

AN EXAMINATION OF WORKS FOR SOPRANO: “LASCIA CH’IO PIANGA” FROM *RINALDO*, BY G.F. HANDEL; *NUR WER DIE SEHNSUCHT KENNT, HEISS’ MICH NICHT REDEN, SO LASST MICH SCHEINEN*, BY FRANZ SCHUBERT; *AUF DEM STROM*, BY FRANZ SCHUBERT; *SI MES VERS AVAIENT DES AILES, L’ÉNAMOURÉE, A CHLORIS*, BY REYNALDO HAHN; “ADIEU, NOTRE PETITE TABLE” FROM *MANON*, BY JULES MASSENET; HE’S GONE AWAY, THE NIGHTINGALE, BLACK IS THE COLOR OF MY TRUE LOVE’S HAIR, ADAPTED AND ARRANGED BY CLIFFORD SHAW; “IN QUELLE TRINE MORBIDE” FROM *MANON LESCAUT*, BY GIACOMO PUCCINI

by

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Abstract

This report consists of extended program notes and translations for programmed songs and arias presented in recital by Elizabeth Ann Rodina on April 22, 2008 at 7:30 p.m. in All Faith's Chapel on the Kansas State University campus. Included on the recital were works by George Frideric Handel, Franz Schubert, Reynaldo Hahn, Jules Massenet, Clifford Shaw, and Giacomo Puccini. The program notes include biographical information about the composers and a textual and musical analysis of their works.

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Dedication

I would like to dedicate this to my family and Geoff. With their love, support, and encouragement I have been able to further my knowledge of something that is incredibly important to me.



presents

GRADUATE STUDENT ARTIST

Elizabeth Rodina, *Soprano*

Assisted by

William Wingfield, *Piano*

Adam Paxson, *Horn*

Lascia ch'io pianga G. F. Handel
from *Rinaldo* (1685-1759)

Lied der Mignon Franz Schubert
Heiss' mich nicht reden (1797-1828)
So lasst mich sheinen

Auf dem Strom (Op. 119) Franz Schubert

Adam Paxson, Horn

INTERMISSION

Si mes vers avaient des ailes Reynaldo Hahn
L'Énamourée (1874-1947)
A Chloris

Adieu, notre petite table Jules Massenet
from *Manon* (1842-1912)

(Continued on reverse side.)

**All Faiths Chapel Auditorium
Tuesday, April 22, 2008
7:30 P.M.**



www.ksu.edu/music

He's Gone Away arr. By Clifford Shaw
The Nightingale (1911-1976)
Black is the color of my true love's hair

In quelle trine morbide Giacomo Puccini
from *Manon Lescaut* (1858-1924)

Please join us in a reception
immediately following in the
McCain Courtyard.

CHAPTER 1 - “Lascia ch’io pianga” from *Rinaldo*

Biographical Information on George Frideric Handel

George Frideric Handel was born in Halle, Germany on February 23, 1685. Handel was the son of Georg, a barber-surgeon and Dorothea, daughter of a pastor. As a child, Handel became very interested in music, but the idea of his becoming a professional musician was not received well by his father. His father’s only encouraging words were to forget about musical instruments and study law. Handel researchers have said that young George’s intense interest in music resulted in his secretly practicing clavichord in the attic of their home. After his abilities as a musician were “discovered” by the Duke of Saxe-Weissenfels, at the age of nine, Handel was allowed to study music. His first teacher was Friedrich Zachow and his first position as a musician was as organist at the Calvinist Cathedral of Halle in 1702.

Handel left Halle in 1703. He then decided to travel to Hamburg, one of the operatic centers of Europe. “The advantage of Hamburg to an aspiring and independent-minded theatre composer was that it contained the only regular opera company in Germany operating outside the courts. Since 1696 it had been dominated by the energetic and influential figure of Reinhard Keiser.”¹ In 1703 Handel began playing in the orchestra at the opera house as the second violinist and it was there that Handel received the opportunity to compose his first opera, *Almira*. While working at the opera house in Hamburg, Handel met many people, including Johann Mattheson and Reinhard Keiser, who had a large impact on his operatic output. After finding his niche as an operatic composer in Hamburg, Handel traveled to Italy, Hanover, Düsseldorf, and London. He arrived in London in 1710 only to leave at the end of the theatre season and return to Germany since he was under contract to the Elector of Hanover. Not only did he compose during this time, but he also visited his family. He eventually traveled back to London while he was on leave from working for the Elector of Hanover to compose operas for the Queen’s Theatre.

¹ Anthony Hicks, “George Frideric Handel,” The New Grove Dictionary of Opera, Stanley Sadie, ed. (London: Macmillan Reference Limited, 1997), II, 615-632.

George Frideric Handel became one of the most influential composers of Italian opera while also leaving important works in other genres of the late Baroque period. In addition to operas, his vocal works include oratorios and musical dramas, chamber cantatas, solo vocal works and arias, and sacred pieces. One of Handel's most famous works is his oratorio, *Messiah*, which is performed around the world today. Handel's music consists of orchestral and solo pieces such as overtures, sinfonias, suites, sonatas, and trio sonatas. Handel's output is best summed up in an article from The New Grove Dictionary of Opera which states, "Handel contributed to every musical genre current in his time, both vocal and instrumental. Yet the composition of his operas, mainly on Italian librettos, dominated his activities for over thirty-five years; they were modeled (like much else in his music) on both German and Italian precedents, modified to satisfy his own artistic preferences and to suit the English contexts in which most of them were produced; and they are the finest (though not most typical) of their kind."² George Frideric Handel died on April 14, 1759 in London.

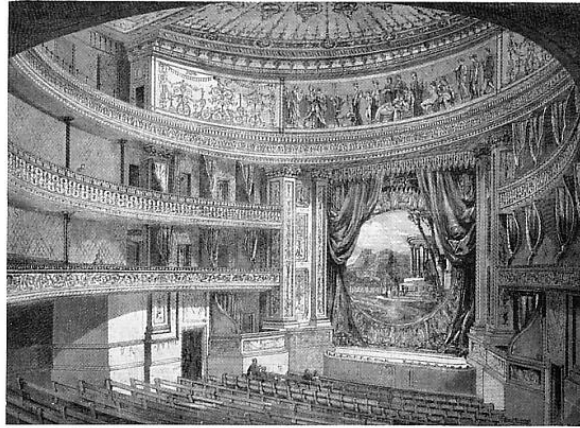
Handel's *Rinaldo* and *Almirena*

Rinaldo is an opera in three acts and was premiered in London at the Queen's Theatre on February 24, 1711. The libretto was written by Aaron Hill, but translated into Italian by Giacomo Rossi. "*Rinaldo* was not only Handel's first opera for London but also the first Italian opera specifically composed for the London stage; previous examples had been pasticcios or adaptations. The combination of an elaborate series of scenic effects with a strong cast and music of great passion and brilliance made it the sensation of the season, and it had fifteen performances before the close of the 1710-1711 season."³ The popularity of this opera resulted in revivals in 1712 (nine performances), 1713 (two performances), 1714 (eleven performances), and 1717 (no performances). The revivals contained changes in the cast and in the manuscript. A revised version of *Rinaldo* was premiered at the King's Theatre in London on April 6, 1731 and had six performances.

² Ibid., 614-615.

³ Stanley Sadie, ed, "*Rinaldo*," The New Grove Book of Operas (New York: St. Martin's Press, 1997), p. 541.

Figure 1.1--View of the interior of the Queen's Theatre (taken from <http://www.arthurlloyd.co.uk>)



View of the interior of the Queen's Theatre (1867-1878)

The plot of *Rinaldo* can be best summarized as it was given in Handel's Operas: 1704-1726 by Winton Dean and John Merrill Knapp:

Godfrey, General of the Christian Forces in the Expedition against the Saracens, to engage the Assistance of Rinaldo a famous hero of those times; promises to give him his Daughter Almirena, when the city shou'd fall into his Hands. The Christians with Rinaldo at their Head, conquer Palestine, and besiege its King Argantes in that city. Armida an Amazonian Enchantress, in love with and belov'd by Argantes, contrives by Magick, to entrap Rinaldo in an enchanted castle, whence, after much difficulty, being deliver'd by Godfrey, he returns to the army, takes Jerusalem, converts Argantes and Armida to the Christian Faith, Marries Almirena, according to the Promise of her father Godfrey.⁴

The opera differs from others because the libretto had not been set by another composer and “the presence of a virtuous heroine saps the vitality of the hero.”⁵ Armida is the dominant character in *Rinaldo*. In the future, Handel continues to use sorceresses in many of his operas. “She gives an immediate impression of fiery passion in her opening cavatina ‘Furie terribili.’”⁶ Almirena, Goffredo's daughter and betrothed to Rinaldo, is less dominant. She laments her sorrows and sings of her fate in her aria, “Lascia ch'io pianga.”

⁴ Winton Dean and John Merrill Knapp, Handel's operas, 1704-1726 (Oxford: Clarendon Press, 1987), p. 168.

⁵ *Ibid.*, 172.

⁶ Stanley Sadie, ed, “*Rinaldo*.” The New Grove Book of Operas (New York: St. Martin's Press 1997), p. 542.

Figure 1.2--Rinaldo and Armida by Francois Boucher, 1734 in the Louvre Museum (taken from [http://en.wikipedia.org/wiki/Rinaldo_\(opera\)](http://en.wikipedia.org/wiki/Rinaldo_(opera)))



Textual and Theoretical Analysis

Table 1.1--Translations for “Lascia ch’io pianga”(translated by Nicholas Granitto and Waldo Lyman)

Lascia ch’io pianga mia cruda sorte
E che sospiri la libertà!
Il duolo infranga queste ritorte
De’ miei martiri, sol per pieta.

*Let me weep my cruel fate,
And let me breathe freedom!
Let sorrow break these chains
Of my sufferings, for pity’s sake.*

The setting of the aria takes place in a garden in Argante’s palace, during the Crusades. The character portrayed is sung by a soprano, lyric or coloratura. At this point in the opera (Act II), Almirena has been captured by Armida, the sorceress. The aria is her cry for freedom and a reflection upon her fate. “Lascia ch’io pianga,” Almirena’s heartfelt plea for her liberty, was originally a dance in *Almira* (1705) and was also used as a seductive song in the oratorio *Il trionfo del Tempo e del Disinganno* (1707). Handel often reused melodies in his works because of their popularity with audiences. In the opera, *Rinaldo*, Handel wrote an accompanying recitative, which is not always sung during the performance of this piece.

Handel is praised by many for his beautifully written arias. Winton Dean and John Merrill Knapp claim, “Only the incomparable ‘Lascia ch’io pianga’ gets inside the character; it

would be impossible to guess that the melody began as a dance... in *Almira*.”⁷ The dance is a sarabande in which the strong beat of the triple meter is on the second beat. When the faster tempo of the dance is slowed for “Lascia ch’io pianga” the strong second beat comes across as heart-felt sorrow. The expression of the aria comes from the deepest part of Almirena, and the deepest sadness that one can feel should be expressed. Handel created beauty and intensity through an idea of simplicity that included a delicate melody paired with simple accompaniment. “This perfection is scarcely susceptible of analysis, but one tiny detail is worth remarking, the alteration of the third note of the melody when it returns in bar 15 (See Figure 1.3). This was an afterthought; Handel originally wrote A, as in the first bar.”⁸ The aria is in *da capo* form, the standard structure in late Baroque arias. The first phrase (mm. 1-22) contains a small ABA form. The A section is measures 1-8. The B section is in measures 9-14. In the small B section the words “E che sospiri, la liberta” are repeated emphasizing her desire to be rid of sorrow. The voice is at its highest point here and cadences in the dominant key, bringing up pitch and emotion. The small A section of the first theme is repeated beginning in measure 15 and this time the sorrow is felt more deeply (See also Figure 1.3).

