

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

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

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

ILLEGIBLE DOCUMENT

**THE FOLLOWING
DOCUMENT(S) IS OF
POOR LEGIBILITY IN
THE ORIGINAL**

**THIS IS THE BEST
COPY AVAILABLE**

Pedagogy in Performance: A Soprano Recital

by

Lisa Temple Brunner

B.M.E., Southwestern College, 1977

A MASTERS REPORT

Submitted in partial fulfillment of the
requirements for the degree

MASTER OF MUSIC

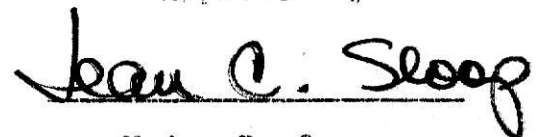
Department of Music

Kansas State University

Manhattan, Kansas

1982

Approved by



Major Professor

SPEC
COLL
LD
2668
R4
1982
B78
C.2

A11202 246873



Department of Music

Graduate Recital #104
Season 1980-81

presents

LISA TEMPLE BRUNNER, Soprano

B.M.E., Southwestern College, 1977

assisted by

MARITA MARTIN, Piano

FLORENCE SCHWAB, Harp

LAUREL BRUNKEN, Flute

SUSAN TREIBER, Clarinet

Tuesday, March 10, 1981

All Faiths Chapel Auditorium

8:00 p.m.

presented in partial fulfillment of the requirements
for the degree of Master of Music

PROGRAM

Oh! Had I Jubal's Lyre, *Joshua* *George Frideric Handel*
(1685-1759)

Aria di Errisena *Franz Joseph Haydn*

*Aria di Dorina (1732-1809)

Drei Gesänge für Sopran und Harfe, op. 95 *Robert Schumann*

Die Tochter Jepthas (1810-1856)

An den Mond

Dem Helden

INTERMISSION

Pastorale *Georges Bizet*
(1838-1875)

** Chère Nuit *Alfred Bachelet*
(1864-1944)

Absence *Georges Bizet*

L'Absence *Hector Berlioz*
(1803-1869)

** Villanelle *Hector Berlioz*

O! quand je dors *Franz Liszt*
(1811-1886)

* As It Fell Upon A Day *Aaron Copland*
for Soprano, Flute and Clarinet (1920) (1900-)

Simple Gifts, *American Folk Songs*

Two Arias from *Susannah* *Carlisle Floyd*
Ain't It A Pretty Night (1926-)

The Trees On The Mountains

The Rivals *Seymour Barab*

*Discussed in paper but not recorded (1921-)

**Not discussed, not recorded

**THIS BOOK
CONTAINS
NUMEROUS
PAGES WITH
THE ORIGINAL
PRINTING ON
THE PAGE BEING
CROOKED.**

**THIS IS THE
BEST IMAGE
AVAILABLE.**

INTRODUCTION

This paper's main thrust is on the pedagogy of these recital pieces, with a discussion of interpretation and style when pertinent to the individual compositions. Due to the essential understanding of each text toward proper interpretation, strong consideration is given to the texts and their translations.

The individual composer's background is included where resources allowed, and to point out developments of the composer and medium: oratorio, art song, opera.

In order to show variety in technique, accompaniments, style and flexibilities in interpretation, an attempt has been made at choosing a well-rounded group of composers and songs.

Each of the five parts forms a single unit, each containing many musical examples, for which I thank my husband. Grateful appreciation goes to Dr. Jean C. Sloop for her help with the translations. The appendices are intended to aid the reader in understanding this paper and the individual compositions.

PEDAGOGY IN PERFORMANCE:
A SOPRANO RECITAL

TABLE OF CONTENTS

PART I	Understanding style, approach, breathing and rhythm in a Handel oratorio aria.....	1
PART II	Realizing technical challenges in an 18th-century practice: three "insertion" arias of Haydn.....	11
PART III	Schumann's <u>Drei Gesänge</u> für Sopran und Harfe, op. 95: Ensemble and technical aspects.....	19
PART IV	Stylistic and technical comparison of four French songs.....	32
PART V	American Art Song--Copland: voice and instruments and folk song..... Carlisle Floyd's <u>Susannah</u> American Art Song--Seymour Barab.....	44 50 56
APPENDIX A	Handel's <u>Joshua</u> plot.....	60
APPENDIX B	Italian texts and translations.....	61
APPENDIX C	German texts and translations, with original verses..	62
APPENDIX D	French texts and translations.....	64
APPENDIX E	Floyd's <u>Susannah</u> plot.....	66
BIBLIOGRAPHY.....		67
ABSTRACT.....		70

PART I: Understanding style, approach,
breathing and rhythm in a Handel oratorio aria

How should a young singer approach a Baroque vocal piece? First of all, it is essential to know whether a piece is from a large work or is an individual composition. If a piece is from an opera or an oratorio, then the dramatic context for the aria can be discovered in the score or libretto. Too many times songs are sung without the performer knowing what the piece is hoping to express, causing a mental handicap from the onset. Secondly, knowing the style of the large work or piece and how the particular composer fits his composition into the period will give an even more comfortable foundation with which to work. There is a definite feeling of security in knowing tangible facts about otherwise intangible music, before the music is to be performed.

Beyond the basic facts, however, there is not always a clear-cut conception of the proper performance practice to be found. For example, there is no precise definition for the term oratorio. Winton Dean defines oratorio as "a fairly serious work of fairly large proportions for voices and instruments."¹ In other words, each individual oratorio has to be dealt with separately to determine its type and purpose.

The oratorio form developed out of the liturgical music drama of the 10th-late 13th centuries. The dramas had a didactic purpose in the church, in order for the people to learn the Bible lessons. They were performed in Latin by the clergy and sprang from the use of tropes. Many of the performances incorporated costumes, scenery, and staging, with instrumental accompaniment.

¹Winton Dean, Handel's Dramatic Oratorios and Masques, Oxford University Press, New York/Toronto, 1959, p. 3.

Mystery and miracle plays replaced liturgical music dramas in the early 14th-15th centuries. These plays moved out of the church into the vernacular to eventually become the predecessor to European drama. The subject matter was still sacred: 1) mysteries (Biblical stories), 2) miracles (lives of the Virgin and saints), with allegorical characterizations for reinforced drama and an element of charm. These aspects anticipated the birth of the oratorio form in the late 16th century.²

In 1564, a friend of Palestrina's, St. Philip, established an order of priests called Congregazione dell'Oratorio. How much this group actually affected the oratorio form is unknown. Their purpose was to bring the "idle youth" of the area to the church through music.³

Cavaleri's composition, La Rappresentazione di Anima e di Corpo, was the first so-named oratorio. It was performed in St. Philip's church in 1600 and has served as a bridge between the medieval tradition and the opera form. This "sacred opera" began the oratorio lineage. Cavaleri (c. 1550-1602) belonged to the Florence Camerata, which led opera development by adapting Greek tragedies to music.⁴

Carissimi (1605-1674) intentionally composed Latin oratorios for their original didactic purpose, using straightforward declamation, simple harmony, instrumentation, and counterpoint. Credit goes to Carissimi for the use of a historicus (narrator), though he was strongly influenced by opera. His pupil, Alessandro Scarlatti (1660-1625) was more interested in composing opera or oratorio volgare than oratorio. These oratorio volgare were in the vernacular, had unrestricted performance locations, and

²Dean, pp. 4-5.

³Ibid., p. 6.

⁴Ibid., p. 6.

choice of using staging or not. The plots were taken from the Bible or the lives of the saints. The performers were opera singers and castrati. Scarlatti's style included the balanced structure of recitativo secco and da capo aria. Stradella (1644-1682) developed a more advanced style in his oratorio volgare, with a concerto grosso accompaniment and harmonic and dramatic skill.⁵

Like his predecessors in the oratorio form, Handel (1685-1759) was more interested in opera, but found opera to be impractical for him, both financially and musically. With the oratorio, he was able to expand his style and creativity, since he had very few competitors and was not bound by the strict opera form.

However, Handel did not associate himself with the oratorio form very smoothly. If it had not been for his involvement in the Burlington and Chandos circles, he may not have written the two theatrical masques in 1718-1720 for the Duke of Chandos. The Masques were entitled Acis and Galathea and Haman and Mordecai (later Esther). These two works were not performed for 12 years, and then only to save his copyright. When Esther was hurriedly revived in 1732, the Bishop of London demanded that there be no costumes or action, creating the first oratorio performance London had witnessed. The outcome was surprisingly so favorable that Handel composed the oratorios Deborah and Athalia. These works were not performed in London in the near future, causing Handel to turn back to opera, only to encounter more frustration. By 1738 he had begun oratorio composition again. The years 1738-1744 were to produce eight of the most monumental of Handel's oratorios, including Messiah, Israel in Egypt, Semele and L'Allegro.⁶

⁵Dean, pp. 7-8.

⁶Ibid., pp. 33-34.

Handel's oratorios have been classified according to three types: 1) choral opera--these works are quite similar to opera, especially because the plots were from ancient mythology. They could be considered English operas. They are styled after the Italian operas of the Viennese court, because of the choral function, which was to enhance the solos. There are more solo numbers in the choral operas. 2) choral cantata--there is no staging with these works and they are based on allegorical subjects. Joshua, the work to be discussed, falls in the third category: choral drama--the chorus expresses the emotions felt in the drama, while the soloists are spokesmen for the people. This is why the Old Testament was an excellent source for the numerous oratorios of this type. "Handel's grand manner, his broadly sweeping style, are peculiarly fitting for these massive choral dramas, so that subject matter and musical style are in perfect harmony".⁷

Joshua (1747) is not considered one of Handel's best oratorios, though it was one of the more popular of the later oratorios. The plot, which is discussed in Appendix A, is a weak story, especially taken from the Book of Joshua, which is a "tedious and bloodthirsty chronicle".⁸ Of the oratorio itself Dean continues to be disappointed:

It is unusually short; there is no proper overture; two of the three finales are perfunctory in the extreme; two airs in the libretto were set only in recitative; there are again many borrowings; and a great deal of the music, including nearly all the recitative, is poor and mechanical. It is likely that the subject matter did not interest him.⁹

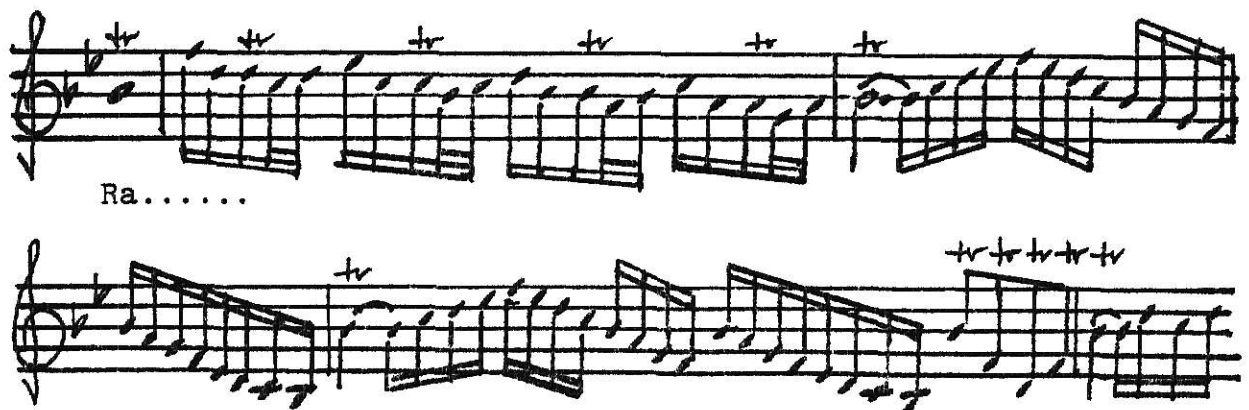
⁷Manfred E. Bukofzer, Music in the Baroque Era, W. W. Norton and Co., Inc., New York, 1947, p. 336.

