-legislator for his fellow man."⁴ In an essay, "*The Relationship to the Text*," Schoenberg said, "I completely understood . . . the poems of Stefan George from their sound alone"⁵

² Alan Philip Lessem, *Music and Text in the Works of Arnold Schoenberg: The Critical Years, 1908-1922* (UMI Research Press, 1979), p. 31.

³ Schoenberg, *Style and Idea* . . . , p. 86.

⁴ Lessem, *Music and Text* . . . , p. 37.

⁵ Schoenberg, p. 144.

"In diesen Wintertagen," op. 14 no. 2, is a setting of Georg Henkel's poem "Winterweihe," from his Buch der Liebe und Natur. Richard Strauss had set this same poem in 1901 (op. 48 no. 4). Henkel's works were described as being ". . . proletarian poetry, some of which was forbidden in Germany as inflammatory."⁶ Today his style of poetry has been described as "uncomfortably rhetorical."

In the *Zwei Lieder*, op. 14, there is no trace of the romantic sound which was heard in Schoenberg's earlier works. They are the last songs in which he uses key signatures, although here they denote more of a key-center than an actual key. The harmony is built on fourths rather than thirds, and the resultant dissonances resolve so slowly that you expect them not to resolve at all. This "suspension of tonality" carries through both songs and serves to heighten the intensity of the poetry. Both songs are highly imitative contrapuntally, which is reflective of Schoenberg's admiration of Bach and Brahms. These pieces are atmospheric and exhibit extremes in intervals, dynamics, and tempos.

"Ich darf nicht dankend" has a key signature of two sharps suggesting the key of b minor. It is in ϕ time with the tempo marking langsam (♩) (slow). The piece has a pervading softness which helps portray the restrained, elusive quality of the poetry. The poem itself is difficult to understand, but the musical line seems to explain it.

⁶ Henry and Mary Garland, The Oxford Companion to German Literature (Oxford: Clarendon Press, 1975), p. 372.

Both the vocal line and the piano part are disjunct with extremely wide and narrow intervallic movement:

nie - - der-sin - ken. Du bist vom Geist der

The musical score for measures 5 and 6 of 'In diesen Wintertagen' is shown. The vocal line (treble clef) features a wide interval from G4 to E5 in measure 5, followed by a narrow interval from E5 to D5 in measure 6. The piano accompaniment (grand staff) also shows wide intervals, such as from C4 to G4 in the right hand and F3 to C4 in the left hand in measure 5. Dynamics include a piano (p) marking in measure 6 and a pianissimo (pp) marking in measure 5 of the piano part.

Composed in February 1908, "In diesen Wintertagen" is much more accessible than the first song of op. 14. It is more melodic than "Ich darf nicht dankend," even though it also employs extremely wide and narrow intervals:

in - - nerm Licht er - füllt.

The musical score for measures 18 through 21 of 'In diesen Wintertagen' is shown. The vocal line (treble clef) features a wide interval from G4 to E5 in measure 19, followed by a narrow interval from E5 to D5 in measure 20. The piano accompaniment (grand staff) also shows wide intervals, such as from C4 to G4 in the right hand and F3 to C4 in the left hand in measure 19. Dynamics include a piano (p) marking in measure 21 and a pianissimo (pp) marking in measure 20 of the piano part.

Its key-center is C major, and it is also in ♩ time. The initial tempo marking is mässig (♩) (moderate), but it changes tempos frequently throughout. This song is quiet like the first song, but where the first one was elusive, this song is serene and clear.

For the premiere performance of Das Buch der hängenden Garten, Schoenberg wrote:

In the George Lieder I have succeeded for the first time in approaching an ideal of expression and form that had hovered before me for some years. Hitherto I had not sufficient strength and sureness to realize that ideal⁷

After writing the two songs of op. 14, Schoenberg was closer to realizing his ideal.

⁷ Anneliese Landau, The Lied: The Unfolding of Its Style (Washington, D.C.: University Press of America, 1980), p. 105.

CHRISTOPH WILLIBALD GLUCK:
 "CHE FARÒ SENZA EURIDICE," ORFEO

Reform is a change for the better; a correction of evils or abuses. The entire history of music revolved or evolved around this word. During the late seventeenth and early eighteenth century the names of two poets stand out as being leaders in the reform of the seventeenth-century Italian opera libretto, Apostolo Zeno (1668-1750) and Pietro Metastasio (1698-1782). Donald Grout outlined Zeno's hopes or goals for this reform:

Zeno . . . favored historical subject matter and sought to purge the opera of erratically motivated plots, reliance on supernatural interventions, machines, irrelevant comic episodes, and the bombastic declamation which had reigned in the seventeenth century.¹

It was Metastasio who regulated the form of seventeenth century opera, and through his works the reform movement was realized. Metastasio wrote twenty-seven drammi per musica and various other theater works. During the eighteenth century his works were given more than one thousand musical settings, some as many as seventy times. In Metastasio's opera, the dramatic action occurred during the recitative, and the expression of sentiments occurred during the aria. This divided a scene into two distinct, alternating parts: movement with drama in the form of recitative, and repose with music in the form of an aria. Like so many composers of the period, Christoph Willibald Gluck was attracted to

¹ Donald Jay Grout, A Short History of Opera (2nd ed.; New York: Columbia University Press, 1965), p. 185.

Metastasio's poetry and seventeen of his operas were based on Metastasio's librettos.