The key change in measure 31 is a characteristic of *da capo* form, as is the A section being repeated at the end. The B section is in D minor, compared to the opening F Major, and brings about a new idea. Instead of lamenting her fate, she is now saying, “Let sorrow break these chains.” This is a new strong idea from the character that can provide a time for the performer to change thoughts or ideas as well. The singer can perhaps find a new focal point or change dynamics or facial expressions. The rhythm is propelled by a more frequent use of quarter notes. This builds and pushes the rhythm forward with the voice. The pitches are now higher which shows that the character is more determined. In measure 35, Handel creates a descending, dramatic slur on the words “De’ miei martiri” where she is demanding pity on her sufferings (See Figure 1.4).

⁷ Dean and Knapp, Handel’s operas, 1704-1726, p. 178.

⁸ *Ibid.*, 178.

Figure 1.3--mm. 1-18 of "Lascia ch'io pianga" from *Rinaldo* (ornamentation by David Wood and Dr. Jennifer Edwards)

24

ARIA
Largo

Las - cia ch'io pian - ga mia cru - da sor - te,

pp

(8^{va} bassa sempre)

E che so - spi - ri la li - ber - tà! E che so -

spi - ri, e che so - spi - ri, la li - ber tà!

Las - cia ch'io pian - ga mia cru - da sor - te,

1693

Figure 1.4--mm. 19-42 of "Lascia ch'io pianga" from *Rinaldo* (ornamentation by David Wood and Dr. Jennifer Edwards)

25

E che so - spi - ri - la li - ber - tà!

Il duo - lo in - fran - ga ques - te ri - tor - te

De' miei - mar - ti - ri sol per - pie - tà

De' miei - mar - ti - ri sol per - pie - tà.

Fine

Da Capo al Fine

1693

Detailed description: This is a page of a musical score for the aria "Lascia ch'io pianga" from the opera Rinaldo. The page is numbered 25 in the top right corner. It features five systems of music, each consisting of a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are written below the vocal line. The first system includes the lyrics "E che so - spi - ri - la li - ber - tà!". The second system includes "Il duo - lo in - fran - ga ques - te ri - tor - te". The third system includes "De' miei - mar - ti - ri sol per - pie - tà". The fourth system includes "De' miei - mar - ti - ri sol per - pie - tà.". The piano accompaniment includes various markings such as *f*, *p*, and *tr!*. The score concludes with the instruction "Da Capo al Fine" and the number "1693" in the bottom left corner.

Stylistic and Technical Considerations

When performing “Lascia ch’io pianga,” it is customary to add ornamentation in the repeated A section. (See Figures 1.3 and 1.4.) This can be done by simply changing a note, adding a suspension, or including a run. This makes the performance more interesting not only for the performer, but for the audience as well. It is typical to add ornaments when performing *da capo* arias such as those composed by George Frideric Handel. The *da capo* allows the character to weep even more and the ornaments bring about a greater sense of sorrow. “Lascia ch’io pianga” is an excellent aria for sopranos to study and explore. The simplicity seems easy at first, but to master the sense of sorrow and express it in a way that is captivating is extremely challenging.

CHAPTER 2 - Three Mignon Lieder: *Nur wer die Sehnsucht kennt*, *Heiss' mich nicht reden*, *So lasst mich scheinen* for soprano and piano and *Auf dem Strom*, for soprano, horn, and piano

Biographical Information on Franz Schubert

Franz Schubert was born in Vienna on January 31, 1797. His father, who was very influential in his life, was a primary school teacher. Schubert began studying music at a very young age and unlike many other significant composers throughout history, was encouraged to study music and improve his talents. He sang in a boys' choir until his voice changed and then decided to concentrate more on other aspects of music. At age thirteen, not only was Schubert playing music, but he was also composing. As a child, he began composing *Lieder*, a genre of music that would leave him to be very famous and would provide him with a strong career in the future. In 1812 he began furthering his compositional talents by studying with Antonio Salieri, who was once a pupil of Gluck. At this point in adolescence, Schubert's musical style was modeled after Haydn and Mozart.

Schubert made his living at first as a teacher at his father's school, but after deciding to gain some independence from his family, he became a professional composer. An article written in the second edition of The New Grove Dictionary of Music and Musicians best describes Schubert's overall reputation and career. It states:

The only canonic Viennese composer native to Vienna, he made seminal contributions in areas of orchestral music, chamber music, piano music and, most especially, the German lied. The richness and subtlety of his melodic and harmonic language, the originality of his accompaniments, his elevation of marginal genres and the enigmatic nature of his uneventful life have invited a wide range of readings of both man and music that remain among the most hotly debated in musical circles.¹

Franz Schubert is considered the father of the 19th-century German *Lied*, a genre in which voice and piano are made equal partners in expressing the text. He contributed over 600 songs to the repertoire. He wrote graceful melodies that fit the text perfectly and underlined the text with

¹ Robert Winter, "Schubert, Franz (Peter)," The New Grove Dictionary of Music and Musicians, 2nd ed., Stanley Sadie and John Tyrrell, ed. (London: Macmillan, 2001), Vol. 22, pp. 655-729.

descriptive piano figures and interesting harmonics that direct the singer and listener to the drama and intensity of the texts. In “Erlkönig” we immediately hear the racing horse in the piano. In “Der Doppelgänger” the most emotional point in the poem is intensified with a “striking color chord” as the voice ascends to the highest note, as the persona sees his double in anguish. The song cycle *Winterreise* contains a wealth of examples of Schubert’s innate sense of human emotion as expressed in melody and accompaniment.

Although his life was filled with music and creativity, it was short-lived. Schubert died in Vienna on November 19, 1828, probably of tertiary syphilis. He is remembered as a private and honorable man and remains one of the most prolific composers of all time. His musical output consists of theatrical works, dramatic music, sacred works, choruses, orchestral music, songs, piano music, sonatas, and chamber works, treasured by musicians and music lovers around the world.

Mignon: The character and the lieder written for her

During the 18th and 19th centuries, Germany was overflowing with musical culture. Simultaneously, German literature flourished and greatly affected countless composers who began to compose *Lieder* based on these literary works. Johann Wolfgang Goethe (1749-1832) was the dominant literary figure of the time. The texts for Schubert’s Mignon Lieder were taken from Goethe’s novel, *Wilhelm Meisters Lehrjahre* (published in 1795). “Of all Goethe’s prose works (as distinct from poetry or drama), his novel, *Wilhelm Meisters Lehrjahre* (Wilhelm Meister’s Apprenticeship), contains the most musical material, that is to say, actual song texts originally designated as such within the narrative structure.”² The novel happened to be one of the most popular during the 19th century. Schubert composed *Mignon* lieder based on the songs that Mignon sings in the novel. These are said to be among some of the most chosen texts by Schubert and other composers. Mignon’s songs were set by other major composers of the 19th Century German *Lieder*; such as Schumann, Brahms, and Wolf. The beloved and tortured character, Mignon, is best described in an article written by Richard A. Zipser for the MLN journal. He states:

² Gabriel Alfieri, “Johann Wolfgang von Goethe: A Primer for Singers,” Journal of Singing 63/2 (November/December 2006), p. 151.

The figure of Mignon in Goethe's *Wilhelm Meister* was destined to become the prototype for one of the most popular and frequently recurring figures in nineteenth-century English fiction . . . always young and innocent, graceful and dignified, she is endowed with an acute intellect and hauntingly expressive countenance. In most instances, she was exposed to dangers of which she is unaware by reason of her inexperience, but which the aura of her innocence is powerful enough to avert. Loyalty and affection to an ideal of strength and virtue, usually embodied in the hero of the story, remains the passionate absorption of her life.³

The vulnerability of the character and her songs throughout the novel probably made it very easy for composers like Schubert to expand upon, relate to, and compose for.

Schubert composed his Goethe *Lieder* over a long period of time (1814-1826). "In the process he had assembled, as if by chance, a formidable range of music in every mood inspired by the poet, but his Goethe songs were never planned as an entity."⁴ The completed pieces became loved by many because of the haunting melodies and the relationship that they have to the character, Mignon. The pieces are wonderful to study, research, and most importantly, sing. They are quite different from Schubert's other songs. The accompaniments do not represent a character or idea. The piano line rather provides a beautiful counterpart to the melody. It is as if the voice and piano were a duet, in which the piano delves even deeper into the world of Mignon. The text and accompaniment together create an extremely haunting image, like that of the poor tortured character.

Figure 2.1--An Illustration of Goethe's Mignon (taken from <http://www.halftimescores.co.uk/images>)



³Richard A. Zipser, "Bulwer, Lytton and Goethe's Mignon," *MLN* 89/3, German Issue (April 1974), pp. 465-468.

⁴ Hugo Wolf, *Goethe Lieder*. Geraldine McGreevy, soprano and Graham Johnson, piano and liner notes (Hyperion Records CDA 67130, 2001. p. 3

Textual and Theoretical Analysis

Table 2.1--Translations for “Nur wer die Sehnsucht kennt,” D. 877 (taken from www.recmusic.org)

Nur wer die Sehnsucht kennt Weiß, was ich leide!	<i>Only one who knows longing Knows what I suffer!</i>
Allein und abgetrennt Von aller Freude, Seh ich ans Firmament Nach jeder Seite.	<i>Alone and cut off From all joy, I look into the firmament In that direction.</i>
Ach! der mich liebt und kennt, Ist in der Weite. Es schwindelt mir, es brennt Mein Eingeweide.	<i>Ach! he who loves and knows me Is far away. I am reeling, My entrails are burning.</i>
Nur wer die Sehnsucht kennt Weiß, was ich leide!	<i>Only one who knows longing Knows what I suffer!</i>

In 1826, Schubert began composing many settings of the poem “Nur wer die Sehnsucht kennt.” He first started working with this poem in 1815. The sixth setting, which is included on this program, was composed in January of 1826. “In ‘Nur wer die Sehnsucht kennt’ Schubert rises to the height of passion and pathos and Mignon’s suffering is conveyed through the plaintive diatonic melody that opens her song. The haunting melody and rising chromaticism of the *Lied* conveys her inner sufferings.”⁵ The piece is in A minor, which, when hearing that tonality, enables us to get a sense of her sadness and despair.

An analysis can be best described by Lorraine Byrne who in [Schubert’s Goethe Settings](#) writes:

. . . Schubert accentuates Mignon’s desire through chromatic harmony and modulation. In the opening lines of Mignon’s *Lied* he accentuates ‘Sehnsucht’ with a sharpened fourth (bar 8) and he modulates into C on ‘leide’ (bar 14). Mignon’s isolation is accentuated with a C minor triad on ‘allein’ and her desire for distant lands is realized with transitions through G minor and D minor. Mignon’s exile is conveyed with a change of accompaniment from broken arpeggios in the treble to a syncopated block chord *Kinderland* figuration. While her memory of the distant beloved heralds a return to the tonic, Mignon’s agitation is accentuated with dramatic *tremolo* chords in the treble, underscored by a B flat pedal. As the harmony moves anomalously through a series of

⁵ Lorraine Byrne, [Schubert’s Goethe Settings](#) (Burlington, Vermont: Ashgate, 2003), p. 270.

diminished seventh chords, the bass ascends chromatically to the treble.⁶

The *Lied* begins softly and as the piece progresses the dynamics get louder. The climax is during the “agitated” and dynamic tremolo chords in measures 27-33. (See Figure 2.2.) At this point, Mignon is saying that she is “reeling” and that her “entrails are burning.” The character is hurting deep inside and the tremolo chords add an immense amount of passion and tension. Once the tremolo chords die down the dynamics follow suit. When the opening melody is repeated at the end of the piece, softly, the melody changes in measure 39 with a bold *sforzando* on “Sehnsucht kennt” and then quietly ends with “weiß, was ich leide.”