⁸Winton Dean, p. 499.

⁹Ibid., p. 499.

"Oh Had I Jubal's Lyre" occurs in Act III after Othniel has conquered the last city, Debir. Caleb gives Achsah's hand to Othniel for his reward, and she rejoices in this aria. The Doctrine of Affections of the Baroque Period dictates one emotion in "Jubal's". The form is not da capo, which is unusual for this period, this composer and this medium.

As we have discussed, the correct style of Baroque performance is hard to relate to, and is further inhibited because recordings of original performances are not available. The melismatic passages in "Jubal's" (and most Baroque arias) are written so that the voice has to flow smoothly, rather like a string player who plays many notes with one bow stroke. These melismas are part of the style mainly due to the castrati, who were allowed all sorts of freedom in their lines. These men had an incredible range, with more power and stamina than women singers, allowing for brilliance and agility previously unheard of. The castrati gained such dominance in singing that male singers with normal ranges were all but forgotten, and in the oratorios, women singers were not as popular. Because castrati were of a special nature, they were allowed a monopoly on training. Below is a modest example* of an insertion by Farinelli (1709-1782), who was one of the most renowned castrati that ever lived.



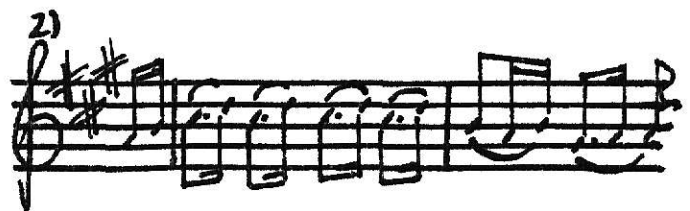
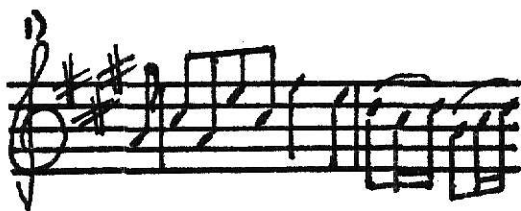
*Robert Donington, The Interpretation of Early Music, Faber & Faber, London, 1963, p. 111.

The following example is from "Jubal's" (mm. 41-44):



The above example shows the influence of the castrati, but is written to enable a clean and smooth result. The line is long but is made up of logical patterns of sequence, written-out trills, and scales. Though Handel did not work with the highest calibre of singers for his later oratorio performances, he was undoubtedly impressed with the abilities of the castrati and opera singers he employed in the earlier years. He was able to shape his singers to his purpose since they were not of the highest calibre.

The other aspect of style that could cause problems with memorization is the structure of the piece. Two themes are incorporated, with variations occurring in the melismatic passages. The two piano interludes are different. The first interlude is a statement of both themes and the second is a statement of the second theme. Once a piece is broken down in this way, the mind can be more at ease during performance. The two basic themes are illustrated below:



With the general style in mind, one can determine a sensible approach for understanding the style in modern terms. There has to be a dramatic approach, but the drama involved is not full of deep meaning. It must be remembered that this aria has an instrumental background. Therefore, the reason behind the melisma is mostly musical rather than psychological. However, one can use the context of the aria, as mentioned earlier, to maintain the lifted sensation that is essential for the proper tone production. A person would certainly feel glorious on their engagement day, and would probably be capable of any feat they cared to try. That attitude would allow the confidence needed to spin this aria out from beginning to end. According to Robert Donington:

The interpretation is so intrinsically vocal that it cannot be conceived apart from its technique. The smooth, deep current of sound never falters, but its surface is a continual ripple of changing colours, modulations of volume, flexibility of tempo. The imagination is pure singer's imagination.¹⁰

The breathing problems can be eased with a healthy approach to the line: each breath has to be full and open in order for the steady flow of air to carry the tone. With each breath, one should lift the palate to a high level and maintain its height as the air spins out. The greatest concentration will be on the melisma which will not have enough support unless the mind remains on an even keel with a calm association to the note patterns used.* Diction is clearer and smoother when the air is allowed to flow evenly, resulting in a relaxed posture and tone. Jean-Phillippe Rameau,

¹⁰Donington, pp. 450-451.

*To achieve this association, the use of solfege is highly recommended for determining which notes of the scale are prominent and which serve an ornamental function. The pattern is much easier to remember after the basic melody is outlined.

in his Code de Musique Pratique, 1760, explains a healthy approach to breathing:

Yes, all the perfections of singing, all its difficulties, depend solely on the breath which comes out of the lungs. The larynx, the windpipe, and the glottis are not at our disposal, we cannot see their different positions, transformations, to each sound we wish to give; But we do at least know that they must not be constricted in these differences, that they must be left at liberty to follow their natural movement, that we are only masters of the breath, and that in consequence it is for us to govern it so well, that nothing can disturb the effect.¹¹

Along with breathing, the rhythm in Baroque singing can be a stumbling block. "Jubal's" contains many of the typically Baroque rhythms that were used interchangeably, instrumentally and vocally. Again, the instrumental background has to be realized in order for the proper execution of the rhythm to take place. The first theme already shown on page five, for example, was first used in the ritornello section in Handel's F major setting of "Qui habitare facit", from the psalm Laudate pueri, (c. 1707)*. In 1707 he put the theme in the voice part while resetting the Psalm in D major. The violins were then given a syncopated version of the theme in the ritornello**:

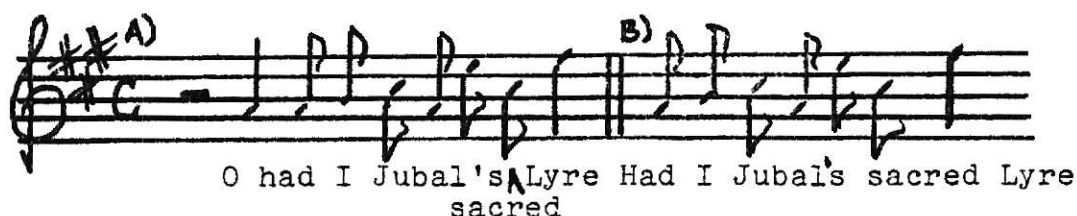
The image shows a handwritten musical score for two staves. The top staff is for Violin (Vln.) and the bottom staff is for Voice. Both are in D major (two sharps). The top staff shows a syncopated version of a theme, labeled 'Solomon'. The bottom staff shows the vocal line, labeled 'Joshua', with the lyrics 'Qui habitare facit sterilem me domo, Qui'.

¹¹Donington, p. 453.

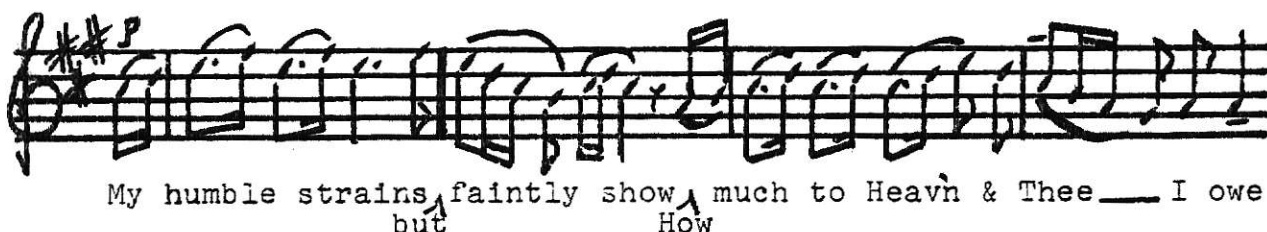
*Solomon (1748) contains the same theme in "Thy Judgement, O King". It is interesting that Handel would suddenly use a forty-year-old Italian theme in two consecutive years.

**Dean, p. 505.

The first line for the Joshua composition originally read: "O Had I Jubal's sacred lyre". The following example shows why the extra word was dropped. Dean finds that "this is one of the many places in the oratorios where we can as it were look over Handel's shoulder and watch him at work."¹²



One of the most difficult interpretative rhythms of this aria and of the Baroque period are the dotted rhythms. Today, Baroque notation is at the mercy of the editors, and we are responsible for recognizing the most acceptable edition. Below is an example⁺ of this dotted rhythm in "Jubal's", showing the words:



The tempo usually dictates the length of the dotted note and its articulation. The pattern can be legato causing a lilting effect by slurring it, or detached by inserting a slight space before the sixteenth note. The lilting nature of the aria requires a legato approach, yet the pattern needs to be precise. The acceptable interpretation can be produced by pushing out with the diaphragm on the sixteenth note, while still thinking with a steady flow. In this way the rhythm will be precise without re-

*Dean, p. 505.

¹²Dean, p. 505.

⁺Brown, p. 24.

sulting in a jerky or a choppy line.

Performing Baroque music should not be regarded as either impossible or simple. It is accessible through careful study of its style and background. The technique needed for singing what the castrati left for us is hampered more by our mental approach than by our physical capabilities.

PART II: Realizing technical challenges in an 18th century
practice: three "insertion" arias of Haydn

The use of the "insertion" aria was a common practice during the Classic period. Joseph Haydn (1732-1809) composed over a dozen of these arias, when an opera called for it. The Esterhaza Court of Prince Nicolaus was Haydn's location from 1766-1790. Research shows that 1776 was the year Esterhaza's operatic life began a regular season. Haydn was essentially an operatic Cappellmeister after regular seasons had begun, from about February-December of each year. This naturally interfered with his compositions in all areas. In 1786 the most productions took place, totalling 125 performances that Haydn conducted from the harpsichord. Before 1776 the opera productions were more occasional, often for one of Prince Nicolaus's "feste". Haydn was able to compose the needed operas for about the first 10 years at Esterhaza. When the demand increased, however, he was obliged to incorporate foreign operas, mainly the Italian opera buffa of Anfossi, Paisiello or Cimarosa.¹

The publication of Arien für Sopran, where the three arias to be discussed can be found, occurred four years after the "Vada adagio, Signorina" was discovered at Donqueschingen Castle in 1957, further prompted by its success at the Salzburg Festival, 1959.² Volume I contains "Quando la rosa" and "Costretta piangere" (Aria di Dorina), which is thought to be from a lost "Commedia" of 1762. Volume II contains Aria di Errisena, "Chi vive amante".

"Chi vive amante" was written by Haydn in 1787 for the production of Bianchi's Alessandro nell'Indie. There is no copy of the libretto (by Antonio Kroyss). Haydn reset the aria for his mistress, Luigia Polcella, who was cast as Errisena in the July 26

¹H. C. R. Landon, Haydn at Esterhaza, Thames & Hudson, London, 1978, p. 39.

²Ibid., p. 649.

performance. Luigia is described as a "pretty soubrette" of average talents, though Haydn wrote at least eight "insertion" arias exclusively for her. She was first hired for Esterhaza in May 1779, along with her violinist husband. Luigia and her husband Antonio were part of the musical family through 1790.³ Aria di Naninna, "Quando la rosa", was Haydn's first aria for Luigia. It was inserted into the July 1779 performance of Anfossi's La Metilde Ritrovata. There were only three newly conceived arias (complete "insertion" arias), of which "Quando" is one.