As the eighteenth century progressed, new musical practices began to evolve. The reform instigated by Metastasio and others was becoming stale and abused, especially by Metastasio himself. By the middle of the century the cries for a new reform were heard once again. Two important figures of this reform movement were Niccolò Jommelli (1714-74) and Tommaso Traetta (1727-79). The results of their labor were operas with a more international character, operas with a French and German influence, as well as Italian. Their operas, however, did not make a complete break with the eighteenth-century Italian opera seria. It is in the three reform operas of Gluck, Orfeo ed Euridice, Alceste, and Paride ed Elena, that the reform of Italian opera is realized.

Gluck, together with the poet Ranieri Calzabigi, Count Durazzo, the choreographer Angiolini, and others, led the revolt against the seventeenth century reformer Metastasio. The document which served as the best statement of the new reform was the frequently quoted forward to Gluck's second reform opera, Alceste. In this forward Gluck expressed his hopes to rid opera of its current abuses. Abuses by vain singers included interrupting an aria to display their favorite vowel or to perform an extended cadenza which showed their vocal agility after which they expected the orchestra to wait while they caught their breath. He deplored the senselessness of the da capo aria which often

passed too quickly over the most important words so that the first part could be repeated four times with variations. Gluck felt that the music should serve the poetry and not interrupt as the ritornellos often did. He believed the overture should be representative of the action of the drama and that the orchestra should play a bigger role in the recitatives, thus avoiding the sharp contrast between the recitative and the aria. Foremost for Gluck was his aim for an opera that flowed with beautiful simplicity.

Jointly Gluck and Calzabigi created the first reform opera, Orfeo ed Euridice. The opera took several months to complete, during which time the composer, poet, choreographer, and later the stage designer, G.M. Quaglio, worked hand-in-hand to produce a successful opening night performance in Vienna on 5 October 1762. Also contributing to the success of this performance was the castrato Gaetano Guadagni, for whom the role of Orpheus was written. In 1774 a revised version of Orfeo was performed in Paris. The libretto was French and the role of Orfeo was performed by a tenor which necessitated some changes in the key scheme. There were also some ballets added to the Paris version.

In Gluck and Calzabigi's version of Orfeo ed Euridice there was a chorus and only three characters: Orpheus, Euridice, and Cupid. The plot was radically simplified, unlike earlier versions of the opera. When the drama opens, Euridice is already dead and Orpheus is mourning at the site of her grave. Cupid eventually appears and strikes a deal with Orpheus. He will be allowed to retrieve Euridice from

Hades and bring her back to life provided he doesn't look at her during their return journey. Cupid then leads Orpheus to the gates of the underworld which are guarded by the Furies. The second act opens here and with his music, Orpheus charms the Furies into letting him enter. The next scene is that of the Elysian Fields where Orpheus finally sees Euridice. In the third act Euridice, in a jealous, selfish rage, bemoans Orpheus's coldness and when he finally turns to look at her, she dies. It is at this moment that Orpheus sings the famous aria "Che farò senza Euridice?" Finally, rather than Orpheus dying a violent death at the hands of the Thracian Corybantes, Cupid arrives as deux ex machina and reunites Orpheus and Euridice once more. It would have been unthinkable to end the opera as a tragedy, especially since it was first performed on the Emperor Francis's name day. Gluck attempted only one tragic ending, that was in the ballet Semiranis in 1765.

"Che farò senza Euridice?" is the most memorable piece of the opera. It also stands out as one of the finer arias of all operatic literature; however, there has been some debate about the nature of the piece. Why would Gluck write an aria in C major to express the most tragically dramatic moment of the entire opera? It is through this simple, unaffected key that Orpheus is best able to express the poignancy of his grief. Joseph Kerman explained it best when he said, "He [Orpheus] transcends his sorrow by

controlling it into song."² Kerman goes on to say that the aria ". . . brings him on top of his feelings, comprehending them, refining them, projecting them in artistic form . . . the aria is beyond grief, and represents a considered solution, a response to the catastrophe."³ This aria is a prime example of Gluck's reform. It is in rondo form, ABACA, not da capo, and there is no opportunity for the singer to take advantage of the vocal line by performing an extended cadenza on a favorite vowel sound.

Orfeo ed Euridice is one of the earliest operas still performed today, although it is not performed frequently. The aria "Che farò senza Euridice?" is, however, very popular and it is performed regularly by mezzo-sopranos and baritones alike.

² Joseph Kerman, Opera as Drama (New York: Alfred A. Knopf, 1956), p. 39.

³ Ibid, p. 43.

MAURICE RAVEL: HISTOIRES NATURELLES

Ravel created his music within himself, and he was very secretive about his "creative process." He worked alone, and during these times he became completely engrossed in his work. For Ravel "everything had to be done—or seem to be done—by a miracle."¹ He wouldn't show anyone a new score or speak of it until it was completed. This is a reflection of the insecurity which haunted Ravel until he was finally no longer able to compose. Ravel's insecurity stemmed from such instances as the scandal over the Prix de Rome, and the scandal caused by the premiere performance of Histoires naturelles, 12 January 1907.

In 1905, when Ravel was 30 years old, he made his fifth and final attempt to win the Prix de Rome. His choral piece and fugue were eliminated by the jury in the preliminary round. Ravel's disqualification from the competition set off a series of debates, and it also made front page news. The writer and musicologist Romain Rolland expressed the views of many:

. . . I can not comprehend why one should persist in keeping a school in Rome if it is to close its doors to those rare artists who have some originality—to a man like Ravel, who has established himself at the concerts of the Societe Nationale through works far more important than those required for an examination. Such a musician did honor to the competition²

¹ G.W. Hopkin, "Ravel," in The New Grove Dictionary of Music and Musicians (6th ed., edited by Stanley Sadie, 1980), XV, p. 614.