It is helpful for a singer to research the character of Mignon to help with the performance of these pieces. The texts of the Mignon *Lieder* are profoundly sad as is the character Mignon. She yearned for her homeland, though she was well cared for and loved. Therein lies the madness to her existence. Mignon is the epitome of a character so troubled that she is driven crazy. The tremolo chords (measures 27-33) that seem to come out of nowhere really express the idea of madness. The driving dotted rhythm intensifies the expression of her “insides burning”. “Nur wer die Sehnsucht kennt” is a beautiful song with a melody that is quite simple, but involves a character that is so incredibly complicated.

⁶ Ibid., 271.

Figure 2.2--mm. 27-33 of "Nur wer die Sehnsucht kennt"

213

a tempo Es schwin - delt mir, es
cresc.

brennt mein Ein - ge - wei - de, es schwin - delt mir, es
f *decresc.*

brennt mein Ein - ge - wei - ße.
p *decresc.*

Nur wer die Seh - sucht kennt, weiß, was ich
pp

lei - de, nur wer die Seh - sucht kennt, weiß, was ich lei - de!
sf *pp*
f *p*

cresc. *pp*

2010

Table 2.2--Translations for “Heiss' mich nicht reden,” D. 877 (taken from www.recmusic.org)

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

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

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

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

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

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

Schubert's version of “Heiss' mich nicht reden” is the second song of the Mignon texts and was composed in January of 1826. Like “Nur wer die Sehnsucht kennt,” it opens with a short prelude consisting of parts of the main melody. It begins in E minor and once again sets the mood to be dark, as is our main character, Mignon. The text refers to Mignon's fate and the relationship between love and death.

The piece travels back and forth through keys as Mignon's thoughts travel through her mind. “At ‘Geheimnis’ the music moves into the relative major and Schubert retains this tonality as Mignon longs to disclose her tale, yet her inability to do so is marked by a return to the tonic at the end of this strophe. As Schubert *crescendos* through this couplet, underscoring ‘Schicksal’ with a *forte* dynamic, he returns to a *pianissimo* to portray Mignon's profession of silence and the piano softly echoes this vow.”⁷ This is a great example of how Schubert used his accompaniment to complement the character and add to her complexities.

⁷ Ibid., 277.

The second stanza deals with Mignon's relationship to the earth and Schubert, using the submediant, reflects her ideas perfectly in his composition. "He crescendos through line five to suggest the rising sun, returning to *pianissimo* for the dark images of [the night]. Similarly, the *crescendo* and *diminuendo* through the second metaphor suggest the release of waters from the rock, while the tension in these images is underscored by a tonic pedal."⁸ The third stanza is best described by Lorraine Byrne in Schubert's Goethe Settings when she states:

As Mignon relates the universal significance of her plight in line nine, Schubert connects the personal with the generic by restating the opening melody in the tonic major. The change to the tonic major expresses the pathos of these lines and is intensified with continual modulation. The outpouring of sorrow is scored with a chromatic melody that moves in F sharp minor and is restated in the tonic major. While the chromatic movement and harmonic ambiguity of line ten masks Mignon's secret, it also conveys the strain for her in maintaining this vow. The turbulent recitative contrasts with the melodic flow of the preceding lines and follows the movement of thought in Goethe's poem. As Mignon turns towards nature in stanza two, the phrases move more freely, while the dramatic declaration of the final couplet illustrates the contrast between nature and her plight. The solemnity of her promise is suggested through slow harmonic movement in bars 31 to 34, 36 to 38, which passes through the supertonic major. Furthermore, the chromatic descent in the bass, which underscores her declamation, realizes the tremendous fatalistic power of her words...The eloquent expression of Mignon's vow of silence, which she acknowledges only a god can break, is heightened with *fortissimo* yet her expression is deepened through the enriched harmonies of this song.⁹

One of my favorite moments in this piece is in the last stanza (See Figure 2.3.) where Schubert repeats "ein Gott" for the last time using an *ffz* dominant seventh chord which resolves in the tonic key. The vocal line finishes, using a theme that was presented in the beginning of the piece. "The piano echoes its final progression, and the tension of Mignon's silence is retained as the music fades to a perfect cadence enhanced with a Picardy third."¹⁰ This moment is striking to me, because of the tension and the image of Mignon's silence that is created by the final progressions and the unexpected Picardy third that is such a lovely surprise. Researching "Heiss' mich nicht reden," I have become aware of how creative Franz Schubert was when composing his famous *Lieder* and how the vocal and piano lines work together to express the text.

⁸ Ibid., 277.

⁹ Ibid., 277-278.

¹⁰ Ibid., 278.

Figure 2.3--mm. 28-42 of "Heiss' mich nicht reden"

22

one true heart it finds that will par - take it, one
 kann die Brust in Kla - gen sich er - gie - ssen, in

heart that will partake it; It is an oath that so my lips has
 Kla - gen sich er - gie - ssen. Al-lein ein Schwur drückt mir die Lip - pen

seal'd, And 'tis a god a - lone can bid me break
 zu, und nur ein Gott ver - mag sie auf - zu - schlie -

it; An oath it is my lips has seal'd, And 'tis a
 ssen, ein Schwur drückt mir die Lip - pen zu, und nur ein

god, a god a - lone can bid me break it.
 Gott, ein Gott ver - mag sie auf zu schlie - ssen.

cresc.

p

ff

12874

**Table 2.3--Translations for “So lasst mich scheinen,” D. 877 (taken from
www.recmusic.org)**

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

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

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

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

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

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

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

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

Mignon's final song, “So lasst mich scheinen,” is found in Chapter Two of Book Eight of *Wilhelm Meisters Lehrjahre*. At this point in the story, Mignon comes to a birthday party dressed as an angel and is robed in white. She has come to hand out presents to the children, but when someone announces that an angel has come, the children are startled. They know that it is Mignon, but are confused as to whether or not she really is an angel. Mignon passes the gifts to the children and when she is through she does not want to be disrobed and go back to her “original” self. “Her song, which she accompanies on the zither, expresses not merely her fervent wish to retain her costume, but also the revelation that, young as she is, she is soon to leave this life and assume the role of an angel for which she feels destined.”¹¹

Schubert composed his fourth setting of “So lasst mich scheinen” in January of 1826. He once again gives us an eerie melody that is prominent in the Mignon songs. This song is said to have a characteristic that is almost hymnal. Mignon, at this point, is drowning in her own solitude. The tonality of the *Lied* goes back and forth between B major and minor, once again

¹¹ Ibid., 279.

representing Mignon's struggles. Mignon is now struggling with desire to be in heaven and the fact that she is still on earth. "The diatonic harmonies of the first verse contrast with stanza two, where Schubert intensifies this portrayal of Mignon's transmutation in death with a transition through the dominant before rising in double octaves to the mediant major at 'frische Blick.' He repeats this climax in stanza four, but alters this transition to D minor to intensify Mignon's passionate cry of anguish at the pain she has endured."¹² (See Figure 2.4.) Schubert once again moves to another key area when he travels through the tonic minor and returns to B major as the text is portraying her garments.

"So lasst mich scheinen" creates a beautiful image of Mignon for a singer and an audience. She is complex and confusing, but it is almost as if you can see the "real" Mignon in this *Lied*. The text provides us with an answer to the question: What is she longing for? Of course this text is even better explained because of the beautiful, rich harmonies that surround it. "The structure of Schubert's setting observes the poet's perception of Mignon's *Lied*."¹³

Schubert's Mignon *Lieder* are excellent choices of literature for any soprano. They are beautiful, like many of his other songs. The challenge for the singer is grasping Mignon's complexity and how Schubert so artfully captures her character.

¹² Ibid., 283.

¹³ Ibid.

Figure 2.4--mm. 1-47 of "So lasst mich Scheinen"

Andante moderato. (*Nicht zu langsam.*) *pp*

VOICE. So let me
So lasst mich

7. *p*

PIANO. *pp*

dream till I a-wak-en, And let me wear my robe of white; Soon this fair
schei-nen, bis ich wer-de, zieht mir das wei-sse Kleid nicht aus, ich ei-le

earth shall be for-sak-en For yon a-bode of gloomy night.
von der schö-nen Er-de hin-ab in je-nes dun-kle Haus.

A while for rest I shall ex-tend me, Mine eyes I then shall ope-a-
Dort ruh' ich ei-ne klei-ne Stil-le, dann öff-net sich der fri-sche

gain; This mortal frame I leave be-hind me, The zone and gar-land here re-main.
Blick, ich las-se dann die rei-ne Hül-le, den Gür-tel und den Kranz zu-rück.

12374

The image shows a page of a musical score for the song "So lasst mich Scheinen". It features a voice line and a piano accompaniment. The tempo is marked "Andante moderato. (Nicht zu langsam.)" and the dynamic is "pp". The score includes lyrics in both English and German. The piano part consists of chords and arpeggiated figures. The number "7." is written above the piano part. The number "12374" is at the bottom left.

Among ce - lestial forms a - bid - ing, Who naught of man or wo - man
 Und je - ne himmli - schen Ge - stal - ten, sie fra - gennicht nach Mann und

know, Nor garment is, nor fold, for hid - ing The body's pure trans - fig - ured glow.
 Weib, und kei - ne Klei - der, kei - ne Fal - ten um - ge - ben den ver - klär - ten Leib.

Tho' naught I knew of care or trou - ble, Yet grief e -
 Zwar lebt' ich oh - ne Sorg' und Mü - he, doch fühlt' ich

nough my heart has wrung; In sorrow aged, my age is dou - ble: Let me for
 tie - fen Schmerz ge - nung, vor Kummer al - tert' ich zu frü - he, macht mich auf

ev - er, for ev - er now be young!
 e - wig, auf e - wig wie - der jung!

12374

Auf dem Strom

Table 2.4--Translations for “Auf dem Strom,” D.943 (translations taken from The Hyperion Collection: Schubert-The Final Year compact disc)

Nimm die letzten Abschiedsküsse,
Und die wehenden, die Grüsse,
Die ich noch ans Ufer sende,
Eh' dein Fuss sich scheidend wende!
Schon wird von des Stromes Wogen
Rasch der Nachen fortgezogen,
Doch den tränendunklen Blick
Zieht die Sehnsucht stets zurück!

*Take these last farewell kisses,
And the wafted greetings
That I send to the shore,
Before your foot turns to leave.
Already the boat is pulled away
By the waves' rapid current;
But longing forever draws back
My gaze, clouded with tears.*

Und so trägt mich denn die Welle
Fort mit unerflehter Schnelle.
Ach, schon ist die Flur verschwunden,
Wo ich selig Sie gefunden!
Ewig hin, ihr Wonnetage!
Hoffnungsleer verhallt die Klage
Um ich ihre Liebe fand.

*And so the waves bear me away
With relentless speed.
Ah, already the meadows
Where, overjoyed, I found her have disappeared.
Days of bliss, you are gone forever!
Hopelessly my lament echoes
Round the fair homeland
Where I found her love.*

Sieh, wie flieht der Strand vorüber,
Und wie drängt es mich hinüber,
Zieht mit unnennbaren Banden,
An der Hütte dort zu landen,
In der Laube dort zu weilen;
Doch des Stromes Wellen eilen
Weiter ohne Rast und Ruh,
Führen mich dem Weltmeer zu!