Haydn's apparent training of Luigia's voice can be seen in comparing "Chi vive amante" to "Quando la rosa". The typical style for her arias is "light, ironic, charming". These two arias do not have a tempo change, as most of them do: Haydn usually started in a moderate tempo and ended with a quicker, six-eight "parlando" tempo.⁴ "Quando la rosa" contains one fioratura passage, while "Chi vive amante" has three. "Quando" is shorter, more to the point, with a binary form and codetta. "Chi vive" is in ternary form, with a coda. Both of these arias have lilting lines that are indeed "light and charming". The ironic side is most interesting and most demanding from a technical standpoint. While the melody is dancing along in "Chi vive", the singer is facing the harsh reality of having loved and lost. This knowledge will help to keep the tone from becoming too bright or too young-sounding. Based on first impressions, it is easy to consider these arias simple. The challenge in these arias is deceiving and has to be handled from a viewpoint of conception, rather than appearance.

"Costretta piangere" is obviously from an earlier period, thought to be from a lost "Commedia". It is in da capo form and

³H. C. R. Landon, pp. 49-50, 415, 648, 684.

⁴Ibid., pp. 415, 649-51.

is much more ornamented, probably more affected by the castrati influence of the Baroque period. Of the three arias, "Costretta" has the longest introduction, though they all have long introductions. Due to the instrumental treatment involved, Haydn often added an introduction and a coda onto his three-part form of exposition, development and recapitulation.

Though "Costretta" has a sad text, as "Chi vive" does, the characters are of a different nature. There is no reality in what Dorina says, which could also be an explanation for the ornaments. Her intentions are not straightforward, but covered by her deviousness. Dorina is likely to be a few years younger than Errisena, which might be her excuse for such actions. Without the opera score, which is unavailable, the actual context of the aria is unknown. Therefore, the dramatic interpretation of these "insertion" arias is certainly open for discussion.

The ornaments Haydn used are typical for the style period, but the notation can be confusing, if one is unsure of the style. The three examples below demonstrate an ornament from each aria:

Example 1 "Chi vive amante" mm. 21-24



Example 2 "Quando la rosa" mm. 17-19 Example 3 "Costretta piangere" mm. 52-53



Example 1 shows two ornaments. On "spira", the notes should be sung in an even four sixteenth-note pattern. The expected performance practice for examples like "parla" is shown above the word. The suspension was usually accented in this way, whether it was shown on the music or not. Example 2 shows a quarter note that should be transformed into two even eights, as with the even sixteenths before. Example 3 is part of a ten-measure melisma on "ah". The ornament should be performed without accents by interpreting each note as a thirty-second-note.

Another area of notation that can affect diction is with the Italian syllables. Many times there will be one note under two syllables, such as "mio" below. In this case it is most helpful to write in the extra note under the respective syllable. This will cause equal attention to both syllables, clarifying enunciation. Also, more syllables on a steady line of breath help to keep the momentum forward, for the most effective tone production.

Example 4 "Chi vive amante"
mm. 15-16

Example 5 "Costretta piangere"
mm. 100-101

Chi vi - vea-man - te neil mio ramma -ri-co

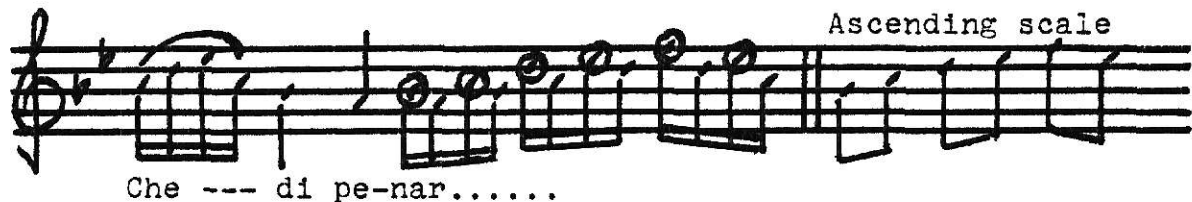
U r U U I H H H U U U

Because Italian vowels are straightforward in pronunciation, it is the rhythm that affects the diction the most. The first two notes, as shown in example 4, can cause a scooping in the vowel, which would change its color instead of maintaining its pure sound. The second measure shows the familiar dotted eighth/sixteenth notes that tend to be articulated in the throat, tongue or jaw instead of with the breath. The mind simply has to teach these muscles

to let go and quit working against the breath. The process is easier if the singer realizes the mind has that capability.

The first melisma, as usual, appears uncomplicated (ex. 6). If the ascending scale is practiced initially, the pattern will fall into place much more smoothly, keeping in mind the changes of interval and direction in beat three. This type of dissection is a much more fool-proof method than solely depending on yourself to listen to the piano. In example 7, the first and last notes of each pattern in the first measure are essential. When these are singled out, the thirds and fourths will be more true in the final performance.

Example 6 "Chi vive amante" mm. 40-41



Example 7 "Chi vive amante" mm. 63-64



Learning to work with a solid breath foundation is of course the key to spinning out the fioratura passages. The last fioratura passage in "Chi vive" is most helpful in showing one how to work with the breath, or collapse (ex. 8). It is very tempting to use a great percentage of breath on "che di penar". However, these words have been heard many times at this point. A crescendo should start after the syllable "nar", leading up to the "a". Then, to keep the descent from crumbling, one should have enough breath left to maintain a strong flow, rather than letting up as the notes go

down. In this way, the tone will be more consistent throughout the scale.

Example 8 "Chi vive amante" mm. 97-100



"Quando la rosa" contains a challenging melismatic passage. The ornaments are light and free. The ascending scale is like a sigh. This girl, Naninna, is very much in love. There seems to be no undercurrent of irony in this piece. From this description, one might think of a gentle breeze and a pretty young girl. This does not mean, however, that the technical approach can be languid. This aspect of singing is difficult indeed, but the proper approach will make all the difference in the energy of a piece.

Example 9 "Quando la rosa" mm. 35-39



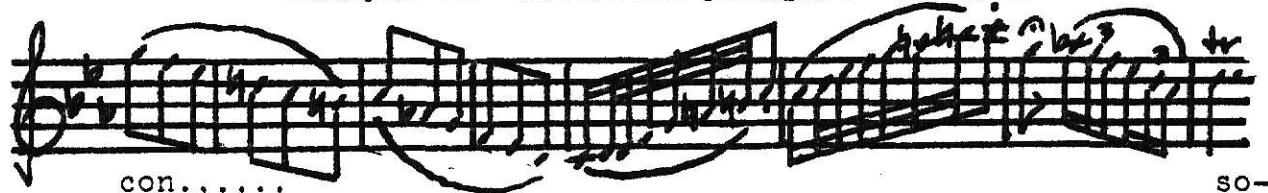
In the second measure of example 9, the breath has to move continually through the notes. Otherwise, the outcome will be too heavy on the dotted sixteenths. This would put weight on the flow. There should be a slight breath after the consecutive "d's" to help prepare for the ascent and to keep the palate high. The tendency could be to think of these breaths as regular breaths. The chest and rib cage should remain high and expanded. If not, too much time will be taken up and the tone production will look and sound

over-worked. As mentioned, the ascent is like a sigh. Therefore, there is no need for each note to be over-emphasized. Again, if the mind is in the right place, the notes will appear surprisingly easy, without excess work.

When the dramatic action in a piece moves slowly, the singer needs to realize this and decide how to make a piece interesting from start to finish. These three Haydn pieces are prime examples of the possibility of lost interest. The best way to bore an audience is for the singer to lose interest in the piece. It is possible to bring a da capo aria to life at all times, not just during ornaments or runs. The opposite can also be true. A fioratura passage can cause the mind to think only of doing everything right and what the voice will sound like. This type of thinking takes away from what the singer most wants. There has to be a reason in the singer's mind for a run, beyond being able to do it. A cadenza has to be performed consistently with the rest of the piece.

"Costretta piangere" has a cadenza before the da capo (ex. 10). The notes themselves are not particularly difficult. The harmonic minor scale matches the situation, in that she feels no one can console her. Because the opera score is unavailable, the reason for her despair is unknown. But, since the aria is thought to be from a lost "Commedia", her sincerity is doubtful. At any rate, for the singer to be believable, the mind has to be on someone or something outside the body. Each person can decide what is the most comfortable for herself and what will bring the desired results.

Example 10 "Costretta piangere" m. 127a



The two upward runs cannot be glissandos nor can they be belabored. Each note should be articulated lightly on a steady flow of air. When the palate is high, this can be done very nicely. The trill should also be done with the air, uninhibited by any part of the body. The mind uses the ear to make the pitch distinctions.

Haydn's instrumental treatment of the voice is clearly seen in the previous examples. Much of the reason for the instrumental treatment is due to the style of the period. Because of the demand for Italian opera in the 18th century, many composers were compelled to compose scores that were not necessarily of top-notch quality. Haydn's use of the "insertion" aria stemmed from his view of Italian opera. He...

was trying to marry the new, profound language of instrumental music to the world of Italian comic opera, to create a form in which the audience would laugh but the music would be as complete and satisfying as a string quartet or symphony.⁵

This type of treatment does not lend itself to a totally singable style. The difficulty of these pieces lies in the instrumental treatment, because of its uncluttered, straightforward style. When one is aware of the desire of Haydn to bring some "respectability" to the music of Italian comic opera, then one can realize there is more to the arias he wrote than meets the eye.

⁵H. C. Robbins-Landon, Essays on the Viennese Classical Style, The Macmillan Company, New York, 1970, p. 17.

PART III: Schumann's Drei Gesänge für Sopran und
Harfe, op. 95: Ensemble and technical aspects

Because Robert Schumann (1810-1855) had such a fine literary background, it is unusual that he would avoid writing songs until he was 30. However, considering his early desire to be a virtuoso pianist, it is not surprising that his energies could only include attention to the piano. In fact, his attention was so focused on the piano that he considered vocal music of a lower calibre; that words would take away from the expression of music. His literary background was incorporated into his piano music as if he could hear his favorite author's words while listening to a piano piece. There was apparently a spark lacking to light his stored-up bundle of creativity toward song writing. That would explain why Clara Wieck would bring a spark of creativity to his composition in 1840, the year they were engaged and married. Once his opposition to song had been dealt with, he was able to compose about 130 songs in 1840. Schubert and Wolf are the only two composers to produce as much in one year, and they had already been song writers at the time.¹ All of Schumann's vocal masterpieces were composed in the same year, including Liederkreis, op. 24 (nine songs), Liederkreis, op. 39 (12 songs), Myrthen (26 songs), Frauenliebe und-leben (eight songs), and Dichterliebe (16 songs) making a total of 71 songs. This huge array of songs had to have been brewing in his heart and mind in order for Schumann to compose them his first year of song writing.

Franz Schubert (1797-1828) was a major influence on Schumann, being the first composer of any prominence to use the Lied form as his medium. The lyric poetry of Goethe was the major reason for

¹Alan Walker, ed., Robert Schumann, the Man and His Music, Barrie and Jenkins, Ltd., London, 1972, p. 122.