² Arbie Orenstein, Ravel: Man and Musician (New York: Columbia University Press, 1975), p. 43.

After the Prix de Rome scandal, Ravel went through a highly productive phase of composition in which he completed such works as the Sonatine and Miroirs (1905), and the Histoires naturelles (1906).

There has been much written about the scandal surrounding the first performance of Histoires naturelles. With Ravel at the piano, Jane Bathori sang the premiere performance of this work at a Societe Nationale recital. Bathori sang for many of Ravel's premiere performances. She was called "the champion of new music in France," and later she became the interpreter of Satie and Les Six. Concerning the premiere of Histoires naturelles Stuckenschmidt said: "Jane Bathori could have sung like a goddess and not have had any effect on these defenders [Vincent d'Indy's crowd] of petrified tradition."³ The performance drew catcalls:

One eyewitness, the composer and theorist Charles Koechlin, recalled that the audience at the Société Nationale recital was scandalized by the declamation, outraged by the rests in "Le Grillon," and one phrase in "Le Martin-Pêcheur," "ça n'a pa mordu ce soir," was greeted with jeering laughter.⁴

Once again there was a series of heated debates, and arguments appeared in newspapers and music journals. Pierre Lalo, who was often critical of Ravel's works, wrote this:

. . . I admit that in other respects his music is well fitted to the text—it is just as precious, just as laborious, just as dry and almost as unmusical: a collection of the most elaborate and complicated

³ Hans Heinz Stuckenschmidt, Maurice Ravel: Variations on His Life and Work, trans. by Samuel R. Rosenbaum (Philadelphia: Chilton Book Company, 1968), p. 94.

⁴ Orenstein, Ravel: Man and Musician . . . , p. 52.

sequences of chords When our good Chabrier wrote a song about Turkeys and little Pink Pigs, he did it with gaiety and let himself go; he treated it as a joke. M. Ravel is solemn all the time with his farmyard animals; he doesn't smile but reads us a sermon on the Peacock and the Guinea fowl.⁵

While Lalo failed to see the humor in these songs, the critic Gaston Carraud did not. He felt that they were amusing, original scenes of animal life. One of the most violent reactions against Histoires naturelles was by the Schola Cantorium's harmony professor, August Serieyx. "Serieyx viewed the Histoires naturelles as little short of a hoax, and claimed that one must 'fight mercilessly' to avoid any similar attempts at 'musical decomposition'."⁶

What was especially shocking to the first audience of Histoires naturelles was Ravel's treatment of the French final mute Θ . He ignored the traditional song setting treatment, which required sounding out the final Θ , by eliding it as you would in normal speech. His goal was to set these songs in a declamatory fashion which followed the natural inflections of French.

The direct, clear language, the profound and latent poetry of the Histoires naturelles has long tempted me, even the text itself demands from me a particular kind of declamation, closely linked to the inflections of the French language.⁷

To accomplish this he used a limited vocal range and frequently changing meters. Emile Vuillermoz, a critic and

⁵ Ibid., p. 53.

⁶ Ibid.

⁷ Pierre Bernac, The Interpretation of French Song (London: Victor Gollancz Ltd., 1978), p. 250.

a fellow member of the Apaches, observed that "In the Histoires naturelles . . . it is Ravel's own voice, his pronunciation, his well-known mannerisms, that have produced this quasi parlando melody."⁸

The poetry of Ravel's song cycle came from Jules Renard's small volume of poems called Histoires naturelles. It was a favorite of French readers in which Renard depicted animals in human relationships. In Renard's Journal he wrote, "As for me, I would wish to be pleasing to the animals themselves. If they were able to read my miniature Histoires naturelles, I should wish that it would make them smile."⁹ In a later Journal entry, 19 November 1906, he wrote:

Thadee Natanson says to me: A gentleman wishes to set to music several of your Histoires naturelles . . . How does that effect you?
 Not at all.
 Now then, it concerns you!
 Not at all.
 What shall I say to him for you?
 Whatever you like. Thank him.
 Wouldn't you like him to play his music for you?
 Oh no, no.¹⁰

Apparently Renard had little interest in musical matters. Even so, Ravel invited him to the premiere. In Renard's Journal, 12 January 1907, he records this meeting.

I . . . asked him what he had been able to add to the Histoires naturelles. He replied:
 I did not intend to add anything, only to interpret them.
 But in what way?

⁸ Orenstein, op. cit., p. 163.

⁹ Ibid., pp. 162-63.

¹⁰ Ibid., p. 51.

I have tried to say in music what you have
said in words . . .¹¹

There are five songs in Ravel's set, each of which were dedicated to a different friend. Some feel that a few of these dedications are subtle jokes. Each coloristic song depicts a moment in each animal's life. The difficult piano part sets the scenes and establishes the character of each animal. Ravel wrote these songs exactly as he wanted them performed. The performers should take no liberties with this music; the tempos, rhythms, and dynamics must be performed exactly as written.

I. "Le Paon" (The Peacock)

Ravel used a dotted accompaniment pattern through this piece. As in the Habanera (1895), it has an almost hypnotic effect on the listener. The piece starts out bitonally in both F and C. Parallel octaves, fourths, and fifths introduce the peacock. It begins sans hâte et noblement (with no haste and with nobility). The piano depicts the strutting peacock as he walks out into the courtyard. The mood is solennel and quiet as we find out he is waiting for his fiancée. It becomes more expansive and brighter when the glorious bird is described, but this stops abruptly when we find out his fiancée has not come. The piano line ascends with the peacock as he climbs the stairs towards the sun. He stops at the top and cries out her name, "Leon!, Leon!" He waits, but still she does not come. Here the

¹¹ Rollo H. Myers, Ravel: Life and Works (Westport, Connecticut: Greenwood Press, 1973), p. 126.

piano part becomes repetitive as we find out that all the other birds are tired of watching this ceremony. He once again descends the stairs, confident he will be married tomorrow. Not knowing what to do for the rest of the day, he returns to the stairs and climbs them as if they were the stairs to a temple. Once he is at the top, we wait in anticipation for him to spread his tail. With a glissando from the piano, the tail opens. It is so beautiful that even the bored fowls cannot help but watch. Again the peacock struts, and he repeats the ceremony.