*See how the shore flies past,
And how mysterious ties
Draw me across
To a land by yonder cottage,
To linger in yonder arbour.
But the river's waves rush onwards,
Without respite,
Bearing me on towards the ocean.*

Ach, vor jener dunklen Wüste,
Fern von jeder heitern Küste,
Wo kein Eiland zu erschauen,
O, wie fast mich zitternd Grauen!
Wehmutstränen sanft zu bringen,
Kann kein Lied vom Ufer dringen;
Nur der Sturm weht kalt daher
Durch das grau gehobne Meer!

*Ah, how I tremble with dread
At that dark wilderness,
Far from every cheerful shore,
Where no island can be seen!
No song can reach me from the shore
To bring forth tears of gentle sadness;
Only the tempest blows cold
Across the grey, angry sea.*

Kann des Auges sehndend Schweifen
Keine Ufer mehr ergreifen,
Nun so schau' ich zu den Sternen
Auf in jenen heil'gen Fernen!
Ach, bei ihrem milden Scheine
Nannt' ich sie zuerst die Meine;
Dort vielleicht, o tröstend Glück!
Dort begeg' ich ihrem Blick.

*If my wistful, roaming eyes
Can no longer descry the shore,
I shall look up to the stars
There in the sacred distance.
Ah! By their gentle radiance
I first called her mine;
There, perhaps, O consoling fate,
There I shall meet her gaze.*

“Auf dem Strom” was written by Franz Schubert in March of 1828, the year Schubert died. The text of the piece was written by Ludwig Rellstab (1799-1860) who was not only a German poet, but was a music critic as well. The piece was written in E major. The song was performed at Schubert’s public concert at the Musikverein in Vienna on 26 March, with Joseph Rudolf Lewy (then Vienna’s preeminent hornist) playing the horn obbligato. Schubert was the pianist. “A copy in Berlin [DS] has the obbligato part written for cello. It is said to have belonged to Anna Milder, for whom Schubert wrote his only other comparable ‘public’ song, *Der Hirt auf dem Felsen*, D. 965 later in the year.”¹⁴

The piece is not only a representation of Schubert and his style, but also has strong ties to Beethoven, whom Schubert admired very much. Not only is there a musical influence of Beethoven, but also “Auf dem Strom” was presented in a public concert on the 1st anniversary of Beethoven’s death, March 26, 1828. Schubert found that the text of this piece was fitting to honor Beethoven because of its strong “farewell” message. “Auf dem Strom” is a wonderful demonstration of Schubert’s ability to portray a message, idea, character, or image in his compositions.

Textual and Theoretical Analysis

As mentioned above, the text of “Auf dem Strom” speaks of a farewell and can even be taken a step farther to say that the farewell image is implying the idea of death. The coincidence that it was to be performed on the year anniversary of Beethoven’s death and was written during Schubert’s “final year” is interesting. “Rallstab’s poem is about separation and reunion, about a passage from light to dark, from day to night, a metaphorical passage from life to death. It would therefore recommend itself to Schubert in its own right, quite apart from the fact that it may have come to him from Beethoven’s *Nachlass* [a collection of his personal papers.]¹⁵

The liner notes from the Hyperion recording of Schubert--The Final Year gives a wonderful explanation for the use of the horn obbligato in “Auf dem Strom.” The notes state: The presence of the horn on the concert’s list of artists was no doubt partly to do with

¹⁴ John Reed, The Schubert Song Companion (Manchester: Manchester University Press, 1985), p. 53.

¹⁵ Ibid.

Schubert's need to have both novelty and celebrity on the bill in order to sell tickets. The distinguished horn-player Josef Lewy was available for the concert, probably as a return favour for [Schubert]....But there were also artistic reasons for building the horn into the programme: the sound of the instrument had long been held to be symbolic of heroism and strength of purpose (as in the archetypal aspect of the brave hunter) as well as heroic death (compare Schubert's own use of horn sounds in *Die liebe Farbe* from *Die schöne Müllerin*). There is something about the sound of the horn at the opening of this piece which immediately sets a mood that is mournfully elegiac – noble and distant, as if other-worldly; this seems suitable to honour the memory of a great man, a warrior in his own way.¹⁶

I believe that the horn obbligato is a lovely complement to the soprano voice that sings the melody line. Its warm tone adds to the imagery of a farewell that Schubert creates in the melody. “For technical reasons E major is thus the horn key *par excellence*. Beethoven's song *Abendlied unterm gestirnten Himmel* (WoO 150, 1820) is also in this key and it resembles *Auf dem Strom* in some important ways.”¹⁷ The ways that they are similar are that both poets avoided Christian ideas while guiding the listener to think of a higher being and the overall mood of the piece. “...a grave and noble cast of the melody in both songs in stately Classical, rather than Romantic, mould, and throbbing triplets which characterize the twinkling stars – a musical metaphor which we have encountered before in Schubert's music and which was to be used by Hugo Wolf in his Mörike setting *An die Geliebte*.”¹⁸

The poem, “Auf dem Strom,” consists of five eight-line strophes. Each is divided by an interlude for the horn and piano only. “The opening vocal line announces a melody, one of two which will be the main threads binding the work together. It is a tune of which Beethoven himself might have been proud – gallant and a bit old-fashioned, built partly on a simple tonic-key arpeggio, and yet instantly memorable.”¹⁹ We begin to see Schubert's text painting as “waves pull the boat away.” He helps us see and feel this image by changing the key to E minor and by making the triplets more agitated. The constant feeling of B natural represents a strong current. “At ‘doch den tränendunklen Blick’ it seems as if the music is headed for G major but an attempt at a cadence in this key is thwarted at the word ‘zurück’ where the sudden intrusion of

¹⁶ Franz Schubert. “Auf dem Strom,” (Time: 9:18) *Schubert – The Final Year*, John Ainsley, Anthony Johnson, Michael Schade, tenors. Graham Johnson, piano, liner notes by Graham Johnson (Hyperion Records CDJ33037, 2000), p. 26

¹⁷ *Ibid.*, 26-27.

¹⁸ *Ibid.*, 27.

¹⁹ *Ibid.*, 28.

a left-hand D sharp leads us back to the E major of the home key – a superb musical analogue for the pull of the narrator’s longing to return from whence he came.”²⁰

After a ten-bar interlude, the next strophe begins. This is where we hear another important reference to Beethoven. In measure 50, as the melody begins with the words “Und so trägt mich denn die Welle,” we see that Schubert has borrowed, almost note for note, the *Marcia funebre* from Beethoven’s “Eroica” Symphony. (See Figure 2.5.) Schubert moves from key to key at this point. He visits C-sharp minor for a moment and then, at the next interlude, moves back to E major. The third strophe is not exactly the same as the previous, but does share some similarities. This time Schubert moves to the key of G major whereas in the previous strophe it was not allowed. “The effect of this opening up of the harmonic landscape masterfully suggests larger ocean vistas, and strikes notes of both triumphant release and terror. For the first time the vocal line is marked ‘fortissimo’. This reckless confidence quickly cedes, during the six bar interlude, to greater doubt as the music feels its way, with typically Schubertian ingenuity, into C sharp minor.”²¹

The fourth strophe once again repeats the theme of the *Marcia funebre* from “Eroica.” This time, the triplets are constant and create a more dramatic feel than any of the other strophes. This strophe is where the text becomes darker and the imagery is that of solitude and a “dark wilderness” where one can see no light. “The interlude between strophes four and five is eleven bars long, and in essence we have heard the same music right at the beginning of the work. Its purpose here is to calm the triplet-dominated turbulence as the narrator’s fear yields to acceptance and a philosophical view of his new state. Now on the open sea, he has lost sight of land and looks up to the stars for consolation.”²² At this point Schubert may have been reflecting on death and acceptance, not only in Beethoven’s life, but throughout his own. Schubert thrills listeners once again by adding some new material towards the end of this strophe. Some of the material is semi-chromatic and some consists of triplet scales. “In *Auf dem Strom* there is a meeting between loving souls in a region where speech is no longer necessary. Schubert fosters this other-worldly atmosphere by making the horn descend right down to a bottom E for its four last sonorous notes at the same time as leaving the piano chords in first

²⁰ Ibid.

²¹ Ibid., 29.

²² Ibid., 29-30.

inversion, and thus without a bass. We feel suspended in time and place.”²³ Because of this “feeling” “Auf dem Strom” is a beautiful example of the way Schubert was creative with his text painting. He made his audiences not only listen, but feel. It is very important for a singer to feel the piece, not just sing it. Understanding the text and meaning enhances the singer’s performance and also helps to reveal the text to the audience.

²³ Ibid., 30.

Figure 2.5--mm. 40-54 of "Auf dem Strom" ("Eroica" melody can be seen in mm. 50-54)

40

- rück!
still!

p

44

48

p *cresc.*

Und so trägt mich denn die
And the river, all un-

mf

52

mf

Wel - le fort mit un - er - fleh - ter Schnell - le.
- car - ing bears me on well - nigh des - pair - ing.

2649

5

CHAPTER 3 - *Si mes vers avaient des ailes, L'Énamourée, A Chloris*

Biographical Information on Reynaldo Hahn

Reynaldo Hahn was born in Caracas, Venezuela on October 9, 1875, although his family was originally from Hamburg. His father, Carlos, was a Jewish business man who later converted to Catholicism upon the marriage to his Spanish wife. This rich cultural background proved to be very rewarding and inspiring to Reynaldo Hahn. When he was only four years of age, he was taken to Paris, where he would later become a French citizen. He never claimed France as his homeland, but only as an “adopted” home.

Hahn’s father entered him into the prestigious Paris Conservatoire at the age of eleven, because of his remarkable musical talent. There he studied with one of his greatest influences and one of the most influential composers of French music, Jules Massenet. He later studied with another famous French composer, Camille Saint-Saëns. At only fourteen years of age, he composed one of his most famous songs, “Si mes vers avaient des ailes.” The song is representative of the teachings of Massenet and it also, at times, resembles his compositions. Hahn continued to study and perfect his songwriting, eventually creating a style of his own. “One of the most immediately noticeable features of Hahn’s songwriting is the absolute simplicity of the piano accompaniments; they are never used as anything more than a support to the vocal line.”¹

¹Reynaldo Hahn, Reynaldo Hahn: The Complete Recordings, liner notes by Richard Bebb (Romophone 82015-2, 2000).

Figure 3.1--Reynaldo Hahn at the piano (taken from http://www.marcelproust.it/immag/hahn_2.jpg)



Reynaldo Hahn was a well-rounded musician. He was also talented in the area of conducting. In 1945, after being appointed director of the Paris Opéra, Hahn conducted many of his own works. In addition to his musical output, he became one of the most superb conductors of French opera during his time. Reynaldo Hahn's musical output includes roughly 95 songs for voice, four operas, six operettas, ballets, and incidental music for theatre. Hahn did not claim France as his homeland, but he composed with the passion of a Frenchman and the technique of his great French mentors. Reynaldo Hahn died in Paris on January 28, 1947.