**THIS BOOK CONTAINS
NUMEROUS PAGE
NUMBERS THAT ARE
ILLEGIBLE**

**THIS IS AS RECEIVED
FROM THE
CUSTOMER**

the growing interest in Lied by the end of the 18th century. Reichardt, Zelter and Zumsteeg, contemporaries of Mozart, all set many of Goethe's poems. Reichardt and Zelter were at their best when writing on a small scale, as opposed to scenas; Zelter was able to portray deeper emotions than Reichardt. Zumsteeg composed narrative ballads, occasionally using harmonic inventiveness that had to have attracted Schubert. Ludwig van Beethoven (1770-1827), as a song writer, is best known for his cycle, An die ferne Geliebte (1816), and the six religious songs, words by Gellert (1803). The music in these songs is full of "great power and dignity". An die ferne Geliebte contains more lyricism, with several aspects of his last period, and substantial references to these songs can be found later in the music of Mendelssohn and Schumann. Weber (1786-1826), being an opera composer, was affected by Italian composition, causing more variety in his songs. Weber, like Beethoven and Schumann, had more of an instrumental approach to the voice, using many arpeggiated phrases.²

Johannes Brahms (1833-1897) had a classical approach to his song writing, which was difficult at a time when all his contemporaries were developing new styles. He was most interested in sharp technique and compact emotion, which causes less impulsiveness in the music than is found in Schubert. Like Schubert, he did not have the literary background of Schumann, explaining their occasional careless approach to the text and Brahms's occasional use of lesser poetry. However, the music of Brahms's songs is of high quality, especially in his melodies.³ The Lied form culminated in the songs of Hugo Wolf (1860-1903), who was strongly influenced by Wagner. Wolf placed much importance on the text, using the piano as a dramatic enhancer without dominating the voice.

²Denis Stevens, ed., A History of Song, W. W. Norton & Co., Inc., New York, 1970, pp. 234-237.

³Ibid., pp. 250-253.

Because Wolf had a literary approach to his songs, he was greatly influenced by Schumann.⁴ The Lied, then, was a popular form which spoke to the people, making it a drawing room composition. The development of the piano and its ability to accompany while carrying its own melodic line gave song composition its intimate nature, while adding tone color resembling the court orchestra. Lieder were initially conceived as songs that could be composed, both words and music, and performed by the same person, much like the troubador tradition from the past. Fortunately, the individual composers and poets worked in their respective areas, allowing a higher quality of songs.⁵

The piano technique Schumann had studied caused more of an instrumental style, as was mentioned, and the conversion of some of his piano pieces into song. He chose the texts in order to enhance the music. Schumann's state of mind dictated his poetry preference, and when piano music would reflect his mood, he would incorporate the piece with the poetry. In this way, the music and text express the same emotions or ideas before they are put together. This caused a "more varied texture" that was unknown to song composition at that time. The outline* below briefly defines Schumann's song compositional style:

<u>Song Detail</u>	<u>Technique</u>
Melody	Basically stepwise
Range	Moderate
Variations	Recitative treatment and ornamental turns
Harmony	Diatonic
Contrasting sections	In supertonic or mediant
Actual modulations	Based on dramatic effect

⁴Milo Wold & Edmund Cykler, An Outline History of Music, Wm. C. Brown Co., Publishers, New York/Washington, 1971, p. 183.

⁵Walker, pp. 120-121.

*Information derived from Walker, pp. 125-128.

Time signature	Dictated by style of German verse: duple or quadruple
Rhythmic patterns	Seldom repeated, except for demonstrative effect
Accompaniment	Undemanding
Complexities	Due to dramatic effect
Varied timbre	Resembles another instrument or several instruments
Text	Agrees with music
Intricate emotion	Distant key signatures
Wide dramatic range	Melodies treated more instrumentally
Total change of feeling	Change of key signature
Disturbance	Chromatics
Unusual aspect in poem	Complicated or unusual time signature
Questions in poem	Use of dominant, dominant seven, or diminished seven

In 1849 Schumann composed Spanisches Liederspiel, op. 74 (nine songs for one, two and four voices), Liederalbum für die Jugend, op. 79 (28 songs including 11 poets and four anonymous), Lieder und Gesänge aus Wilhelm Meister, op. 98a (Goethe--nine songs), Drei Gesänge, op. 95 (Byron). Besides these four compositions, Schumann wrote 28 other works of different forms in 1849. This was the biggest output of total works for one year in his life. Perhaps this sudden outpouring was due to his desire for popularity, as his letters seem to indicate. His weakening mental condition could have been a cause for this desire, which had been somewhat crushed by a critic who considered him a second class songwriter in 1841.⁶ A letter from 1852 states "that he could not with confidence look forward to any better performance in the song field than he had already achieved, with which he was on the whole satisfied".⁷

At any rate, Schumann was no longer a "young lover", but a father of six children (one dead) with social responsibilities. His textual choices were ballads and character-sketches, using contem-

⁶Walker, pp. 150-151.

⁷Ibid., p. 150.

porary folk poetry aimed toward societies, classes and nations.

The Drei Gesänge, op. 95, are no exception to the above descriptions. Byron's original verses (found in Appendix B), are from his collection of Hebrew Melodies (January, 1815). He wrote the words for the old Hebrew Melodies at the request of a friend. The poems were published with the music, which was arranged by a Mr. Brahams and a Mr. Nathan.⁸ August Schumann, Robert's father, was a prosperous bookseller. He translated three of Byron's Hebrew Melodies (also in Appendix B), which Robert eventually set to music (23 years after August died). The translations are much more descriptive, using words that direct the text in a clear, strong manner. Byron's verses seem archaic in comparison. The songs are written for soprano with harp or piano accompaniment, though Stephen Walsh agrees that the intent was perhaps more in favor of harp because of the "historical connection of the harp player with the ideas of heroism and gallantry".⁹

The three songs are not particularly related dramatically. Number One is spoken by a girl facing death triumphantly, Number Two relates the moon's appearance to resigned melancholy, and Number Three reassures a deceased hero of his praises. The fact that none of the texts concern happy events may be an example of Schumann's regressing state of mind as the years passed. Tonally, Number One is in C minor, Number Two is in G minor, and Number Three is in B^b major. Because they are all related keys, the three songs make a sonorous set and flow easily from one to the other. This also shows Schumann's consideration for the harpist concerning the many pedal changes. These pedal changes and the individual harmonies will be discussed along with each separate piece.

⁸Bliss Perry, The Complete Poetical Works of Lord Byron, Houghton Mifflin Co., Boston/New York, 1905, p. 216.

⁹Stephen Walsh, The Lieder of Schumann, Praeger Publishers, New York/Washington, 1971, pp. 86-87.

The overall tessitura is such that these songs could be performed by a mezzo-soprano or a lyric soprano. Too much of the middle register is used to allow comfort for the coloratura, especially in Number One, as we shall see later.

These three songs show the difficulty of the German consonant for the English speaker. The consonants have to be made out front, with the lips and the tip of the tongue. The tongue has to be able to remain relaxed while handling all the "d's", "t's", "l's", and "n's". Though the "g's" and "k's" are made with the back of the tongue, they cannot affect the actual production, since the tendency to place the tone at the back of the throat is prevalent. The challenging "ch" consonant in German will be handled differently in singing than it would in speaking. German speech requires two ways of pronouncing the "ch". When it falls at the end of a word it is pronounced as in the word "hue", at the roof of the mouth. When it is within a word it is formed at the back of the mouth, with the uvula and the back of the tongue, as in the "k" consonant. However, it cannot sound like a "k", but like "hue". The "st" in the German language is pronounced "sht" and can be tricky at a fast tempo, as in Number One. The "schw" (pronounced "shv") is difficult, found in Number Two, second verse. Though German speech requires the "r" to be pronounced with the back of the tongue, for singing, the "r's" have to be rolled at the tip of the tongue. None of the consonants can be accented, or the line will be distorted.

"Die Tochter Jepthas" is the most difficult of the three. Because the tempo is fast ($\text{♩} = 126$), it causes immediate difficulty for the singer, since the melodic line is extremely syllabic. The syllabic quality is based on the recitative treatment Schumann often incorporated. With this amount of German consonants to articulate,

it would be easy to become tense in the tongue and jaw. This tension would cause the tone to be placed in the back of the throat, mainly because the breath flow would have been inhibited. The lack of breath flow, plus the solid line of quarter and eighth notes, would take a great deal away from the line. The tone would then be forced and choppy. To avoid this type of production, a singer must concentrate above all on moving the air in and out of the body with a strong and steady flow, no matter what the notes are doing. The palate cannot be forced to move up and down with the notes. It has to be as high as the highest note within each phrase and remain there. This also takes tremendous concentration for tone production and placement. In this same vein, a singer cannot listen to make sure the lower notes are as resonant as the top ones. The feeling has to be forward and high throughout the scale; then one will know the tone is consistent in both registers.

The question of the drama in "Die Tochter Jepthas" becomes demanding because of the five verses. They cannot be approached the same: there has to be a logical transition throughout each verse. One has to become familiar enough with the text to understand the mental development achieved in each verse. This knowledge will greatly assist the memorization, which can be difficult unless life and purpose are brought to the words. The harmony and text work together, as outlined on page four and shown in example 11 below.

Example 11 Number One "Die Tochter Jepthas" mm. 1-2

Mit Affect

Number One (ex. 11) begins on the dominant seven, which could be portraying the question, from Jephtha and the people, of how the daughter will respond to her ensuing death and the tension involved. The dynamic marking in example 12 (fp) occurs in each verse on a dramatic word such as "Tod".

Example 12 "Die Tochter Jephthas" mm. 5-6

lan- get den Tod,... dein Gelieb -- de vom

*Pedal changes *fp**

The most technically demanding section is in example 13, with the seventh skip down. The first four verses contain this line, and the drama dictates it with a strong statement such as "Penetrate me, I stand ready!"

Example 13 "Die Tochter Jephthas" mm. 8-10

durch-bohr' mich ich stehe bereit!

The last two verses are different in construction. The fourth verse is a rhythmic augmentation of the first three, causing longer lines. The tessitura also moves up as can be seen in example 14. The longer notes require more attention to spinning the vowels straight out. The fifth verse is different still in the melodic line (example 15) and has a more disjunct pattern.

Example 14 "Die Tochter Jephthas" mm. 34-37



Example 15 "Die Tochter Jephthas" mm. 51-54



For the harp, the Drei Gesänge of Schumann/Byron are considered difficult. Number One is the hardest, due to the pedal changes required in rapid succession. The third system has the most changes in the set (except for the second measure of the introduction in Number Two). Number One has the fastest tempo; therefore it can suffer the most from lack of ensemble. The examples show not only the harp pedal changes, but also the rhythmic pattern variations throughout the song. These variations can cause tempo problems, and the harpist must make decisions as to which hand to use within each variation.

Number Two, "An den Mond", is a nice contrast to the first song. In example 16 below, the introduction to the second verse contains arpeggiated chords that establish the thoughtful mood needed, while the fast harmonic rhythm underlies the melancholy

emotion. The first verse is treated like the second, and has a drastic rhythm change in the fourth measure of the voice, showing the intensity of thought (example 17). The harmonic rhythm increases out of the progression of thought. This song seems much more relaxed than Number One, both in tempo and diction.

Example 16 "An den Mond" mm. 22-25

simile * * *

*Pedal changes

Example 17 "An den Mond" mm. 26-30

So glänzt auch längst vergangner Ta -- ge licht, Es scheint

simile

However, it is easy to over-emphasize each note (instead of placing the notes on the line of breath), because of the slow tempo. The palate height is easier to approach since the first notes are higher, though concentration is still required for maintaining its height as the notes descend. A slower tempo can also cause laziness of consonants, which would put weight on the line. Forward motion will carry the tone through the consonants, in-

stead of going back in between the consonants. As mentioned in Number One, the vowels become more demanding in a slower song, since they are given more time. The vowels cannot be placed in the back of the throat, either. The reason for clean consonants in Number Two is also because the clarity will give an added feeling of sharpness, as the moon's light is being described.