II. "Le Grillon" (The Cricket)

In this delightful song, a sixteenth-note pattern runs throughout. This pattern is frequently interrupted by long moments of rest. The interval of the second suggests the chirp of the cricket and the winding of its little clock. It starts out placid, and the dynamics range from pppp to p. One must listen very carefully to hear the cricket as he returns home from his day's wanderings. He puts his home in order; he rakes his path of sand, spreads sawdust on his doorstep, files the root of some annoying grass, and finally he rests. Once again the cricket goes back to work, this time winding his clock which the piano sounds out with a high, dissonant appoggiatura. The piano stops, and the listener wonders what has become of the cricket. He was merely resting again. The cricket goes inside his home and locks the door. He pauses and listens, and then he lowers himself into the bowels of the earth. In the piano, his

little cricket chirp fades away until he is no longer heard. Suddenly the character and tempo of the song changes. This song which began in a minor, resolves to D-flat major as the listener observes the silent countryside.

III. "Le Cygne" (The Swan)

A fluid arpeggio figure pervades this song. This rippling accompaniment suggests the water in which the swan glides like a white sleigh. This calm, quiet poem tells us of a swan who aspires to capture the clouds he sees reflected in the water. It is filled with imagery, such as the moment when the swan withdraws his head from the water: "Puis, tel un bras de femme sort d'une manche, il le retire." (Then, like a woman's arm, emerging from a sleeve, he withdraws.) After becoming enchanted with the swan, the viewer realizes it was all merely an illusion. It is not clouds the swan seeks, but worms. "Il engraisse comme une oie." (He is growing fat like a goose.)

IV. "Le Martin-Pêcheur" (The Kingfisher)

On ne peut plus lent (one cannot be slower), this is the direction given at the beginning of "Le Martin-Pêcheur." The piano introduces the song with a series of chromatically descending seventh chords, filled with grating neighboring half tones. This sets the stage for the fisherman's story. No fish are biting, but he has had a rare experience. A kingfisher actually landed on his fishing pole. He is awe-struck by the beauty of the bird, and breathless over being taken for a tree by the kingfisher. Moments pass, and then

the bird flies away to another branch. This song is as rare as the fisherman's experience, and its quiet beauty is as breathless as his telling.

V. "La Pintade" (The Guinea Fowl)

This virtuoso piece is a perfect, entertaining depiction of the irascible guinea fowl. The piercing cries of the hen are heard in the piano's tritone spaced chords. The piano moves along with the guinea fowl throughout the courtyard. Together they attack the other fowl and stab the turkey's tail. Together the hen and piano rage on and on. The hen rages because she thinks the other fowl are laughing at her hunchback and her bald head. She lets out a piercing cry, after which the tempo slows, and she disappears from the courtyard. When she returns she is even more boisterous than before. She wallows in the earth, secure that her freshly laid eggs are safe in the open country. This "glaring" and "glittering" song leaves the listeners and performers gasping for breath.

Although Histoires naturelles was initially shrouded in controversy, today it is considered one of Ravel's finest song settings, and it is enjoyed by all who hear it.

JULES MASSENET: "AIR DE LETTRES," WERTHER

During his lifetime Jules Massenet was a very popular and financially successful composer. After the success of his opera Manon (1884), he was proclaimed France's most popular opera composer, a position which he easily maintained for twenty years. France still considered opera to be a social function, and much of Massenet's success came about because he wrote his operas specifically for the French public. His operas were not written because of internal inspiration or to be innovative. Instead, Massenet's aim was to please his audience. Massenet's form of opera became outmoded before his death, and now he is mainly remembered as the composer of Manon and Werther.

The choice of Goethe's semi-autobiographical story, Die Leiden des jungen Werthers (The Sorrows of Young Werther), was an unusual one for Massenet. In August 1886, George Hartmann took Massenet to Bayreuth to hear Parsifal. While they were still in Germany, Hartmann took him to the house in Wetzlar where Goethe wrote Die Leiden des jungen Werthers. He then gave Massenet a copy of the book and asked him to read it. It was in a tavern, just a few blocks down the street, that Massenet became intrigued in the story of the ill-fated romance between Werther and Charlotte. (He was not the only one intrigued with Goethe's story; six other composers, including the French violinist Rodolphe Kreutzer, wrote operas based on this book.) At some point Hartmann said, ". . . doesn't it tempt you to give us at

last, a virtuous woman on your stage . . . you who have given us so many courtesans."1 When Massenet agreed, Hartmann settled him into a luxurious apartment in Versailles, and together with Paul Milliet and Edourd Blau, provided him with the libretto. Massenet orchestrated Werther in less than six months.