French Songs

Hahn was famous for singing his own songs. Because of the simplicity of the songs and the sincerity and intimacy in his voice, it was almost as if he was having a conversation with his listeners. "It is the enhancement of the poem, not musical elaboration that Hahn is after. In this

he ignored the examples of his masters and contemporaries, such as opera influencing them in their composing, and harkened directly back to the classical style of Lully and Rameau.”²

Textual and Theoretical Analysis

Table 3.1--Translation for “Si mes vers avaient des ailes” (Translation taken from www.recmusic.org)

Mes vers fuiraient, doux et frêles,	<i>My verses would flee, sweet, and frail</i>
Vers votre jardin si beau	<i>To your garden so fair,</i>
Si mes vers avaient des ailes	<i>If my verses had wings,</i>
Comme l’oiseau!	<i>like a bird!</i>
Il voleraient, étincelles,	<i>They would fly, like sparks,</i>
Vers votre foyer qui rit,	<i>To your smiling hearth,</i>
Si mes vers avaient des ailes	<i>If my verses had wings</i>
Comme l’esprit!	<i>like the mind.</i>
Près de vous, purs et fidèles,	<i>Pure and faithful, to your side</i>
Ils accouraient, nuit et jour,	<i>They’d hasten night and day,</i>
Si mes vers avaient des ailes,	<i>If my verses had wings,</i>
Comme l’amour!	<i>like love!</i>

This is a lovely French *mélodie* Hahn wrote for his sister Maria Hahn when he was only fourteen. The original piece is in the key of D major. It has become a favorite among audiences. The text of this piece, a poem written by Victor Hugo, is simple and filled with loving words and ideas. Because the piece was written for his sister, one might assume that the “love” was that of one family member to another. However, taken out of the context of a sibling relationship, it could also be viewed as a “romantic” love song as well.

The main melody is repeated three times with little change in the vocal line or in the accompaniment. The text, however, does change, almost as if there are three verses in this little piece. What does not change is that Hahn slows the accompaniment and emphasizes “Si mes vers avaient des ailes” in each “verse.” The end of the final “verse” has the most contrasting vocal and piano line. From measure 24 to the end of the piece, the accompaniment fades away. (See Figure 3.2.) The most interesting part of this piece is the final “l’amour” (See also Figure

² Reynaldo Hahn, *Reynaldo Hahn: The Complete Recordings*, Sung by Reynaldo Hahn, Arthur Endrèze, Ninnon Vallin, and Guy Ferant (Romophone 82015-2, 2000).

3.2.), where there is a retardation from the F-double sharp to the G-sharp. This is a beautiful touch that Hahn appropriately made on the word “love”. The end of this song is written in a declamatory style which was Hahn’s technique for communicating simply and directly with the audience. The song is lighthearted and sweet without dramatic flair. It must be sung with sincerity and beautiful tone.

Figure 3.2--mm. 18-28 of "Si mes vers avaient des ailes"

45

Plus lent et en ralentissant jusqu'à la fin
pp (3)

Près de vous, purs et fi-

-dè - les, Ils ac-cou-raient nuit et

p (3) *très retenu*
jour, Si mes vers a-vaient des ai-les,

suives 3 3 3

encore plus lent *long* *lento* *ppp*
Si mes vers avaient des ai-les Com-me l'a-mour! —

lento *pp* *pppp*

1122

The image displays a musical score for the song "Si mes vers avaient des ailes". It consists of four systems of music, each with a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score includes various performance markings such as dynamics (pp, p, ppp, pppp), tempo changes (lento, encore plus lent, long), and articulation (très retenu, suives). The lyrics are written in French and are placed below the vocal line. The piano part features intricate textures, including triplets and arpeggiated figures. The page number 45 is in the top right corner, and the number 1122 is in the bottom left corner.

Table 3.2--Translation for “L’Énamourée” (Translation taken from www.recmusic.org)

Ils se dissent, ma colombe, Que tu rêves, morte encore, Sous la Pierre d’une tombe: Mais pour l’âme qui t’adore, Tu t’éveilles ranimée, O pensive bien-aimée!	<i>They say, my dove, that you are still dead and dreaming beneath a tombstone; but you awaken, revived, for the soul that adores you, oh pensive beloved!</i>
--	--

Par les blanches nuits d’étoiles, Dans la brise qui murmure, Je caresse tes longs voiles, Ta mouvante chevelure, Et tes ailes demi-closes Qui voltigent sur les roses.	<i>Through the sleepless nights, in the murmuring breeze, I caress your long veils, your swaying hair and your half-closed wings which flutter among the roses.</i>
---	---

O délices! je respire Tes divines tresses blondes; Ta voix pure, cette lyre, Suit la vague sur les ondes, Et, suave, les effleure, Comme un cygnet qui se pleure!	<i>Oh delights! I breathe your divine blond tresses! Your pure voice, a kind of lyre, moves on the swell of the waters and touches them gently, suavely, like a lamenting swan!</i>
--	---

“L’Énamourée” was composed in 1895 and was published in Hahn’s *Premier volume de 20 Mélodies*. This volume was dedicated to the memory of Lucien Grandjany. “L’Énamourée” is effective and captivating. Unlike “Si mes vers avaient des ailes” and “A Chloris,” this entire song was written with a speech-like approach. The text, if spoken, fits perfectly with the rhythm. A theoretical analysis can best be summed up by Eileen McDole as she states:

L’Énamourée was dedicated to Sibyl Sanderson, the American soprano for whom Hahn’s teacher Massenet had written the opera *Esclarmonde* in 1889. The song is essentially strophic, with the first verse occurring in measures 1-18, the second in measures 18-33, and the third in measures 33-51. The setting of Théodore de Banville’s poem is in triple meter, which gives it a lilting, rocking, quality and evokes the mood of the sea. *L’Énamourée* begins in the key of D-flat major, where it remains throughout. Hahn uses appoggiaturas and suspensions frequently in the song, both in piano and vocal melodies. The appoggiaturas are heard at intervals of sevenths, sixths, and fifths, and generally decrease in range as the pattern is repeated. The graceful accompaniment is characterized by its many arpeggiations.³

³ Eileen Marie McDole, “A Recital.” M.M. report (Kansas State University, 1999), p. 31.

The text implies that the narrator is mourning a death, presumably the death of his beloved. It begins with the narrator at the tomb of his lover, only to end with wonderful thoughts of the love that they shared.

The first verse (mm. 1-16) contains three phrases in declamatory style (mm. 2-8) followed by more sung phrases (mm. 10-16). The sung phrases emphasize “for the soul who adores you, you awakened revived.” This sung section is also in the singer’s head voice which creates a soaring feeling. The first verse is followed by the more speech-like second (mm. 19-32). The third verse (mm. 34-50) is the climax of the piece. Here, the character remembers making love to his companion. This section is “sung” more than “spoken.” The piano pushes forward in triplets as the character sings of “caressing your long veils,” “your swaying hair,” and “your half closed wings.” This action in the piano and the expression in the vocal line create an image of their love making. The final phrase, measures 47-50, returns to the declamatory style and is followed by a postlude that creates a psychological twist for the singer and the audience. Hahn uses a B-double flat in measure 51 to give a more dissonant feeling in the last four measures. It is as if the character, now full of happy memories, returns to his unsettled, sorrowful state of being. (See Figure 3.3.)

The song gives the soprano an opportunity for singing in her lower range. It should evoke a lot of emotion from the singer and it is important that the text is well understood for the singer to do so.

Figure 3.3--“L'Énamourée”

L'ÉNAMOURÉE

Poésie de THÉODORE de BANVILLE.

à Miss SIBYL SANDERSON.

N° 5.

CHANT. *Assez lent.* *très doux.*
Ils se di - sent, un co -

PIANO. *Assez lent.*
p *pp*

- lom - be, Que tu rê - ves, morte en - co - re, Sous la

pier - re d'u - ne tom - be;

p très expressif.

Copyright by HEUGEL, et Cie 1892.
Copyright renewed in 1919

Mais pour l'âme qui t'a -

- do - re, Tu t'é - veil - les, ra - ni -

- mé - e, O pen - si - ve bien ai -

- mé - e!

très dou.c.

Par les

blan.ches nuits d'é - - toi - les, Dans la bri - - se qui mur -

pp

- mu - re, Je ca - res - se tes longs voi - les, —

p *mf*

Ta mou - van - - te che - ve - lu - - - re, Et tes

ai - - - les de - mi - clo - - ses Qui vol -

The first system of music features a vocal line in a soprano clef and a piano accompaniment in a grand staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a long note on 'ai', followed by a melodic phrase for 'les de - mi - clo - - ses Qui vol -'. The piano accompaniment consists of a flowing sixteenth-note pattern in the right hand and a more rhythmic bass line in the left hand.

- ti - - - gent sur les ro - - -

The second system continues the vocal line with '- ti - - - gent sur les ro - - -'. The piano accompaniment features a prominent sixteenth-note figure in the right hand, marked with a 'p' (piano) dynamic. The left hand provides harmonic support with chords and moving lines.

- ses.

cresc. *din.* *pp*

The third system shows the vocal line ending on '- ses.' with a fermata. The piano accompaniment includes dynamic markings: 'cresc.' (crescendo), 'din.' (diminuendo), and 'pp' (pianissimo). The piano part features a sixteenth-note pattern in the right hand and chords in the left hand.

très expressif.

O dé - li - ces, je res -

The fourth system begins with the vocal line on 'O dé - li - ces, je res -'. The piano accompaniment is marked 'très expressif.' and 'mf' (mezzo-forte). It features a sixteenth-note pattern in the right hand and chords in the left hand.

- pi - - re Tes di - vi - nes tres - ses blan - des; Ta voix

pu - re, cet - te ly - re, Suit la

pp

les 2 Ped.

va - - - gue sur les ou - - -

- des Et, su - a - - - ve, les ef -

expressif.

Table 3.3--Translation for “A Chloris” (taken from www.recmusic.org)

S'il est vrai, Chloris, que tu m'aimes, Mais j'entends, que tu m'aimes bien, Je ne crois pas que la rois memes Aient un bonheur pareil au mien. Que la mort serait importune De venire changer ma fortune A la félicité des cieux! Tout ce qu'on dit de l'ambrosie Ne touché point ma fantaisie Au prix des graces de tes yeux.	<i>If it be true, Chloris, that thou lovst me, (And I understand that thou dost love me well), I do not believe that even kings Could know such happiness as mine. How unwelcome death would be, If it came to exchange my fortune With the joy of heaven! All that they say of ambrosia Does not fire my imagination Like the favour of thine eyes.</i>
--	--

“A Chloris” was composed in 1916. The text is a poem by Théophile de Viau. Like many of Hahn’s other pieces, this is not extremely long, but is very effective. It also reflects an influence that Hahn may have had by musical styles of the past. It reflects the Renaissance and Baroque tradition of the pastoral song with the ground bass and the use of ornamentation of repeated trills and turns. Not only did Hahn use ground bass, but he uses suspensions that create tension and release. Also, the name Chloris recalls earlier times because it was a generic name found in literature of those eras. The character in this piece is very sure of himself and of Chloris’s love for him. He can imagine no greater joys than the favor of her love.

The climax of the song is in measure 18 on the word “fantaisie.” Here the voice is at its highest and the accompaniment is at its lowest. This is also an extended, final cadence of the piece. It is a harmonic extension where the text is repeated and the dominant feeling is continued. (See Figure 3.4.) The song is light and whimsical, a pleasure to hear and sing.

Figure 3.4--The extended cadence in “A Chloris” begins in m. 16, the second measure of of this example and the climax appears two measures later in m. 18.

The image displays a musical score for the piece "A Chloris". It consists of four systems of music, each with a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/2. The lyrics are: "si . e Au prix des grâ . ces de tes yeux, ——— Tout ce qu'on dit ——— de l'ambroisi . e Ne touche point ma fantaisi . e Au prix des grâ . ces de tes yeux!". The score includes various performance instructions: "douxement" (piano), "cresc." (crescendo), "avec expression" (with expression), "dim." (diminuendo), "Tempo 1º" (first tempo), and "pp" (pianissimo). There are also handwritten annotations in blue ink: "easy" in the first system, "FW" in the second system, and "easy" in the third system. The score features several triplet markings (indicated by a '3' over a group of notes) and dynamic markings like "pp". The piece concludes with a double bar line and repeat dots.