Compared dramatically to Number One, "An den Mond" is much more personal, with many more unsaid thoughts and emotions. This is the main reason for the intensity of line needed in the voice. Again, the words and music are very closely constructed toward the idea of bitterness that is felt by reading the text.

"An den Mond" is the most idiomatic for the harp, though all three songs are well-written for the harp. There are only a few places that can cause problems, as we saw in "Die Tochter Jephthas". The example for "An den Mond" shows the pedal changes which are difficult, not because of the tempo, but because of the lack of enharmonic possibilities in the harmony. The rhythm change in example 17 has to be steady, or the ensemble will suffer while the singer takes a breath.

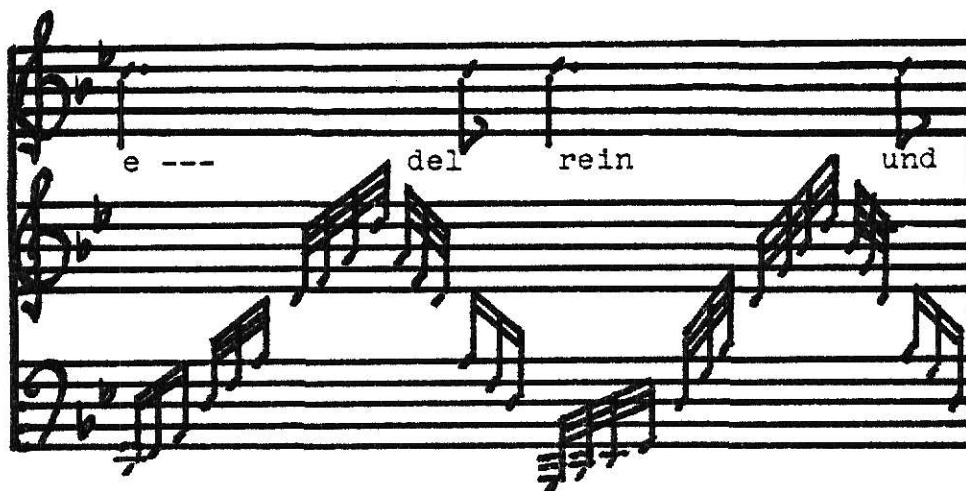
"Dem Helden", as the name implies, is full of the heroic quality typical of the period, both in music and text. The most heroic feature is the rhythm, which has several dotted eighths and sixteenths (example 18). The result is a march-like effect.

Example 18 "Dem Helden" mm. 1-4

The image shows a musical score for the first four measures of "Dem Helden". It consists of three staves: a vocal line (soprano), a piano accompaniment (right hand), and a harp accompaniment (left hand). The vocal line is in G major, with a key signature of one sharp (F#). The piano and harp parts are in C major. The tempo is marked "mm." (moderato). The lyrics are: "Dein Tag ist aus Dein Ruhm fing an es preist des Volks". The music features a march-like rhythm with dotted eighth and sixteenth notes. The harp part has a complex, arpeggiated texture. The piano part has a steady, rhythmic accompaniment. The vocal line is melodic and expressive.

The harp is more independent from the voice in several places. When it is independent, the harp has flourishes of arpeggios, while the voice is on one note, causing the melodic interest to lie in the accompaniment (example 19). Because of the march quality, this song is easiest to place back in the throat, by allowing the pulses to occur in the throat instead of the mind. It is difficult to realize that rhythms, consonants and vowels can be distinct without accenting their production, with excess tension in the jaw, throat or tongue. Number Three can be a prime example of how the body always wants to work too much along with the mind, causing tension throughout the various parts of the body. This tension can constrict the breathing to an extent where there is not enough air available to support the tone. When the neck, throat and tongue muscles are called upon to compensate for the lack of air, more tension will result. This description paints a bleak picture, but it also explains much of the tension that is used by young, inexperienced singers of today. Almost all of the energies required in singing should be focused in the mind, which frees up the parts of the body for a more relaxed performance. Therefore, if the march style of "Dem Helden" is considered in the mind, the production will be appropriate.

Example 19 "Dem Helden" m. 17



The three verses are handled in the same fashion, so that the dramatic transitions must be an integral part of the performance to avoid redundancy. The harp is also treated consistently throughout. The only tricky places are with the rhythm, and are mainly due to the combination of arpeggios and full chords one after the other.

In conclusion, the Drei Gesänge, op. 95, show many of Schumann's sensitivities to words and music together, but appear somewhat uninspired in comparison to earlier pieces, from 1840, for example. The op. 95 are technically challenging for singer and harpist. Aside from the obvious musical worth, these three songs are well worth performing, for they offer an opportunity to sing with a harp and are seldom performed.

PART IV: Stylistic and technical comparison
of four French songs

The French *mélodie* sprang from the romance form, which was composed in an unornamented, familiar style, to be "sung simply, with a carefully-tuned voice." There were two types of romance: 1) expression has priority over a set form, with an expressive accompaniment. 2) Italian style with priority on vocal line more than text; simple accompaniment. Berlioz was apparently the first to use the term *mélodie* consistently.¹

"Pastorale" (1868), by Georges Bizet, is an unusual *mélodie*. First, it is a love song sung by a narrator from an observational standpoint. It is most comfortable to assume that the "young girl" in the song is the narrator, who is retelling the story, and having immense fun with her rendition! In this way the singer plays three roles: the narrator, Colin, and the young girl (French translations are in Appendix D). Secondly, "Pastorale" has a Spanish flavor set in a minor key, which seems strange for such a light-hearted text, though it was a common practice of the time. However, the minor key is an excellent foil for the melody and the text. "Pastorale's" strongest asset is in Bizet's fine choice of the poem by Regnard, coupled with Bizet's use of foreign influence, which will be discussed in more depth later.

The most difficult aspect of this *mélodie* from a technical standpoint is the tessitura. A lyric soprano is more comfortable singing around "a₂" and "b₂". "Pastorale" has a range of "d₁" to "g₂". This is great for developing the mid-range into a more consistent tone production with the higher notes. The palate must maintain an "a₂" or "b₂" height for the production to be unhamp-

¹Denis Stevens, ed., A History of Song, W. W. Norton & Co., Inc., New York, 1970, pp. 200-201.

ered by palate weight. The opening phrase stays on "c₂" with an "ah" vowel, requiring an extreme concentration toward spinning the air out. (example 20) It is also essential to listen to the piano and sing into its sound, rather than listening to oneself. By listening to the piano, one can be assured the pitches are in tune.

Example 20 "Pastorale" mm. 1-6

Andantino ♩ = 52

Un jour de prin-temps...

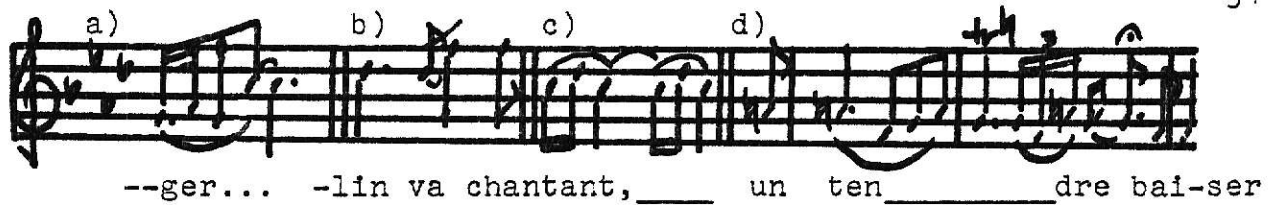
Another challenging aspect of "Pastorale" is the 24 vocal ornaments, 12 in each verse. These are due, of course, to the Spanish flavor that Bizet incorporates into his mélodies so well. Another reason for the ornaments was Bizet's knowledge of the voice and its capabilities, which he learned from his voice teacher father at an early age. "Guitare" is perhaps the best example of Bizet's "departure from the French climate, cultivating true local color. Many composers suggested exoticism with special rhythms. Bizet went much farther, utilizing all the elements of musical technique, harmony and melody as well as rhythm, in the depiction of exotic atmosphere."²

Below are examples of the four different types of ornaments used in the vocal line of "Pastorale":

²Frits Noske, *French Song from Berlioz to Duparc*, Rita Benton, trans., Dover Publishers, Inc., New York, 1970, pp. 195, 198-99.

**THIS BOOK
CONTAINS
NUMEROUS PAGES
WITH DIAGRAMS
THAT ARE CROOKED
COMPARED TO THE
REST OF THE
INFORMATION ON
THE PAGE.**

**THIS IS AS
RECEIVED FROM
CUSTOMER.**



Example "a" shows the voice imitating the piano's initial pattern, causing more of a duet feeling (which is another reason for listening to the piano). This ornament is a bouncy idea that must be sung with the ear and mind, not the throat or tongue. However, a slight articulation can still be felt in the palate (as in the Haydn discussion), as long as it remains relaxed and the air flow is steady.

Example "b" contains a grace note ornament that is used eight times in this *mélodie*. Six of the grace notes are whole steps, but they are handled in the same manner, though some begin just before the beat. The " d_2 " begins on beat two, but moves immediately up to the " f_1 " so the emphasis falls on the top note. The movement should be very smooth, unlike the dotted pattern in "b".

Example "c" is a marvelous variation on a turn ornament. It fits "chantant" very well and is part of the reason why this work is so enjoyable to perform. The crescendo occurs in the " c_2 ", making the turns themselves light and lyric. The accents should be on the "t", using the tongue only, allowing the forward "t" to propel the tone into the crescendo, and on the second beat of the piano, which propels the turn.

Example "d" falls at the end of the first verse, and is perhaps the second hardest measure in the *mélodie*. The most difficult measure is the only other trill, which ends the piece. Not only are both measures full of ornamentation, but both lie in areas of the voice that are difficult for the soprano to project. The last trill is on " e_2 ", followed by an " f_2 ", which is on a register change. A trill requires a lot of air in order for the tone to flow easily

from note to note. These trills also have to flow into the next ornament to create rhythmic continuity.

The final technical aspect to be noted has to do with rhythm and consonants. Example 21 shows sixteenth notes, each with a syllable. The key is to aim for "ge", bringing out the "b" in "ber" on the way. Because the rhythm is quick, one should not worry about how much sound is being heard, but rather about the consonants being out front. The "la's" should be pronounced with the tongue only, on a steady flow of air. (This particular grace note should begin just before the beat.) In example 22, the consecutive "n's" should be pronounced with the tongue only, without accents.

Examples 21 & 22 "Pastorale" mm. 15-16, 55



Example 23 demonstrates a real tongue twister: "prendre un tendre". This should be spoken without rolled "r's" at first. ("prendre" e-lides onto "un", so that an extra note can be written in for clearer diction, as suggested in the Italian discussion.) The turn is on the "dre" syllable, not "ten".