Even though many people feel that Werther is Massenet's best opera, it did not have an easy beginning. When it was first played for the director of the Opera-Comique he was disappointed. "I'd hoped you were bringing me another Manon. This depressing subject lacks interest. It's doomed in advance . . ."2 It was not Werther that was doomed, but the Opera-Comique, for it burned to the ground on the following day. It wasn't until six years later when Massenet was in Vienna, that he was asked to present them with a new work. He offered them Werther. The opera premiered at the Imperial Theater on 16 February, 1892, with the tenor Ernest van Dyck singing the role of Werther. Werther was a great success, it took a German audience to show the French that they were mistaken in their opinion of the opera. On 16 January 1893, eleven months later, Werther premiered at the rebuilt Opera-Comique in Paris. That evening there was a blizzard which trapped most of the audience in the theater. Massenet, who always avoided the

1 Henry T. Finck, Massenet and His Operas (New York: John Lane Company, 1910), p. 146.

2 James Harding, Massenet (London: J.M. Dent and Sons Ltd., 1970), p. 94.

theater on opening night, didn't find out until eight o'clock the next morning that Werther had triumphed.

Although Werther was initially successful, it did not gain real success in France until the beginning of the century. English speaking audiences were even slower to warm to the charm of Werther. The novelist William Makepeace Thackeray was partially responsible for this when he summed up Charlotte's reaction to Werther's suicide:

Charlotte, having seen his body
Borne before her on a shutter,
Like a well-conducted person
Went on cutting bread and butter.³

There were other reasons for the public's slow response to Werther. First there wasn't enough action in the story, the opera contains only one real climax, and second, the bulk of the good melodies were given to the tenor which left little for the prima-donna to do.⁴

Massenet, like many composers of this period, was influenced by Wagner. Traces of Wagner can be found throughout Werther, such as in the snow storm before the last act, here one can hear a reminder of the Siegfried forest sounds.⁵ Tchaikovsky's influence is also felt in Werther, this is especially noticeable in Werther's suicide scene.⁶ Although Massenet was influenced by these composers, it is generally agreed that he turned these

³ Ibid.

⁴ Finck, Massenet . . . , p. 160.

⁵ Ibid, p. 161.

⁶ Martin Cooper et al., "Massenet," in The New Grove Dictionary of Music and Musicians (6th ed., edited by Stanley Sadie, 1980), XI, p. 181.

influences into his own unique formulas. Saint-Saëns said of Massenet, "Massenet has been widely imitated. He on the other hand, imitated no one."⁷ Massenet's influence can be found in the works of almost all the French composers writing between 1890 and 1920, even those who opposed his music such as Debussy. In a private letter written in 1893, Debussy speaks poorly of Werther, but publicly, in the Revue blanche, he praises Massenet "for standing out against the boring imitators of Wagner."⁸ Traces of Massenet's influence can be found in such Debussy works as l'Enfant prodigue and Suite bergamasque.⁹ This influence is what Romain Rolland meant when he spoke of "the Massenet that slumbers at the heart of every Frenchman."

Werther is a lyric drama in four acts. The story is a tragic one. The young poet Werther falls hopelessly in love with his cousin Charlotte when he first sees her passing out the daily bread and butter to her younger brothers and sisters. Later that same night Werther boldly declares his love for her, but it is to no avail. Charlotte, at her mother's death-bed, promised that she would marry Albert, a family friend. When Werther returns three months later Charlotte and Albert are married. This does not stop him from declaring his love again. Charlotte asks him to leave and not to return until Christmas. When Werther arrives at Christmas, he rushes to Charlotte, kisses her, and throws himself at her feet. She tells him she can never see him

⁷ Harding, Massenet . . . , p. 95.

⁸ Ibid, p. 100.

⁹ Ibid.

again and leaves the room. A while later, Werther borrows Albert's pistols for a long journey. When Charlotte realizes his intent, she rushes to his apartment but she is too late. She throws herself on Werther, who, with his dying breath, begs forgiveness. Charlotte confesses that she has loved him from the beginning and he dies happily in her arms.

Charlotte's recitative and aria at the beginning of act three is a favorite of many mezzo-sopranos. It is a very dramatic scene in which Charlotte first despairs over how cruel she was to send Werther away. She then reads aloud the letters in which Werther describes his many moods. His last letter frightens Charlotte, for in it he alludes to his death if he should never see her again. "Air de lettres" alternates between sections of recitative accompagnato and aria. In the recitatives Charlotte exclaims over each letter, and in each aria section she reads one of Werther's letters. The tempos of the aria sections are indicative of the mood of each letter.

This aria is harmonically conservative; it employs chromaticism which merely alludes to a more complex harmony. Rhythmically it is simple with only slight variations. Both the harmony and the rhythm serve to showcase the melody. With Massenet, the melody was almost always the most important feature. Here is how Donald Grout described it:

Massenet's melody is of a highly personal sort: lyrical, tender, penetrating, sweetly sensuous, rounded in contours, exact but never violent in interpreting the text, sentimental, often

melancholy, sometimes a little vulgar, and always charming.¹⁰

This aria and the entire opera serve as fine examples of Massenet's artistic capability. The freshness and balance of this work shows us Massenet at his best.

¹⁰ Donald Jay Grout, A Short History of Opera (2nd ed.; New York: Columbia University Press, 1965), p. 435.

APPENDIX

Translations of Song Texts

JOHN ANDERSON

John Anderson, my jo, John,
 When we were first acquaint,
 Your locks were like the raven,
 Your bonny brow was brent:
 But now your brow is bald, John,
 Your locks are like the snaw;
 But blessings on your frosty pow,
 John Anderson, my jo.

John Anderson, my jo, John,
 We clamb the hill thegither;
 And mony a canty day, John,
 We've had wi'ane anither:
 Now we maun totter down, John,
 And hand in hand we'll go,
 And sleep together at the foot,
 John Anderson, my jo.

TODLEN HAME

When I have a sixpence under my thum,
 Then I'll get credit in ilka town;
 But ay, when I'm poor, they bid me gae by;
 O! poverty parts good company.
 Todlen hame, todlen hame,
 O! cou'd na my love come todlen hame.