н. 27, 627

CHAPTER 4 - “Adieu, notre petite table” from *Manon*

Biographical Information on Jules Massenet

Jules Massenet was born on May 12, 1842 in Montaud, St. Etienne. His father was the director of an engineering company and his mother, who was a talented pianist, gave piano lessons and took care of her family. This was Jules’ father’s second marriage and Jules was the youngest of their four children. Massenet was another composer whose talents shone at a very young age. At age ten he was admitted to the Conservatoire to study piano and solfège. Not only did he study at the Conservatoire, but he also remained in his regular school near his home. Massenet had every intention of furthering his musical career, with the support of his family, and did so by continuing to study music and winning awards such as a *premier prix* for piano (1859) and a *second prix* for counterpoint and fugue (1862).

Figure 4.1--A photo taken of Jules Massenet later in life. (Taken from <http://www.gutenberg.org>)



Massenet expanded his knowledge and experience by traveling to other countries, such as Italy. In Italy he met Franz Liszt and through him, met Mlle. de Saint-Marie, who was a pianist and eventually became his beloved wife. Massenet returned to Paris in 1866 and made his living by becoming a piano teacher while also publishing songs and piano pieces. Massenet's growth in popularity can be best described in an article from The New Grove Dictionary of Music and Musicians:

Massenet quickly became a member of a group of gifted young composers making their name in the capital and seeking to emulate the success of Gounod and Thomas: these were Saint-Saëns, Bizet, Delibes, Lalo, Fauré, Lacombe, Castillon, Duparc, and others, with all of whom Massenet was on friendly terms at this stage. Nearly all of them aspired to write operas, songs, piano music, orchestral music, and chamber music, although Massenet contributed very little in this last domain. Many of them competed in the opera competitions that both the Opéra-Comique and the Théâtre Lyrique organized.¹

Although Massenet composed opera, it was the one thing that caused him the most trouble. Not only did he struggle with self criticism, but he also dealt with the opinions of music critics who “declared Massenet to be a symphonist, not a theatre composer, a stigma also borne by Saint-Saëns and Lalo.”² This struggle was also proven by the loss of many opera competitions.

Luckily, Massenet did not give up on his operas. Although he struggled, he eventually became regarded as one of the most influential composers of French opera at the end of the 19th century and during the 20th century. Hugh Macdonald wrote: “Massenet was first and foremost a man of the theatre. The Paris Conservatoire's training in the 19th century was primarily directed towards the lyric stage, with more emphasis on vocal writing than on principles of construction. He also had a gift for matching his aural imagination to the stage picture, for he liked to evoke time, place, mood and character with a few deft orchestral strokes.”³ He produced such wonderful pieces as *Werther*, *Le Cid*, *Thaïs*, and *Manon*. “In *Manon* Massenet found a subject entirely to his taste which brought out his true gifts.”⁴ Jules Massenet died in Paris on August 13, 1912.

¹ Hugh Macdonald, “Massenet, Jules,” The New Grove Dictionary of Music and Musicians, 2nd ed., Stanley Sadie and John Tyrrell, ed. (London: Macmillan, 2001), Vol. 16, pp. 89-105.

² Ibid., 90.

³ Ibid., 93.

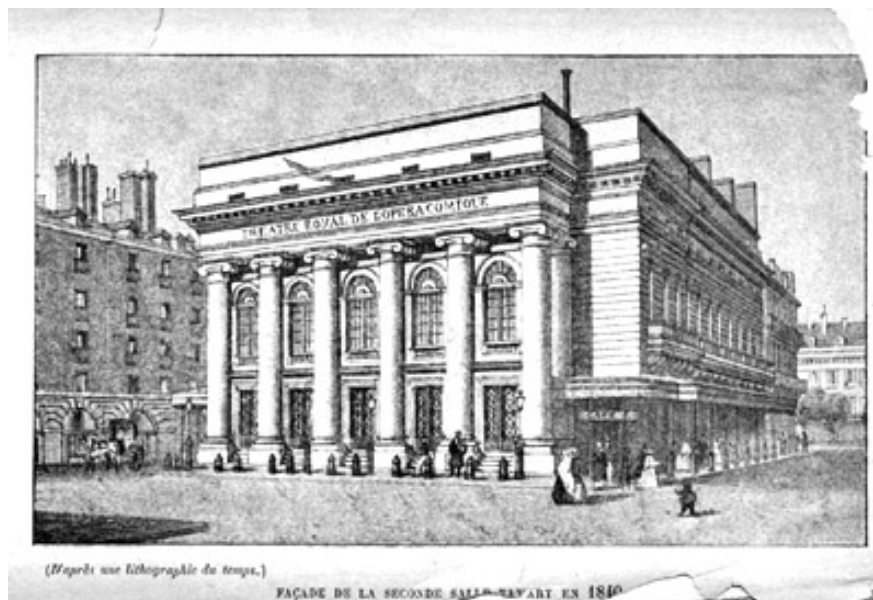
⁴ Ibid., 94.

Manon

Manon premiered in Paris at the Opéra Comique on January 19, 1884. The opera is in five acts, which is typical of French opera. The fact that it is ‘opéra-comique’ is a bit misleading, considering that it contains minimal spoken dialogue. The librettists, Henri Meilhac and Philippe Gille, wrote the libretto after *L’histoire du chevalier des Grieux et de Manon Lescaut* (1731), a novel written by Antoine-François Prévost. Massenet had worked with Meilhac previously on a one-act composition called *Bérangère et Anatole*, which was composed in 1876, but was later disposed of by Massenet himself.

This story takes place during the regency of Philippe d’Orléans. This was a time of public crisis and strife, following the death of Louis XIV in 1715. “Inevitably the plot is simplified (Manon leaves Des Grieux three times in the novel, but only once in the opera) and any element of social criticism is avoided in the interests of providing a conventional, highly competent and lightly licentious libretto acceptable to Opéra Comique audiences. The main changes are turning Lescaut into Manon’s cousin rather than her brother, and transferring the scene of her death from the swamps of Louisiana to the road to Le Havre.”⁵

Figure 4.1--A Photo of the Opéra Comique (taken from <http://www.forumopera.com>)



⁵ Rodney Milnes. “*Manon*,” *The New Grove Book of Operas*. Stanley Sadie, ed. (New York: St. Martin’s Press, 2000), pp. 392-395.

Massenet began working diligently with the librettists in the spring of 1882. He completed the piano score later in the year and finally finished the orchestration in the summer of 1883. “The première was a success with the public and most of the press, and *Manon* remained in the Opéra-Comique repertory until 1959, achieving over 2,000 performances.”⁶ The premiere cast consisted of Marie Heilbronn, a Flemish soprano who was not Massenet’s first choice, but portrayed Manon, Jean-Alexandre Talazac as Des Grieux, and Alexandre Taskin as Lescaut.

The opera begins with Manon being escorted by her cousin, Lescaut, to a convent, where she was ordered to go by her father. On her way there, she is approached by many men, but meets and falls in love with one in particular, Des Grieux. Going against her father’s wishes, she decides not to go to the convent, but runs away to Paris with Des Grieux. After living a comfortable life in Paris for a while, Manon is approached by her cousin, Brétigny, who tells her that her father is going to have Des Grieux arrested. Manon decides to leave Paris and live with Brétigny, but overhears Des Grieux’s father speaking of him and realizes that he was never arrested. Des Grieux was so distressed from Manon leaving him that he decided to become a priest. Manon flees to him at the abbey, but he tries to resist her. He finally succumbs and they return to Paris together. Manon and Des Grieux now live a poor life, where they are driven to gamble for their money. Des Grieux is accused of cheating and is to be arrested with Manon as his accomplice. Des Grieux’s father comes to rescue his son, but will not spare Manon. Des Grieux and Lescaut go to Le Havre where they will meet Manon before she is deported. He promises to save her, but she has become ill and is too sick to runaway with him. In the final moments of the opera she repents for the wrong she has done to him and dies. Des Grieux is devastated and collapses on her lifeless body.

⁶ Ibid., 392.

Figure 4.2-- Nellie Melba, portraying Manon (taken from <http://www.nla.gov.au/pub/nlanews/2002/nov02/article2.html>)



One of the most famous arias from this opera, “Adieu, notre petite table,” occurs in the second act in the apartment of Manon and Des Grieux. Two soldiers have come to Manon’s door to tell her that Des Grieux’s father is having him abducted that very night. Manon takes this opportunity to leave and seek a better life. “Manon tells herself that though she loves Des Grieux, she is not worthy of him, and she knows she is unable to resist Brétigny’s offer. She bids farewell to the domestic scene.”⁷ *Manon* was one of Massenet’s most popular operas and the character of Manon has become a favorite as well. This aria is a wonderful representation of the charm and femininity of the character and the beautiful compositions by Massenet.

⁷ Ibid., 393.

Textual and Theoretical Analysis

Table 4.1--Translations for “Adieu, notre petite table” from *Manon* (translations by Robert Glaubitz for www.aria-database.com)

Allons!...il le faut!	<i>Let's go...it is necessary!</i>
Pour lui-même!	<i>For his sake!</i>
Mon pauvre chevalier!	<i>My poor knight!</i>
Oh! Oui, c'est lui que j'aime!	<i>Oh, yes, it's him that I love!</i>
Et pourtant, j'hésite aujourd'hui!	<i>And yet, I hesitate today!</i>
Non! non! je ne suis plus digne de lui!	<i>No! No! I am no longer worthy of him!</i>
J'entends cette voix qui m'entraîne	<i>I hear that voice that captivates me</i>
Contre ma volonté:	<i>Against my will:</i>
“Manon, tu seras reine,	<i>“Manon, you will be queen,</i>
Reine par la beauté!”	<i>Queen by your beauty!”</i>
Je ne suis que fai blesse et que fragilité!	<i>I am nothing but weakness and fragility!</i>
Ah! malgré moi je sens couler mes larmes.	<i>Ah! in spite of myself, I feel the flowing of my tears</i>
Devant ces rêves effaces!	<i>Before these obliterated dreams!</i>
L'avenir aura-t-il les charmes	<i>Will the future have the charms</i>
De ces beaux jours déjà passés?	<i>Of those beautiful days already passed?</i>
Adieu, notre petite table	<i>Goodbye, our little table</i>
Qui, nous reunite si souvent!	<i>At which we met so often!</i>
Adieu, notre petite table,	<i>Goodbye, our little table</i>
Si grande pour nous cependant!	<i>Yet so large for us!</i>
On tient, c'est inimaginable,	<i>One thinks that it's unimaginable,</i>
Si peu de place...en se serrant...	<i>So small...when we're embracing...</i>
Adieu, notre petite table!	<i>Goodbye, our little table!</i>
Un meme verre était le nôtre	<i>The same glass was ours,</i>
Chacun de nous, quand il buvait,	<i>Each of us, when it was drunk from,</i>
Y cherchait les lèvres de l'autre...	<i>There searched one set of lips for the other...</i>
Ah! Pauvre ami, comme il m'amait!	<i>Ah! Poor friend that loved me!</i>
Adieu...notre petite table.	<i>Goodbye...our little table.</i>

The recitative is in three major sections and the aria in one, divided by Manon's changing emotions. It begins in E-flat major with an unaccompanied recitative-like section. During this first section Manon's emotional state is agitated and distressed. Manon is proclaiming her love for Des Grieux only to realize that she is no longer worthy of him. This distress is represented by the *allegro agitato* marking and also the tremolo chords in the accompaniment in 4/4 (See Figure 4.3). The section is speech-like and declamatory, as Manon tries to convince herself that she must leave for Des Grieux's sake. The chords provide a harmonic structure which builds to a high point as Manon screams out “No”- she is not worthy of him.

Figure 4.3--mm. 1-9 of “Adieu, notre petite table” from *Manon*

Adieu, notre petite table

from
MANON

Jules Massenet

Allegro agitato

MANON:

f Al - lons! il le faut! pour lui mê - me!