Example 23 "Pastorale" m. 23



As has been stated, Georges Bizet (1838-1875) was at his best in the *mélodie* when using a foreign influence, particularly Spanish and Oriental. In "Absence" we will see Bizet was apt to follow Gou-

nod's style, in composing for a "salon atmosphere".³ Because he had more interest in the larger medium of opera, he often incorporated so many theatrics in simple stanzas, that they became overdone. However, theatre training lent much to Bizet's 40 some *mélodies*, allowing more depth of character than is sometimes associated with the French *mélodie*. He dealt more strongly with the emotions expressed by the text than with the text itself. This caused an occasional "verbal distortion", but never took away from his dramatic powers.⁴

Hector Berlioz (1803-1869) also set "L'Absence". Like Bizet, Berlioz preferred larger forms, although Berlioz wrote 33 *mélodies*. He demonstrated this by resetting many original versions for orchestral accompaniment. Berlioz' first attempts at romances in his youth were even then moving away from the set form, so that by the time of 1840 and Les nuits d'été, the transformation was complete. "L'Absence" (the third song of the cycle) is considered the peak of this six-song cycle, which moves from spring love to a withering rose, being isolated, then left by a love, to a cemetery and finally seeking a faithful shore. Les nuits d'été (poems by Gautier) is a prime example of Berlioz' spirit, his idea of "expression".⁵

It is in melodies that are at once complete statements and independent objects of art--that Berlioz thinks and delivers himself--neither depiction nor labeling, but the embodiment in sound of intimations lying deeper than articulate thought.⁶

Immediately, the stylistic differences between the two composers can be seen in the individual opening statements (Examples 24, a & b, p. 37).

³Noske, p. 195.

⁴Winton Dean, Bizet, J. M. Dent and Sons, Ltd., London, 1975, pl 153.

⁵Jacques Barzun, Berlioz and the Romantic Century, Vol. II., Columbia University Press, New York/London, 1969, p. 288.

⁶Ibid.

Example 24a
Bizet "Absence"
mm. 5-6

Example 24b
Berlioz "L'Absence"
mm. 1-4

Handwritten musical notation for two examples. Example 24a (Bizet "Absence") shows a vocal line with lyrics "Reviens, reviens ma bienaimé" and a piano accompaniment with a triplet figure. Example 24b (Berlioz "L'Absence") shows a vocal line with lyrics "Reviens, reviens ma bienaimée!" and a piano accompaniment with sustained chords. Both examples are marked with "mf".

Berlioz obviously knew that simple statements are effective, both to the singer and audience. There is room for the singer to breathe and express. The accompaniment quietly waits for the voice while echoing part of the motive. Bizet's descending line is easy to rush, with no chance to express if one is not careful. The incessant triplet figure in the accompaniment gives an urgent feeling, but this person's love has long since been gone, leaving painful bitterness. Bizet's opening is less demanding vocally because the "g₂" helps the initial height of the palate. Berlioz wrote the most difficult spot in the piece right away, on "aimée", which lies on the register change mentioned in "Pastorale". This opening is used three times throughout "L'Absence", requiring much lift in the palate, with the mind aiming the air to the back of the room. Otherwise, the vowels will want to stay inside the mouth on those notes. (Take care not to sing "aimé-y-e". It should be "é-a". The final "ma bien aimée" should have no crescendo.⁷)

Bizet included six of Gautier's verses, varying every other one. Verses one, two and three begin as the above example, and in those

⁷Pierre Bernac, *The Interpretation of French Song*, Praeger Publishers, New York/Washington, 1970, p. 37.

three verses there are three descending phrases. Verses two, four and six contain a syncopated rhythm that is helped only by a steady beat in the accompanist's left hand and the ritard in the third measure (example 25). Because the syncopations are accented, it is easy to over-accent the notes too much. This might cause the phrase to drag instead of being allowed to flow on the breath as usual. The syncopation will bring out the accents naturally.

Example 25 Bizet "Absence" mm. 23-28

Handwritten annotations on the score include:

- cresc.* (crescendo) above the vocal line.
- rit.* (ritardando) above the piano line.
- à volonté* (ad libitum) above the piano line.

Berlioz only used three of Gautier's verses, repeating the first one three times. The first time through is nostalgic of the relationship. The second time is the most painful, with renewed realization that it is over. The third time is as if the thought is numbing; the emotions have been through this too many times. This is why the dy-

namics must be followed precisely. Familiarizing oneself with the transitions in this way will put the mind where it should be. Example 26 shows Berlioz' setting of "O sort amer". He places the emphasis on "O grands desirs" instead of repeating the text, as Bizet does. The steady eighth notes in the accompaniment enhance the agitation, without overdoing the feeling. This also shows Berlioz' willingness for a flexible accompaniment. (In the fourth verse, the accompaniment is in duet at the third with the voice.)

Example 26 "L'Absence"
mm. 20-25

con agitazione

O sort amer! O dure absence! O grands desirs in-na-pai-ser!

Berlioz achieves a firmer structure by only using three verses. In this way there are not as many words and communicates a much clearer statement. "L'Absence" is handled like an opera aria: verses two and four are in more of a recitative style than the repeated verse, which has larger intervals, wider range. Berlioz used musical form and style to fit the words, not hoping to fit words into a musical idea.

Bizet apparently felt stifled when composing melodies in a light and lyric (French salon) style. His slight variations throughout all the verses do not appear to come from the text, but from a need for variation. The most difficult aspect of "Absence" is remembering all the verses, and breathing life into them while you are trying to re-

member. This *mélodie* is certainly challenging and is a contrast to "L'Absence". It is rewarding indeed to experience how different composers set the same text.

Franz Liszt (1811-1886) wrote over 70 songs, encompassing five languages (mostly German). (Britten is the only other composer to attempt the setting of as many languages.⁸) Liszt met Schumann in 1840, which was Schumann's big song-writing year. Before 1840, Liszt had only written four songs. One could assume this meeting had an affect on his song composition.⁹ Due to Liszt's strong association with Lieder, his French songs are actually "French Lieder": written in a French "romance" style with the German "Innigkeit".¹⁰ "Oh! quand je dors" was written in 1842 and was first a piano solo, which was a very typical practice for Liszt.

The piano introduction and interludes certainly show the influence of piano style, though they never take away from the poem or the voice. The accompaniment works closely with the voice for the whole of the song. The poem, by Hugo, is a marvelous, lyric vision of a lover who becomes real (translations in Appendix D). The music is unified throughout with the motive in the vocal part shown in Example 27, incorporated in various ways. Frits Noske states:

"Oh! quand je dors" is certainly the masterpiece of Liszt's French songs and may even be described as one of the most beautiful melodies written before Duparc. Hugo's language, so rich in imagery, has only rarely found such a worthy musical equivalent.¹¹

Example 27 "Oh! quand je dors" mm. 9-10



⁸Alan Walker, ed., *Franz Liszt. The Man and His Music*, Tappan Publishing Co., New York, 1970, p. 225.

⁹Ibid., p. 221.

¹⁰Noske, p. 128.

¹¹Ibid., p. 132.

Example 28 occurs five measures after the voice enters, and there are four more such elevated passages to perform. The vocal line is directly related to what the text says. All five passages occur in appropriate places, which naturally help to motivate the correct technique. In order to sing "Oh! quand je dors" without becoming tired, one must imagine herself as being part of the vision. Then, it would be quite possible to feel as elevated and sustained as need be. The amount of each breath must be as full as possible, even during mid-range passages. Another important point to work into the technique is to avoid counting each beat in a sustained phrase like this. Listening to the piano and feeling one's own musicianship can keep the mind from dwelling on each beat. Expand the feel of the pulse to the first beat of every measure, for instance.

Example 28 "Oh! quand je dors" mm. 13-18



Example 29 shows Liszt putting a huge demand on the singer, because the breaths fall after "regard", then not until "reve". The phrase is a great support exercise, but even Frits Noske agrees that the "et" need not have been included:

Such a procedure may be criticized because it breaks the rules of versification by destroying the syllabic equilibrium and because it creates difficulties, even for the very experienced singer, by requiring an inordinate length of breath.¹²

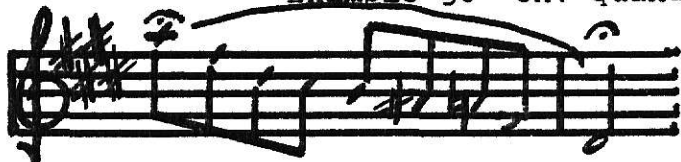
Example 29 "Oh! quand je dors" mm. 44-50



¹²Noske, p. 131.

The phrase shown in example 29 is an exciting one and is certainly a highlight, followed closely by the cadenza in example 30. After that "shining of my dream", the song immediately settles back into the motive and the fifth verse.

Example 30 "Oh! quand je dors" m. 55



The closing phrase is very expressive and quite attractive. (example 31) The ascending scale is perfectly suited to the vision, as well as a touching finish. The staccato markings refer more to the intensity of concentration, akin to being drawn to the edge of one's chair, than the stopping and starting of tone. The elevated feeling in the palate is absolutely essential for the air to be uninhibited as it moves through the notes. The final breath preceding "Laura" should be full, with a very high palate. The air must move straight through the "g#₂", letting the voice grow naturally. Once the voice stops, the final ascending arpeggio in the piano holds the elevated feeling in the singer's mind. The last three measures can be very powerful for the singer, as the emotion is permitted to fade gradually. The two final chords are like sighs that bring the singer back to reality.

Example 31 "Oh! quand je dors" mm. 85-93

"Oh! quand je dors" is an exhilarating song that is very rewarding for the high voice. It offers much in technical training and dramatic insight.

PART V: American Art Song--Copland:

voice and instruments and folk song

The art song around the turn of the 20th century was a popular form among American composers, undoubtedly due to the significant developments in European song during the Romantic Era. German influence brought to American art song an accompaniment with a more concise construction toward text painting and harmonic design, while the French influence caused much attention to the vocal line as it relates to the text.¹

Ethelbert Nevin (1862-1901), Edward MacDowell (1861-1908), John Alden Carpenter (1876-1951), Charles Martin Loeffler (1861-1935), and Charles T. Griffes (1884-1920) were major contributors of the German and French influences to American art song.²

The first American composer of any stature to bring structural originality to songs was Charles Ives (1874-1954). He often quoted American hymns, war songs, ragtime and cowboy ballads. The use of these idioms was an attempt at the most realistic possible result. He developed "an additive song structure", which resulted from giving each dramatic transition in each song its own music. Ives had three basic influences that he incorporated into his melodies: 1) turn-of-the-century Central-European idioms; 2) German Romanticism; 3) speech preservation, by using "repeated and adjacent notes, such intervals as tritones, sevenths, and ninths."³ Ives' influence on Copland can be seen in the following quote:

Taken as a whole, despite many and serious shortcomings, these songs are a unique and memorable contribution to the art of song writing in America, an art that is still in its first youth among us; a contribution that, for richness and depth of emotional content, for broad range

¹Denis Stevens, ed., *A History of Song*, Hans Nathan, "United States of America", W. W. Norton & Co., Inc., 1960, p. 422.

²Ibid., pp. 423-30.

³Ibid., pp. 431-35.

and strength of expression, for harmonic and rhythmic originality, will remain a challenge and an inspiration to future generations of American composers.⁴

In addition to the previous influences, Aaron Copland (1900) has drawn from his own experiences of American life. Although best known for his instrumental works, he incorporated many of the same mannerisms into his vocal pieces. These mannerisms are the essence of his style. Copland's "Twelve Poems of Emily Dickinson" (1949-1950) are thought to be his most successful attempt at vocal composition. In these songs Copland displays particular attention to form, close-knit integration of voice and accompaniment, with "motivic animation". We will find the above aspects to be true in his earlier work "As It Fell Upon A Day", perhaps even more so, due to its having an instrumental accompaniment.⁵

"As It Fell Upon A Day", for soprano with flute and clarinet, was written in 1923, apparently while Copland was studying in France. The text is by Richard Barnefield (1574-1627). The text itself, as it is taken from the score, has seven verses, though Copland's setting does not delineate the seven verses distinctly. He works more with each transition and idea. As one can see by looking at the text (in Appendix E), the first two stanzas are narrative, depicting the scene. The third, fourth and fifth verses are a description of the nightingale's plight. The sixth verse relates to the second verse, musically and textually. The seventh and last verse is the essence of the piece, explaining the reason why the bird affected the person, concluding with the "ah's" that begin the text.