Leez me on liquor, my todlen dow,
 Ye're ay sae gude-humor'd when wetting your mou';
 When sober sae sour, ye'll fight wi' a flee,
 That 'tis a blyth sight to the bairns and me.
 Todlen hame, todlen hame,
 When round as a neep ye come todlen hame.

THE PLOUGHMAN

The ploughman he's a bonny lad,
 His mind is ever true, jo,
 His garters knit below his knees,
 His bonnet it is blue, jo.

Then up wi't a', my ploughman lad,
 And hey, my merry ploughman!
 Of a' the trades that I do ken,
 Commend me to the ploughman.

My ploughman he comes hame at e'en,
 He's aften wet and weary:
 Cast aff the wet, put on the dry,
 And gae to bed, my dearie.

Then up wi't a', &c.

Snaw-white stockings on his legs,
 And siller buckles glancin,
 A gude blue bannet on his head,
 And O, but he was handsome!

Then up wi't a', &c.

BY THE STREAM SO COOL AND CLEAR

By the stream so cool and clear,
 And thro' the caves where breezes languish
 Soothing still my tender anguish,
 Hoping still to find my lover,
 I have wandered far and near,
 O where shall I the youth discover!

Sleeps he in your breezy shade,
 Ye rocks with moss and ivy waving,
 On some bank where wild waves laving,
 Murmur thro' the twisted willow;
 On that bank, O were I laid,
 How soft should be my lover's pillow!

THIS IS NO MINE AIN HOUSE

O this is no mine ain house,
 I ken by the rigging o't,
 Since with my love I've chang'd vows
 I dinna like the bigging o't.
 For now that I'm young Robie's bride,
 And mistress of his fireside,
 Mine ain house I like to guide,
 And please me wi' the trigging o't.

When I am in mine ain house,
 True love shall be at hand ay,
 To make me still a prudent spouse,
 And let my man command ay;
 Avoiding ilka cause of strife,
 The common pest of married life,
 That makes ane wearied of his wife,
 And breaks the kindly band ay.

RAVING WINDS

Raving winds around her blowing,
 Yellow leaves the woodlands strowing,
 By a river hoarsely roaring,
 Isabella stray'd deploring:
 Farewell, hours, that late did measure
 Sunshine days of joy and pleasure,
 Hail, thou gloomy night of sorrow,
 Cheerless night that knows no morrow.

O'er the past too fondly wand'ring,
 On the hopeless future pond'ring,
 Chilly grief my life-blood freezes,
 Fell despair my fancy seizes.
 Life, thou soul of every blessing,
 Load to misery most distressing,
 Gladly now would I resign thee,
 And to dark oblivion join thee!

FIVE POEMS FOR SOLO VOICE AND PIANO, OP. 19

1. DER KUSS (The Kiss; text by Höltz)

Beneath blossoms of May I toyed with her hand, caressed her lovingly, gazed at my floating image in the girl's eyes, trembling stole the first kiss from her. That kiss now races through my inmost being like a searing fire. Now that you have shot flames of immortality through my lips, give me cooling comfort, give me cooling comfort.

2. SCHEIDEN UND MEIDEN (Parting and Separation; text by Uhland)

So I am now to stay away from you, joy of my life! You kiss me as we part, I press you to my breast!

Oh, darling, is it separation when two people hug and kiss? Oh, darling, is it parting when two people are in close embrace?

3. IN DER FERNE (Far Away; text by Uhland)

I want to rest under the trees here, I so enjoy hearing the little birds. How is it that your song goes directly to my heart, why does your song go to my heart? What do you know about our love in this far-off place, in this far-off place? I want to rest here on the edge of the brook, where fragrant flowers are sprouting. Who sent you flowers here? Who sent you here? Are you a heartfelt love token from my darling far away, from my darling far away?

4. DER SCHMIED (The Blacksmith; text by Uhland)

I hear my lover, he swings the hammer; the noise and sound penetrate the distance like the ringing of bells through streets and squares. By the blackened hearth my darling sits, but when I pass by, the bellows wheeze, the flame shoots up and flicker around him.

5. AN EINE AEOLSHARFE (To an Aeolian Harp; text by Mörike)

Propped up against the ivy-clad wall of this old terrace, you, the mysterious lute of some air-born muse--begin, once more begin your melodious lament. You come here, winds, from far off, ah, from the fresh green hill-home of the boy I loved so well. And brushing spring blossoms on your way, saturated with fragrances, how sweetly, how sweetly you oppress my heart! And you rustle this way, through the strings, attracted by euphonious melancholy, growing in the course of my longing and dying away again. But all at once, as the wind blows this way more violently, a lovely cry of the harp repeats, to my pleasant alarm, my soul's sudden stirring, and here the full-blown rose, shaken, strews all its petals at my feet.

ZWEI LIEDER, OP. 14

1. Ich darf nicht dankend . . . (text by Stefan George)
 I may not stoop in thanks before you.
 You are of the spirit of the meadow from whence we rose
 And if my consolation attempts to join your sorrow.
 Your sorrow will shrug off my consolation.
 Will you persist in the tormenting decision,
 Never to admit the closeness of your sorrow,
 And stroll with me and your pain alone
 Along the icy-cold, deeply sleeping river?

2. In diesen Wintertagen (text by G. Henckel)
 In these winter days, now that one is veiled in light,
 Let us carry within our hearts, to say confidentially
 to one another,
 What impregnates us with inner light.
 What savage passion ignites, shall burn on and on,
 What tenderly unites souls and establishes spiritual bonds,
 Let these be our word of redemption.
 The wheel of time may roll on, we will hardly comprehend
 any of it.
 Forgotten by the world's lustre, on our island
 We will day and night consecrate our blissful love.