Mon pauv-re che - va - lier! ——— Oh! oui, ——— *mf* c'est lui que j'ai - me!

fp

p

più f Et pour-tant, j'hé - si - te au-jour - d'hui! ———

f

The next section of the piece begins at the end of measure 12. Manon has decided that she will indeed go with the richer man that propositioned her early in the opera. Although she loves Des Grieux, she can go with Brétigny, have all of the riches in the world, and reign as a queen by her beauty. The accompaniment changes here. There is a more fluid motion in the piano creating a section of *accompagnato* in 12/8. The triplet motion propels the music which builds to the climactic B-flat in measure 17, which so appropriately occurs on the word “*beauté*.” (See Figure 4.4.) Manon’s vocal line is very excited and optimistic. After the high B-flat, the accompaniment drops out at the end of measure 18. (See also Figure 4.4.) Manon’s thoughts change and she utters that she is “nothing but weakness.” The unaccompanied recitative is effective in pointing to Manon’s sincerity. This change in both the character’s mind and in the music continues until the beginning of the aria.

The unaccompanied recitative leads into the third section of the recitative in mm. 20-26. The accompaniment in this section foreshadows the simple chords that we hear in the beginning of the aria. The rhythm of these chords, a slower and sparser 12/8 and marked *molto ritenuto*, portrays Manon sobbing. This final section of the recitative is followed by the aria. (See Figure 4.5.)

At the beginning of the aria the accompaniment is reduced only to half-note block chords in 4/4 which create heaviness in the mood. They change chromatically through the aria. (See also Figure 4.5.) This is probably Manon’s lowest point in the piece and I think that the even sparser chords in the accompaniment elevate her emotions to a whole to new level. She is now saying goodbye to Des Grieux and the table where they shared so much. It is almost as if she is saying goodbye to herself, leaving the man she truly loves to go with one she does not know, and live a life completely opposite of her own. The text is ever present and extremely haunting in the aria. Manon’s melody is supple and carries her to the highest point right before the end of the aria, when she sings “*Ah! pauvre ami*” (poor soul). The intensity of her emotion then drops to utter sadness as she approaches her final farewell. Massenet paints an amazing picture of this sad woman and the love that she felt for Des Grieux. The piece ends with a very strong “*adieu*” in the last measure, accompanied once more by the furious tremolo chords of the beginning of the recitative. “*Adieu, notre petite table*” is very interesting in the way it progresses. Beginning with an intense feeling and eventually, with every change in the thought of the character, withers away to nothing.

Figure 4.4--mm. 10-19 of “Adieu, notre petite table” from *Manon*

The image shows a musical score for the opera *Manon*, specifically measures 10-19 of the scene "Adieu, notre petite table". The score is written for voice and piano. The key signature is B-flat major (two flats), and the time signature is 6/8. The tempo is marked "Andante espressivo" with a metronome marking of quarter note = 66. The dynamics range from *f* (forte) to *ff* (fortissimo) and *p* (piano). The score includes the following lyrics: "Non, non, je ne suis plus di - gne de lui! J'en - tends cet - te voix qui m'en-traî - ne con - tre ma vo - lon - té: « Ma - non! Ma - non, tu se - ras rei - ne - rei - ne par la beau - té! » Je ne suis que fai - bles - se et". The piano accompaniment features a prominent rhythmic pattern of eighth notes in the right hand and chords in the left hand. The score is divided into systems, with the first system covering measures 10-12, the second system covering measures 13-15, the third system covering measures 16-18, and the fourth system covering measures 19-21. The score ends with a *secco* marking.

Figure 4.5--mm. 20-50, the final section of the recitative and the aria, “Adieu, notre petite table” from *Manon*

126

poco rall. 3 *mf* *rit. assai* *P*

— que fra-gi-li-té! Ah! mal-gré moi je sens cou-ler mes

P *colla voce*

Molto ritenuto ($\text{♩} = 40$) *mf*

lar - mes de-vant ces rê - ves ef - fa-cés! L'a-ve-nir

pp *pp*

— au-ra-t-il les char - mes de ces beaux jours dé-jà pas-sés? —

dim. *ppp* *molto rit.*

Andante $\text{♩} = 63$ *senza lentezza* *P*

A - dieu, no - tre pe - ti - te ta - ble,

pp *sempre sost. assai*

Animando

nô - tre; cha - cun de nous quand il bu - vait y cher - chait les lè - vres de l'au - tre

cresc.

f *pp* Tempo I *pp*

Ah! pauvre a - mi, comme il m'ai - mait! A - dieu, no - tre pe - ti - te ta -

f *colla voce* *p* *pp* *PPP*

rall. *f* *dim.* *pp*

ble! A - dieu!

allargando *f* *p* *pp*

Stylistic and Technical Considerations

It is very important stylistically and technically that the singer understand exactly what every word of the text means, and to know Manon's circumstance. This enables to the singer to become the character and portray the whole idea or image of the piece. One must also learn the correct French pronunciation of the text so that the words are clear and precise! The singer must also display a wide range in vocal expression, from agitated and dramatic abilities to a simple, flexible, vocal line. The latter requires restraint from the performer.

CHAPTER 5 - He's Gone Away, The Nightingale, Black is the Color of My True Love's Hair

Biographical Information on Clifford Shaw and a Brief History of Folk Music in the Appalachian Mountains

Clifford Shaw was born in 1911 and died in 1976. His arrangements of traditional mountain ballads are the only music we know he contributed to the repertoire. Biographical information is scarce as well. We do know these settings are Appalachian songs and were arranged for Frederick L. Kerr. Shaw chose to set them in a harmonic language which is traditional, expected, and lovely.

The Appalachian Mountains cover eighteen states. "Southern Appalachia includes three hundred counties covering most of West Virginia and parts of Alabama, Georgia, Kentucky, Tennessee, Maryland, North and South Carolina, and Virginia, an area called today the Southern Highlands or Upland South, or, in Colonial times, the 'Back Country'. Although a large physiographic area, a body of behaviors and cultural identities based upon speech and dialect, building practices, folk music and dance, crafts, superstitions and religion, and concepts like feuding and moonshining link all 1500 miles of these mountains."¹

¹ Debby McClathcy. Musical Traditions Web Services, [Website] "Appalachian Traditional Music: A Short History." ©2000. Site address: <http://www.mustrad.org.uk/>

Figure 5.1--Appalachian Region Counties in State and National Context (taken from www.arc.gov)



Music from the Appalachian Mountains is usually separated into two groups. The first is traditional music, which includes ballads and dance music. This music was mainly brought to the region by Anglo-Celtic immigrants. “[The traditional tunes] were almost always sung unaccompanied, and usually by women, fulfilling roles and keepers of the families’ cultural heritages and rising above dreary monotonous work through fantasies of escape and revenge.”² The other type is “old-time” music which is a blend of traditional music and parlor, vaudeville, African-American style, and minstrel show music. “Many of the African-American spirituals were discovered by mainstream America, particularly with the collection *Slave Songs from the Southern United States* published in 1867 and popularized by a small choir of black students from Fisk University in Nashville. With emancipation, black music began to move outside the South. By the 1920s a whole body of parlour songs known as 'race music' became popular. Many Appalachian songs sung today that allude to 'children' in the fields or 'mother' have been

² Ibid.

changed from 'pickaninnies' or 'Mammys.'”³ As times changed in the Mountain region, so did the music. These traditional tunes and mountain ballads became known as “old music.” Even though the times changed and the music changed, people in the mountains never forgot their roots and the traditions that were started by their ancestors, even if it was known as “old music.” “The traditional old-time Appalachian music never really died off; it just reverted back to being a participatory 'folk' music. Fiddlers' Conventions, house parties, and back-porch jams kept the music alive. Few old-time musicians can, or want to make a living playing a style now considered archaic by the general public. Many old songs, originally written for commercial reasons, are now considered traditional, their composers gradually forgotten.”⁴

“He’s Gone Away”

“He’s Gone Away” is listed as a traditional North Carolina mountain ballad. The piece is to be performed “rather slowly, freely, and earthy” in the key of F major. The accompaniment is fairly simple as is the melody. The melody is repeated in the second “verse” with little change in the overall text, melody, and rhythm. Some of the differences are the names “mammy,” “pappy,” and “you” which are used in reply to the narrator’s unending questions. (See Figure 5.2.) The uses of these names are also typical of the Appalachian “old-time music.” There are very simple changes made rhythmically in the accompaniment. This is a wonderful piece that is simple and sweet.

The traditional harmonies of mountain ballads are carried out in block chords. Though the melodic rhythm is specifically notated, to the listener it flows. The voice, mainly in the mid range, sounds warm and rich. Shaw indicates an “earthy” quality in the music.

“The Nightingale”

“The Nightingale” is in D major and requires a “flowing” feeling when being played and sung. This particular piece is listed as an East Tennessee and Western Virginia mountain ballad. The reason that Shaw chose to describe the tempo and feeling as “flowing” is because the text refers to the character going “to see waters glidin’ and supports the feeling with compound meter of 6/8. The meter and motor rhythm of the accompaniment set “The Nightingale” apart from the other two songs in the set. The piece essentially has five small verses and carries out the story of

³ Ibid.

⁴ Ibid.

a woman who meets a soldier. The story is told by a passerby. The soldier asks the woman where she is off to and she replies that she is “goin’ to the banks of the sea, To see waters glidin,’ hear the nightingale sing.” The story moves along and the soldier plays his fiddle for the woman, which makes the valleys ring, the waters glide, and the nightingale sing. She eventually decides that she would like to marry this man, but he stops her and tells her that he must go back to London, to his other “true” love. In the end of the piece, he tells her will go back to London and dream of her and if he ever returns, it will be in springtime “to see waters glidin,’ hear the nightingale sing.” This piece is quite charming and a great example of mountain ballads. It almost makes one wonder if this was a story passed down from generation to generation that eventually was turned into a tune.

The piano accompaniment carries out the flowing of the water with arpeggios. It imitates the playing of the violin as well. There is also a Scottish snap in the melody, perhaps this was originally a Scottish song. A slower tempo in the last verse gives weight to the end when the young soldier says that he can’t stay, but that he will think of the young woman.

“Black is the Color of My True Love’s Hair”

“Black is the Color of My True Love’s Hair” is listed as a traditional Appalachian ballad, although it is actually an original composition by John Jacob Niles (1892-1890). The roots of this piece are found in the Southern Appalachians with Scottish descent. The text has been set by many arrangers throughout the years. It has been written for solo voice, choirs, and also was arranged as a polka. Shaw’s setting is in F minor. He indicated it to be performed “Intensely, but with simplicity.” I think that those words sum this piece up perfectly. The melody is very simple, but the text is extremely intense. The accompaniment is also very simple, allowing the vocal line to flow right over the top of it. At the very end of the piece, the music is at its simplest. Shaw gives us the option of taking the accompaniment completely out in measure 32. Having the voice sing alone is in keeping with traditional performance practice mentioned before. In my performance, we brought the piano back in measure 36. (See Figure 5.2.)

The harmonic language and style of setting for “Black is the Color of My True Love’s Hair” and “He’s Gone Away” are similar. Block chords, broken chords, perhaps a single counter melody occur with the melody sounding free of meter, and again the range and tessitura of the voice give it its warmth. “Black is the Color of My True Love’s Hair” is a well-known, well-

loved song. This arrangement gives a sense of the traditional folk music sound of the Appalachian Mountains.