Throughout this discussion of "As It Fell Upon A Day", we shall see how the construction is a major factor in the dramatic continuity, and forms an understandable style. A fourteen-measure duet introduction sets the mood and one of the most common tempos ($\text{♩} = 116$).

⁴Aaron Copland, The New Music 1900-1960, W.W. Norton & Co., Inc., New York, 1968, p. 114.

⁵Stevens, pp. 447-448.

After the "ah's", there are 13 tempo changes in the seven verses, each occurring because of the text or because of a transition. The piece contains nine meter changes. Four of these changes are included in verse five, which is a dramatically significant verse. Copland intertwines many motives and phrases between the three instruments to establish a unifying idea.

The "ah's" at the beginning represent the reminiscence of "that day in May". Hence, they are a thoughtful expression, "to be sung throughout simply", as Copland indicates on the music. Because there is no accompaniment under these "ah's", the feeling emphasizes the solitude of thought. One has to sing to the memory of the bird in order to produce the proper effect. Otherwise, insecurity will want to get in the way of the performance because there is no accompaniment. There should be no decrease of energy or emotion throughout the "ah's". The breath line should not sag, but stay uplifted, to maintain rhythmic flow and energy and emotional intensity.

The harmonic context of the first verse emphasizes A minor. There are staccato markings over the words. This does not mean choppy, however, but crisp and clear. The air flow must still be steady to supply the energy needed for precise diction and articulation.

The three-measure interlude before the second verse paints the frenzied picture that the text goes on to explain. The "g₁" can be heard from the middle "c" in the flute one beat earlier (example 32, page 47). Because the instruments are loud and active, this section requires tremendous support to produce the crispness desired over the instruments. The amount of attention to the drama and technique is critical in these three phrases. These phrases cannot be oversung. They must be approached from the breath, not in the sense of shouting. The body must remain relaxed and let the music

express the dramatic tension. Again, the flute plays the "c₁" that the singer enters on.

Example 32 "As It Fell Upon A Day" mm. 27-30

Verse three is now dramatically centered around the bird, which gives the voice its direction. These next four phrases are smooth and connected, in contrast to what has come before and what the flute is playing (as shown in example 33, page 47a). The clarinet has the "g₁" prior to line one. The "c₁" for line two is in the flute. This verse should spin out on the breath without accenting each beat. The singer must see the bird in all its misery; then the focus produced will help the music fall into place.

The most difficult section for pitches is also in verse three (example 33). As has been mentioned, entrance pitches are helpfully given in the instruments shortly ahead of time. However, once the line begins, the singer is much more often left to her own devices. Solfege is one of the most logical and unshakable techniques easily available, because it can bring a series of difficult intervals into perspective. Quite often a "movable dō" is essential, as with this piece.

From example 33, one can see that the first five measures could be described as emphasizing C harmonic minor. Once the "a-flat₁" is obtained from the clarinet, it becomes "la", moving to "ti" (b-natural₁). This "ti" emphasizes "dō" (c-natural₁) in the fifth measure. In the sixth measure the emphasis is on D major, producing "sol" (a-

Example 33 "As It Fell Upon A Day" mm. 48-49

Minor

And there sung the dole ---- full'st dit-ty

(do) (do)(mi) — *minor*

D: (so) (bla) (ni) (so)

That to hear it was great pity

dim. e rit.

DO-SO-IA-DO-SO

Fie Fie... Fie... Now would.

natural₁). The last "mi" and "sol" become "dō" and "mi" of F# major, beginning in the fourth verse.

This movable "dō" system can be somewhat confusing at first, but it offers definite, tangible approaches to otherwise elusive pitches. Using solfege also helps the singer to be more independent of an accompaniment, which is important in this piece since it is essentially a trio.

As was mentioned, verses three, four and five describe the nightingale's plight, each one causing the singer to become closer to the pain. In verse four, the voice must imitate the bird, trying to express what the bird would feel. Using the dramatics in this manner helps keep the singer's mind away from herself.

The two beats between verses four and five help to show the close relationship of these verses. Verse five is where the singer has a full realization of her own similarities to the nightingale. During the four-measure interlude, the focus shifts to her for the last two lines of the verse.

In verse six the instruments repeat the interlude which builds up the tension, as in verse two (example 32). Therefore, verse six contains the same amount of intensity with its proper approach.

As has been stated, the construction of the piece works well for the dramatic continuity. An example of this can be seen between verses six and seven. The first two lines of verse seven are somewhat connected to verse six, in the same manner the second verse ended earlier (example 34, page 49). This structure is due to the parallel meaning between the last two lines of verse six and the first two lines of verse seven. Clear dramatic sense occurs from Copland's text treatment, allowing a solid coherence that is a tremendous aid to the singer.

By the last two lines of text, the singer has reached an emo-

Example 34 "As It Fell Upon A Day" mm. 79-81



All thy fellow birds..Careless of thy sorrowing

tional state, one still needs much intensity of breath and a lifted feeling in the palate. A common misconception seems to be that singing softly or sadly, or both, requires a different technique than singing quickly and loudly. Without equal energy flow from the mind and breath, a soft and slow passage could easily lose its tone quality and momentum.

The final "ah's" should be very focused toward the devastation the singer feels. The air must move straight out on an even plane for each "ah", using a high palate for an open throat. This is one of four sections where the three parts must depend more on each other. The breaths are a big factor in the last section, adding depth of expression with the silences they create.

Though Copland's style is dramatically convincing and very flexible in "As It Fell Upon A Day" and in the "Twelve Poems of Emily Dickinson", his two volumes of "Old American Songs" are even more "spontaneous", full of such rich materials as "banjo and fiddle tunes, ballads, folk hymns and ditties, early Negro minstrel melodies and their manner of performance."⁶

"Simple Gifts" was a favorite Shaker song of 1837-1847. Edward D. Andrews included the melody and text of "The Gift To Be Simple" in his book of "Shaker rituals, songs and dances."⁷ From this source Copland retains the simple nature by using a basic chordal accompaniment. Its sophistication is shown in the overlapping of the held chords into the next measure. This emphasizes the "and" of the first beat while the voice flows along as expected.

⁶Stevens, p. 448.

⁷Aaron Copland, "Old American Songs", Vol. I, Boosey and Hawkes, Inc., p. 3.

Each verse is preceded by the melodic line to be sung. Octaves are articulated to portray the "turning", all in the simple and straightforward style that Copland enjoys with this melody.

The song is repeated with a forte for variety. The tempo markings of $\text{♩} = 72$ does allow a flowing quality, but more comfort and facility can be gained with a slightly slower tempo. The song goes by fast enough as it is. The message of "Simple Gifts" is too often taken for granted. Therefore, the words can be intensified somewhat with a slower tempo. In this way there is much more to this song, both vocally and dramatically, than one would usually realize.

An important area is "the place just right", which has a slight ritard and a fermata over "right" (example 35). Because the tessitura is relatively mid-range, this slowing ascent can catch one not concentrating. This could result in an uncomfortable "e-flat₂", in the throat and too heavy. The air must still move forward even on a ritard, or the throat will want to grab onto the voice for support. "Simple Gifts" can be a touching and tasteful song when its qualities are appreciated.

Example 35 "Simple Gifts" m. 8



In the place just right

CARLISLE FLOYD: SUSANNAH

Carlisle Floyd (1926) is definitely considered an American opera composer of note, though only his third opera, Susannah, has achieved repertory status. Floyd, along with Marc Blitstein (1905) and Gian-Carlo Menotti (1911), is among three opera composers who have written their own libretti with success. Of these three, Floyd

has probably been criticized the most for his libretti. According to Floyd, the most difficult aspect of opera composition is "not to bend or force the libretto into preconceived musical structures. The shape most frequently proceeds from the dramatic line."⁸

The libretto of Susannah (1955) was conceived from the Bible story of Susannah and the Elders. Floyd transplants the story into the American South's Bible-Belt. (The plot is in Appendix E.) The strong characterization of Susannah and Reverend Bitch cause a steady dramatic flow that allows consistency of style and language throughout the opera.⁹

Floyd used what has been called a "sophisticated folklore" style.¹⁰ Language is a large part of this style and is in fact a large part of the reason our American opera has had problems with success. Many of the critiques describe an inconsistent language style, either too wordy or too colloquial. The use of language as "natural speech patterns" is a similarity between Susannah and The Ballad of Baby Doe (Douglas Moore), which gives the operas a "particular distinction and dramatic thrust."¹¹

"Ain't It A Pretty Night" occurs in Act I, scene two, right at the height of Susannah's aspirations, and this is where the singer must be. She is young and pretty, with her whole life ahead of her. At this point she has grandiose visions of what she wants her life to be. There are many words in each phrase of this aria, because she has a lot to say and dream about. The problems occur when the singer merely sings words. One cannot think about the words and make sure each one is correctly sung, one must see what the words describe and feel what the words say. Otherwise, the result will be

⁸Leland Fox, ed., "The State of Opera: A Dialogue", The Opera Journal, Summer 1971, Vol. IV, No. 3, Univ. of Miss., pp. 19-31.

⁹Andrew Drummond, American Opera Librettos, Scarecrow Press, Inc., New York, 1968, pp. 69-70.

¹⁰Fox, p. 26.

¹¹Drummond, p. 140.

pretty music with a lot of words, but no impact. This whole aria represents the harsh irony of Susannah's situation and her fate, though she is blissfully oblivious to it all at this time. The accompaniment wonderfully captures her mood and the irony.

The aria is built on the motive in example 36, the first vocal entrance. The intertwining of this motive, as well as the lush chords, vividly describe the scene and emotions. The transitions are well handled musically and allow much expression.

Example 36 "Ain't It A Pretty Night" mm. 4-5



Before singing a note of this aria, it would be advisable to speak it through, as if it were a monologue. A higher-than-speaking-voice pitch should be used so one can begin to feel the elevation technically and emotionally. In this way the proper emphasis of words can be felt and retained in the melody. Singing in English is often much harder than is at first thought. We tend to feel there will not be any problem with the language since it is our own.

The words should be used for momentum toward the end of the phrase, just like our natural speech abilities. Consonants such as "d", "v", "p" and "t" should not pull down on the palate or the jaw, but should be produced right at the tongue and lips. This allows the forward motion of the tone and breath to remain consistent. Also, the amount of breath will not be diminished at nearly as fast a rate, due to less pressure on the vocal mechanism.

A difficult phrase for support, tone quality and diction occurs in measure 16, example 37, page 53. Obviously, if a lot of emphasis

is put on "that it might", the "a₂'s" would not have enough support and the tone could become less pleasing: they might be strident or weak, depending on what the singer does to compensate for the lack of support. The idea should be to sing toward "heaven", without overemphasizing words that are naturally emphasized. For a smooth line, it would be helpful to elide the "n" onto "out" and the "t" onto "of". Then, there are no holes in the line, no reason for stopping the momentum.

Example 37 "Ain't It A Pretty Night" m. 16

That it might fall right down out of heaven...

While working with consonants, one should not neglect the vowels, which are where the tone develops its quality. One should think of long vowels, to avoid slighting the tone quality. A phrase might be moving along with a lot of words, but that does not mean there is no time to sing vowels. The consonants help maintain pure vowels, if they are placed forward.