"CHE FARÒ SENZA EURIDICE"

Alas! Where has she gone? Where I suffer in a delirium
 of love?
 Gentle wife, Euridice, consort. Ah, no more living,
 I call her in vain.
 Miserable me, I am losing her again and forever. Oh
 judgment, oh death, oh cruel memory. I have no help,
 no one lends me counsel.
 I am alone (O fiery vision) the mournful aspect of my
 dreadful state.
 Satisfy yourself dreadful fate! I am despairing.

What will I do without Euridice?
 Where will I go without my beloved?
 Euridice! Euridice! O God! Answer me!
 Yet I will belong to you faithfully!
 What will I do . . .
 Ah! no help comes to me anymore,
 no hope anymore,
 neither from this world nor from heaven.
 What will I do . . .

HISTOIRE NATURELLES (Natural History; text by Jules Renard)

1. LE PAON (The Peacock)

He will certainly be married today. It should have been yesterday. In his gala attire he was ready. He was only waiting for his fiancée. She has not come. She cannot be long. Magnificent, he walks with the demeanour of an Indian prince bearing about him the customary rich gifts. Love enhances the brilliance of his colours and his crest trembles like a lyre. The fiancée does not come. He mounts to the top of the roof and looks towards the sun. He utters his fiendish cry: Leon! Leon! It is thus that he calls his fiancée. He sees nothing coming and no one replies. The fowls who are accustomed to him never even raise their heads. They are tired of admiring him. He descends again to the courtyard, so sure of his beauty that he is incapable of resentment. His marriage will take place tomorrow. And not knowing what to do for the rest of the day, he turns towards the flight of steps. He ascends as though they were the steps of a temple, with an official tread. He spreads open his tail, heavy with all the eyes that could not leave it. Once more he repeats the ceremony.

2. LE GRILLON (The Cricket)

This is the hour when, tired of wandering, the nigger-brown insect returns from his outing and carefully tidies the disorder of his home. First he rakes his narrow sandy paths. He makes sawdust which he spreads on the threshold of his retreat. He filed the root of this tall grass likely to annoy him. He rests. Then he rewinds his tiny watch. Has he finished? Is it broken? He rests again for a moment. He goes inside and shuts the door. For a long time he turns the key in the delicate lock. And he listens: not a sound outside. But he does not feel safe. And as though by a little chain with a creaking pulley, he lets himself down into the bowels of the earth. Nothing more is to be heard. In the silent countryside, the poplars rise like fingers in the air pointing at the moon.

3. LE CYGNE (The Swan)

He glides on the lake, like a white sleigh, from one cloud to another. For the only hunger he feels is for the fleecy clouds that he sees appearing, moving, and vanishing in the water. It is one of these that he wants. He takes aim with his beak, and suddenly plunges his snowy neck into the water. Then, like a woman's arm emerging from a sleeve, he draws it back. He has caught nothing. He looks: the startled clouds have disappeared. He is disillusioned only for a moment, for the clouds are not slow to return, and yonder, where the undulations of the water are dying away, there is one which is re-forming. Softly, upon a light cushion of feathers, the swan paddles and draws near. He is exhausted by fishing for empty reflections and perhaps he will die a victim of this illusion, without having caught a

single piece of cloud. But what am I saying? Each time he plunges in, he burrows in the nourishing mud and brings out a worm. He is growing as fat as a goose.

4. LE MARTIN-PÊCHEUR (The Kingfisher)

Not a bite this evening, but I had a thrilling experience. As I was holding out my fishing rod, a kingfisher came and perched on it. We have no bird more brilliant. He seemed like a big blue flower on the end of a long stalk. The rod bent under the weight. I held my breath, quite proud to be taken for a tree by a kingfisher. And I am sure that he did not fly away out of fear, but believed that he was only passing from one branch to another.

5. LA PINTADE (The Guinea-Fowl)

She is the hunchback of my courtyard. She thinks of nothing but fighting because of her hump. The fowls say nothing to her. Suddenly she sets on them and harrasses them. She lowers her head, leans forward, and with all the speed of her skinny feet, she runs and smites with her hard beak and the exact center of a turkey's tail. This poseur provoked her. Thus, with her head bluish, her wattles lively, fiercely aggressive, she rages from morning to night. She fights for no reason, perhaps because she is always imagining that they are laughing at her figure, at her bald head, and her mean low tail. And incessantly she utters her discordant cry which pierces the air like a needle point. At times she leaves the courtyard and disappears. She gives the peace-loving fowls a moment of respite. But she returns more boisterous and more peavish. And in a frenzy, she wallows in the earth. Whatever is the matter with her? The crafty creature has played a prank. She went to lay her egg in the open country. I may look for it if I like. And she rolls in the dust like a hunchback.

"AIR DE LETTRES"

Werther! Werther!
Who would have told me of the place which in my heart
he holds today!
Since he has left, despite myself everything wearies me!
And my soul is filled with him.
These letters! these letters!
Ah! I keep reading them again and again . . .
With what charm . . . but also what sadness . . .
I ought to destroy them . . . I can't . . .
"I am writing you from my little room.
A heavy, grey December sky weights on me like a shroud;
and I am alone, alone, always alone!"
Ah! nobody by his side,
not a single show of tenderness or even of pity!
Lord! where did I find this sad courage
to order that sad exile and that isolation?
"Joyous shouts of children rise under my window.
Children's shouts! And I think of that lovely time
when all your dear little ones were playing around us.
Maybe they will forget me?"
No, Werther, in their memory your image stays alive,
and when you will return . . . but will he return?
Ah! this last note chills and frightens me:
"You said to me: till Christmas, and I cried out: never!
One will soon know which of us spoke the truth!
But if I should not reappear on the appointed day
before you . . .
don't accuse me, weep for me!
Yes, with those eyes so full of charm,
these lines, you will keep reading them,
you will wet them with your tears . . .
O Charlotte, and you are going to shudder!"