Figure 5.2--mm. 22-42 of "He's Gone Away"

He's gone a-way for to stay a lit-tle while, But he's

com-in' back if he goes ten thou-sand miles. Oh, it's pap-py who'll tie my shoe, and

mam-my who'll glove my hand, and you will kiss my ru-by lips when he is

gone. Gone a-way, far a-way, o-ver yon-der.

mf

poco ten.

colla voce

mp *p* *pp*

p *pp*

The musical score is presented in four systems, each with a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one flat (B-flat major or D minor). The first system begins with a mezzo-forte (*mf*) dynamic. The second system continues the vocal line. The third system includes performance directions: *poco ten.* (poco tenuto) and *colla voce* (colla voce). The fourth system concludes with dynamics *mp*, *p*, and *pp* in the vocal line, and *p* and *pp* in the piano accompaniment.

Figure 5.3--mm. 21-41 of “Black is the Color of My True Love’s Hair” (the piano was omitted in mm. 32-35)

he
on (she) goes. And still I— hope the time will come when he (she) and I will

be as one.

mf Black is the col-or of my true love's hair, His (Her) face is some-thing won-drous fair. The clear-est eyes and the

strong-est— hands, I love the ground where - on he (she) stands. *slowly*

* Voice may sing without accompaniment.

Detailed description: The image shows a musical score for the song "Black is the Color of My True Love's Hair". It consists of four systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The first system contains the lyrics "he on (she) goes. And still I— hope the time will come when he (she) and I will". The second system contains "be as one." and features dynamic markings *mp*, *dim.*, and *p*. The third system contains the main title and lyrics "Black is the col-or of my true love's hair, His (Her) face is some-thing won-drous fair. The clear-est eyes and the". It includes dynamic markings *mf* and *p*, and a section marked with an asterisk (*). The fourth system contains "strong-est— hands, I love the ground where - on he (she) stands." and features dynamic markings *mp dim.* and *pp*, along with the instruction *slowly*. A footnote at the bottom states "* Voice may sing without accompaniment."

CHAPTER 6 - “In quelle trine morbide” from *Manon Lescaut*

Biographical Information on Giacomo Puccini

Giacomo Puccini was born in Lucca on December 22, 1858. Puccini’s family was full of musicians and they provided entertainment and sacred music for the city that he grew up in for many generations. He studied with his uncle at the Istituto Musicale Pacini in Lucca and was later introduced to orchestral scores by Carlo Angeloni. While studying at the Istituto, Puccini had great successes with his music, especially with his motet *Plaudite populi* honoring the patron saint of Lucca, San Paolino. In 1880, he traveled to Milan to further his studies as a musician. He attended a conservatory there, which was important to his growth as a composer because, at the time, Milan was the theatre capital of Italy. The beginning of his time studying music in Italy is best summarized in an article from The New Grove Dictionary of Music and Musicians:

In his first three years in Milan, Puccini laid the foundations of his future success, first with the violinist and composer Antonio Bazzini, then, after a month, with the established opera composer Ponchielli. Puccini was eager above all to learn the art of *coup de theater*, the mastery of which he would later display in many of his works. From Amintore Galli, professor of the history and philosophy of music, he learnt the fundamental principles of Wagnerian aesthetics. Finally, by attending performances of nearly all the major operas of Bizet, Gounod and Thomas at La Scala and other theatres, he gained direct experience of the French style which was to become one of the most distinctive features of his art.¹

Puccini is known throughout the music world as “the greatest composer of Italian opera after Verdi.”² Some of his greatest achievements are *Manon Lescaut*, *La Bohème*, *Tosca*, and *Madama Butterfly*. Of all of his operas, *Manon Lescaut*, a dramatic opera in four acts, had the most difficult beginnings, but proved to be worth the work. This opera was an immediate success, a triumph that Puccini would never experience again and which made him known to many in Italy. Giacomo Puccini died in Lucca on November 29, 1924.

¹ Gabriella Biagi Ravenni. “Puccini, Giacomo” The New Grove Dictionary of Music and Musicians, 2nd ed., Stanley Sadie and John Tyrrell, ed. (London: Macmillan, 2001), Vol. 20, pp. 567-580.

² *Ibid.*, 567.

Figure 6.1--A photo of Giacomo Puccini (taken from <http://www.partecipiamo.it>)



Manon Lescaut

Manon Lescaut is a lyric drama in four acts that was premiered in Turin at the Teatro Regio on February 1, 1893. The libretto was written by Domenico Oliva and Luigi Illica. Puccini finished composing this opera in October of 1892, but later revised it. The revision was premiered at La Scala on February 7, 1894. This story, as was Massenet's *Manon*, was modeled after Antoine-François Prévost's novel *L'histoire du chevalier des Grieux et de Manon Lescaut*. Because Massenet had already composed an opera based on this novel, Puccini's friend and guide, Giulio Ricordi, tried to talk him out of composing his own setting of *Manon*. Massenet's version had already become popular at this point, but had not been performed in Italy yet. "Puccini remained firm in his decision to undertake it, declaring that 'Manon is a heroine I believe in and therefore she cannot fail to win the hearts of the public. Why shouldn't there be two operas about her? A woman like Manon can have more than one lover.'"³

There are a few major differences between Puccini's *Manon Lescaut* and Massenet's *Manon*. Puccini's version of the story has four acts whereas Massenet's has five acts. Massenet's opera is considered an opéra comique and Puccini's is known as a dramma lirico.

³ Julian Budden, "Giacomo Puccini," *The New Grove Book of Operas*. Stanley Sadie, ed. (New York: St. Martin's Press, 2000), p. 396.

Another difference is the characters: Lescaut is Manon's cousin in Massenet's, but he is her brother in Puccini's composition, and Geronte, a bass, is the rich nobleman in Puccini's opera. There are also some added characters that Massenet did not include, like the student Edmondo and other minor characters. The last major difference is that in Massenet's version, Manon dies before she gets to America, but in Puccini's opera, Manon dies after she reaches America. Audiences received both operas very well, but many thought that Massenet captured the French style which was more appropriate for the story.

Puccini's *Manon Lescaut* finally was established at the Metropolitan Opera in New York City on January 18, 1907. "Puccini continued to modify *Manon Lescaut*, in particular omitting for many years the heroine's aria in Act four, 'Sola, perduta, abbandonata'. He finally reinstated it with a slightly altered ending for the 30th-anniversary performance given at La Scala (1 February 1923) under Arturo Toscanini with Juanita Caracciola in the title role. Toscanini himself suggested certain alterations to the scoring, all of which have since been incorporated in the current version of the opera."⁴ Although some arias were omitted, one of the most beloved and famous arias, "In quelle trine morbide," was never touched. It is one of Puccini's most well-known and most loved arias.

⁴ Ibid., 396

Textual and Theoretical Analysis

Table 6.1--Translations for “In quelle trine morbide” (translations taken from www.classicalplus.gmn.com)

In quelle trine morbide. . . nell’alcova dorata v’è un silenzio gelido, mortal, v’è un silenzio, un freddo che m’agghiaccia! Ed io che m’ero avvezza a una carezza voluttuosa di labbra ardenti e d’infuocate braccia... or ho tutt’altra cosa! O mia dimora umile, tu mi ritorni innanzi gaia, isolate, Bianca come un sogno gentile di pace e d’amor!	<i>In those soft lace curtains in the gilded alcove, there is a silence, a cold fatal silence, a chill which turns me to ice! And I, who was used to the voluptuous caress of burning lips and passionate arms, now have something quite different! Now my humble dwelling, you come back to me gay, secluded, white, as a sweet dream of peace and love!</i>
--	---

This aria occurs in the second act in a salon in Geronte’s house. Manon is talking to her hairdresser when Lescaut enters; she asks him about Des Grieux and recalls memories of the pitiable apartment that they shared together. She begins to compare her and Des Grieux’s poor, but happy and content life with the lavish one that she is living at the moment. At this point, Manon begins to sing “In quelle trine morbide.” The aria is beloved by so many because of its dramatic flair and emotional affect.

The aria begins in E-flat major. The introduction is quite simple, only consisting of a small chromatic melody played in the bass line. The accompaniment consists of block chords played on the off-beat for about seven measures. This could be considered a recitative-like section where Manon is feeling agitated and distressed, similar to the beginning recitative of “Adieu, notre petite table.” The beautiful melody and the off-beat accompaniment are followed by a dramatic ascending line. This line crosses nearly the entire range of the soprano to a high B-flat. The “aria” begins with Manon recalling her life with Des Grieux and his “burning lips and passionate arms” that would caress her. There is a sudden transition from E-flat to G-flat. The sudden change of key is typical of Puccini’s compositional style. The first phrase of the aria ends with “freddo che m’agghiaccia” being sung with a speech-like style. There are stress marks on each note and a *ritenuto* telling the singer to slow down and put emphasis on the phrase. The

second phrase brings back the original melody, but in a higher tessitura (m. 14). The B-flat on “ho” is a climactic point for the singer and audience before the end of the aria.

The second section (beginning in m. 22) of the aria is, once again, Manon envisioning her beloved before her. She may be envisioning him in a whole new way and this could be represented by the change from E-flat major to G-flat major and the change of the accompaniment being on the beat. This is a new melody that rides at a higher tessitura and is accompanied by a countermelody. The melody in the voice and in the piano creates a duet of two lines that could each stand alone in beauty. In a more subtle way, Puccini leads to the next high B-flat and finishes the aria in the middle voice. Manon understands now that she cannot be with the man she loves if she wants to live this lavish life. So, this “change” could be her acceptance of that idea. Puccini uses the entire range of the soprano voice and the high B-flats are exceptionally effective. (See Figure 6.2.)

Figure 6.2--“In quelle trine morbide” from *Manon Lescaut*

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In quelle trine morbide
from
MANON LESCAUT

Giacomo Puccini

Lento

p espressivo

rall.

Moderato con moto ♩ = 84
MANON LESCAUT:

p

In quel-le tri-ne mor-bi-de nel-l'al-co - va do -

pp

ra - ta v'è un si - len - zio, un ge - li - do mor - tal, v'è un si -

f *pp subito*

len - zio, un fred - do che m'ag - ghiac - cia! Ed io che m'e-ro av -

ritenuto molto *a tempo* *p*

ritenuto molto *a tempo* *pp dolcissimo*

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vez - za a u - na ca - rez - za vo - lut - tu - o - sa di lab - bra ar -

pp

den - ti e d'in - fuo - ca - te brac - cia or ho tut - t'al - tra

f poco allarg. *a tempo* *p*

f poco allarg. *p a tempo*

Lo stesso movimento

co - sa! O mia di - mo - ra u - mi

pp dolcissimo

le, tu mi ri - tor - ni in - nan - zi

poco allarg. *a tempo* *ten.* *senza rall.*

ga - ia, i - so - la - ta, bian - ca co - me un so - gno gen -

poco allarg. *a tempo*

ti - le e di pa - ce e d'a - mor!

p *pp dolce* *lunga*

Stylistic and Technical Considerations

“In quelle trine morbide” may seem simple when listening to it, but it is very difficult to master. When considering technique, it is very important for the singer to establish a good amount of support, breath, and space which is required to sing through lengthy phrases and also to create a beautiful sound on the high B-flats. The aria requires a lot of endurance on the part of the performer because of tessitura and the long phrases. Not only should one consider technique but style as well. The singer should understand what every word of the piece means and understand the motivation of the character and the context in the opera. This will give the performer a sense of style. That with a grasp of technique will create a meaningful performance for the audience audibly and visually.

Summary

My comments and research in this paper were written with the intention of enhancing performer and listener comprehension of this music. I included historical and social backgrounds of the texts and bibliographical information of the composers so that one can get a better understanding of when and why this music was composed and how it relates to the text. I have also included some of my own personal experiences in preparing and performing these songs and arias. I truly hope that the reader or listener will use this information to better understand and appreciate the expression of each piece.

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