BIBLIOGRAPHY

- Becker, Heinz. "Brahms," in The New Grove Dictionary of Music and Musicians. Sixth edition, edited by Stanley Sadie. London: Macmillan Publishers, Ltd., 1980. (Vol. 3, pp. 155-190.)
- Bernac, Pierre. The Interpretation of French Song. Translation of song texts by Winifred Radford. London: Victor Gollancz, Ltd., 1978. 327 p.
- Cooper, Martin, and others. "Massenet," in The New Grove Dictionary of Music and Musicians. Sixth edition, edited by Stanley Sadie. London: Macmillan Publishers, Ltd., 1980. (Vol. 11, pp. 800-811.)
- Croll, Gerhard, and Winton Dean. "Gluck," in The New Grove Dictionary of Music and Musicians. Sixth edition, edited by Stanley Sadie. London: Macmillan Publishers, Ltd., 1980. (Vol. 7, pp. 455-475.)
- Evans, Edwin. Historical, Descriptive & Analytical Account of the Entire Works of Johannes Brahms. London: Wm. Reeves, 1912. 599 p.
- Einstein, Alfred. Gluck. Translated by Eric Blom. London: J.M. Dent & Sons Ltd., 1964, New York: McGraw-Hill, 1972. 238 p.
- Finck, Henry T. Massenet and His Operas. New York: John Lane Company, 1910. 245 p.
- Geiringer, Karl. "Haydn and the Folksong of the British Isles," The Musical Quarterly, XXXV (1949), 179-208.
- Grout, Donald Jay. A Short History of Opera. Second edition. New York: Columbia University Press, 1965. 852 p.
- Harding, James. Massenet. London: J.M. Dent and Sons, Ltd., 1979. 222 p.
- Harrison, Max. The Lieder of Brahms. New York: Praeger Publishers, 1972. 152 p.
- Haydn, Joseph. Schottische Lieder, Nr. 1 - 100. (Joseph Haydn Werke. Hrsg. von Karl Geiringer. Series XXXII, Volksliedbearbeitungen, Band 1.) Munich: G. Henle Verlag, 1961. 105 p.
- Hopkins, G.W. "Ravel," in The New Grove Dictionary of Music and Musicians. Sixth edition, edited by Stanley Sadie. London: Macmillan Publishers, Ltd., 1980. (Vol. 15, pp. 609-621.)

- Kerman, Joseph. Opera as Drama. New York: Alfred A. Knopf, 1956. 269 p.
- Landau, Anneliese. The Lied: The Unfolding of Its Style. Washington, D.C.: University Press of America, 1980. 138 p.
- Landon, Howard Chandler Robbins. Haydn in England, 1791-1795. (Haydn: Chronicle and Works, Vol. III.) London: Thames and Hudson, 1976. 640 p.
- Larsen, Jens Peter, and Georg Feder. "Haydn," in The New Grove Dictionary of Music and Musicians. Sixth edition, edited by Stanley Sadie. London: Macmillan Publishers, Ltd., 1980. (Vol. 8, pp. 328-407.)
- Lessem, Alan Philip. Music and Text in the Works of Arnold Schoenberg: the Critical Years, 1908-1922. Ann Arbor: UMI Research Press, 1979. 244 p.
- MacDonald, Malcolm. Schoenberg. London: J.M. Dent and Sons, Ltd., 1976. 289 p.
- Myers, Rollo H. Ravel: Life & Works. New York: Thomas Yoseloff, 1960. 239 p. Reprinted Westport, Connecticut: Greenwood Press, 1973, 1975. 239 p.
- Neighbour, Oliver W. "Schoenberg," in The New Grove Dictionary of Music and Musicians. Sixth edition, edited by Stanley Sadie. London: Macmillan Publishers, Ltd., 1980. (Vol. 16, pp. 701-724.)
- Orenstein, Arbie. Ravel: Man and Musician. New York: Columbia University Press, 1975. 290 p.
- Sams, Eric. Brahms Songs. Seattle: University of Washington Press, 1972. 68 p.
- Stein, Leonard, editor. Style and Idea: Selected Writings of Arnold Schoenberg. Translated by Leo Black. New York: St. Martin's Press, 1975. 559 p.
- Stuckenschmidt, Hans Heinz. Maurice Ravel: Variations on His Life and Work. Translated by Samuel R. Rosenbaum. Philadelphia: Chilton Book Company, 1968. 271 p.

A MASTER'S RECITAL AND PROGRAM NOTES

by

DIANE L. HEERMAN

B.A., Kansas State University, 1982

ABSTRACT TITLE PAGE

Submitted in partial fulfillment of the
requirements for the degree

MASTER OF MUSIC

Department of Music
Kansas State University
Manhattan, Kansas

1985

ABSTRACT

This Master's Report (recital) features vocal selections by Joseph Haydn, Johannes Brahms, Arnold Schoenberg, Christoph Willibald Gluck, Maurice Ravel, and Jules Massenet. This paper contains pertinent information for each work including the composer's major activity at the time of each composition, the historical significance of each composition, and a brief style analysis of each composition. Also included with the program notes is a tape of the recital, the recital program, and an appendix containing the song translations and English texts.