This aria must not be sung in an overly determined fashion. It should be hopeful and yearning, yet simple and straightforward. The approach should not become too marked and heavy, producing an angry effect. Susannah is seeing a glorious vision, not the reality. Measures 26-32 and 41-46 are two places that should be more hopeful than earth-shattering (example 38, page 54).

The dramatic intensity of the above section is extremely high,

Example 38 "Ain't It A Pretty Night" mm. 26-28

I aim to leave this valley someday & find out fer myself

e largamente

however. One can see Susannah struggling with her desire to escape, yet afraid to leave all the things she has ever known. Floyd outlines all this emotion very clearly. This aria is a high point in the opera, and Floyd demands the same intensity throughout the opera. This dramatic intensity is perhaps Susannah's strongest appeal to performers and audiences alike.

The final section (measure 48) is calmer than the preceding ones, but is more draining because it requires the most intensity. There are two fermatas. The second one becomes an octave glissando, as shown in example 39. The breath must move through "blanket", then stay high and steady through the "d-flat₁'s". After the glissando, the "p" should be put on "in" for momentum.

Example 39 "Ain't It A Pretty Night" mm. 52-54

up, and cover us up in one big blanket of velvet & diamonds.

By Act II, scene three, we see Susannah in a completely different situation. She has been cast out by the community, but knows she has done nothing wrong. She is expected to "repent" of her sins in a revival meeting, but she cannot stand the pressure and runs home. It is at this time that she sings "The Trees on the Mountains".

Her obvious feeling of isolation reminds her of this song her mother had taught her. Her idealism toward her fellow townspeople has been shattered and from this she feels she is beginning to understand human nature in the worst way.

This aria has a much more typical structure: two verses, the refrain, two verses and the refrain repeated. The third verse has a different melody and a different key, while verses two and four have only slight variations from verse one. This structure leaves somewhat more responsibility on the singer for dramatic transitions and intensity. As each verse evolves, Susannah sees more relation to herself and feels even more pain. Because the verses are melodically similar, the accompaniment is allowed to vary with each verse. This helps point out the dramatic transitions in the text.

Throughout the aria the refrains are the most difficult, requiring much stamina. Example 40 shows four measures from the refrain. The octave leap on "come back" makes fitting dramatic sense, as does the octave and a third. The problem is letting the drama do the work, not the body. One look at those intervals, and the singer expects to encounter a real struggle to maintain consistent tone. The answer is to be elevated, in the palate and in the mind, so the phrase can be sung straight out on the breath. The "b" on "back" can also cause unnecessary help from the body. The lips must form the "b", not the jaw, again like in speech. The "k" from "back" should be put on "O" for a smooth line.

Example 40a "The Trees on the Mountains" mm. 21-22



Example 40b "The Trees on the Mountains" mm. 25-26



In the third verse, with its different melody, phrasing is of importance. Measures 31-34 (example 41) contain an opportunity to vary the phrasing for dramatic intensity. A ritard is not required for "lighten my heart", as would be expected.

Example 41 "The Trees on the Mountains" mm. 31-34

As in "Ain't It A Pretty Night", the singer should experience this aria without its melody, working with the speech on a high pitch. This allows a quicker absorption of the drama and its elevated intensity. The repeat of the refrain at the end should not lose the energy and beauty this aria affords. The last three "come back's" on their octave leaps must feel very high and sustained, especially in the breaths. The body cannot sag during these breaths without stifling the tone quality.

American Art Song: Seymour Barab

Hans Nathan in History of Song described Seymour Barab's (1921) songs as "light verse that are tuneful and of whimsical humour [sic],

they might be taken for encore pieces."¹² These descriptions are certainly true for his cycle The Rivals. There is no particular theme or motive, either poetically or musically, that ties these four songs together. However, the first two are in 6/8 meter and discuss flowers in a casual manner. The last two are in 4/4 meter, faster tempos, and have more aggressive texts, with appropriate music. While the songs in Songs of Perfect Propriety are unquestioningly "light verse", The Rivals seem to express deeper personal insight.

The fourth song, "The Rivals", could very well be considered an "encore piece". This piece is by far the most difficult of these four songs. The accompaniment and voice parts are based on the motive in example 42. This motive never overlaps between the two parts and is most often found in the accompaniment. It always serves as a helpful clue, for pitch or an entrance, to the singer.

Example 42 "The Rivals" mm. 5-7



There are five melismatic phrases in the voice part, three embellishing "sing", "prettily" and "sang". These are handled in such a way that the singer seems to be trying to outdo the bird (example 43, page 58).

At the tempo, this phrase can become indistinct if the intervals are not precise. For a smooth line, no one note can be accented. The direction is headed toward "he" on the steady breath that moves straight out from the high palate.

For the most part, the pitches are easily heard. There are two sections that contain sudden accidentals. Example 44 (page 58)

¹²Stevens, p. 456.

Example 43 "The Rivals" mm. 30-34

I was singing at the time just as pre- tti-ly as he

is the second phrase of the vocal part. Example 45 moves so quickly that the singer would do well to solfege this phrase in D major. The accompaniment is more helpful than it seems here.

Example 44 "The Rivals" mm. 8-9

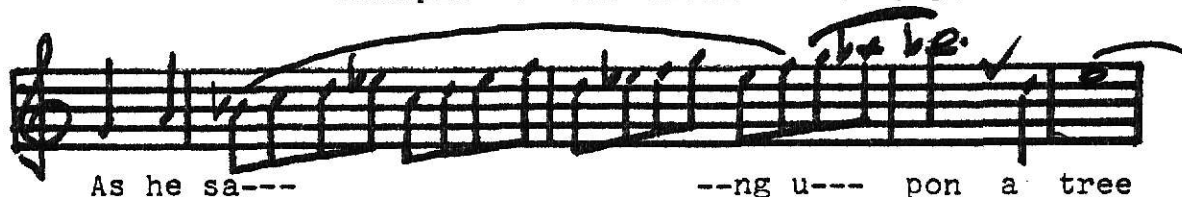
Sing--ing sweetly all the time that the

Example 45 "The Rivals" mm. 25-26

That the dew was on the lawn----

The final melisma begins on " g_1 " and ascends to " $b\text{-flat}_2$ " on a sequence pattern (example 46). In order to have enough breath to sustain this extreme range and still articulate a consistent tone quality, the "as he" must not be accented and the jaw must not drop drastically on "sang". All emphasis should be saved until "u-pon" and its " $b\text{-flat}_2$ ".

Example 46 "The Rivals" mm. 47-51



A song of this nature is much more difficult to interpret dramatically, though the singer must choose someone or something toward which to aim her intensity. Without a focus outside the body, the chances of proper technique that allows an effortless approach will be greatly reduced.

APPENDIX A

JOSHUA

The story deals with the Jewish conquest of Canaan after the forty years in the wilderness. Act I begins with a "Chorus of Israelites after the miraculous passage of the Jordan, and entrance into Canaan". Joshua instructs Caleb to commemorate the event by setting up a monument at Gilgal. Othniel, a young chieftan, observes the approach of one whom he addresses as 'awful, pleasing being'. It is an Angel, who orders Joshua to attack Jericho, giving him the comfortable assurance of easy victory. The army prepares for war. In a pastoral landscape Othniel seeks Achsah, Caleb's daughter, to whom he is betrothed. She answers from a distance; they meet and sing happily of animal and vegetable. A trumpet sounds, and Othniel, remarking that 'now Jericho shall know what 'tis to have a lover for her foe', hurries to war.

In Act II Joshua has been besieging Jericho for six days. He orders the final trumpet-blast; there is 'a solemn March during the Circumvection of the Ark of the Covenant'; and the city walls collapse. Caleb gives instruction for the slaughter, and Achsah offers a complacent moral. The entire company, including 'High-Priest, Priest, Chiefs, Elders, and a full assembly of the people', celebrate the Passover. Caleb announces that the men despatched to test the defences of Ai (rhymed by Morell with 'day') have through overconfidence been repulsed. They enter and sing a "Chorus of the defeated Israelites". Joshua's rebuke sends them back to battle 'with redoubled rage'. Othniel now asks for 'breath' and pays renewed court to Achsah, but is soundly rated by Caleb for dalliance when 'all the youth of Israel are in arms'. Ignoring Othniel's protest that 'this spotless object justifies my flame', Caleb sends his daughter away and gives the latest intelligence: their Gibeonite allies are endangered by a Canaanite league under Adoni-zedeck, King of Jerusalem. Othniel's martial spirit is aroused, and the scene changes to the battlefield, 'the Armies of the Israelites and Canaanites prepared for battle'. A repeated 'flourish of Warlike Instruments' represents the engagement. When bad light seems likely to prevent victory Joshua orders the sun and moon to stand still. They obey, and the enemy are routed.

Act III is devoted to national thanksgiving. Joshua proposes to allot the conquered territory among the tribes. Caleb reminds him of his own past services in the conquest of Hebron, which is at once bestowed on him and his tribe (Judah). Othniel remarks that one city remains unconquered--'Debir, the giant's seat'. Caleb finds himself suddenly worn out, and asks for a volunteer to subdue 'that stubborn town', offering Achsah's hand as reward. Othniel at once goes to it, apparently alone. In no time he is back victorious; Joshua reasonably enough declares him to have achieved 'what scarce, in future times, shall be believ'd.' It is Othniel who is greeted as the conquering hero, and he receives the prize in a conventional love scene.

From Winton Dean's Handel's Oratorios and Masques, pp. 498-99.

APPENDIX B

Aria di Errisena:

Chi vive amante,
so che delira,
spesso si lagne,
sempre sospira,
ne d'altro parla
che di penar.

Whoever lives loving,
I know that he raves (is delirious),
frequently thus complains (moans),
always sighs,
neither of the other speaks than
from suffering.

Aria di Dorina:

Costretta a piangere
dolente e misera
non veggo un termine
al mio penar.

Forced to weep
sad and miserable,
I do not see an end
to my suffering.

E le mie lagrime
a nullo servano,
ne il mio rammarico
alcuno ha l'animo
di consolar.

And my weeping has
sowed (for) nothing
and my grief (regret)
nobody has the spirit
to console.

Aria di Nannina:

Quando la rosa
non ha piu spine
ed erbe spogliansi
prati e colline,
allor quel core,
ch'io serbo in petto
per altro oggetto
si cangerà.

When the rose
no longer has thorns
and grasses are robbed
from meadows and hills,
then that heart,
which I serve in (my) breast,
for another object
thus will change.

APPENDIX C

Die Tochter Jephthas:

Da die Heimath, O Vater, da Gott
von der Tochter verlangt den Tod,
dein Gelübde vom Feind uns befreit,
durchbohr' mich, ich stehe bereit!

Und die Stimme der Klagen ist stumm,
und mein Werk auf den Bergen ist um!
Wird die Hand, die ich liebe, mich weih'n,
kann der Tod ja nicht schmerzlich mir sein.

Und das schwör' ich dir treulich und gut,
dass so rein ist mein kindliches Blut,
als der Segen, den strömend es fließt,
als hienieden mein letztes Gebet!

Ob die Jungfrau Jerusalem's klagt,
sei der Richter, der Held nicht verzagt!
Der Triumph kam durch mich auch herbei,
und mein Vater, die Heimath, sind frei!

Wenn das Blut das du gabst, ist entwallt,
die du liebtest, die Stimme verhallt,
denk' meiner, die Ruhm dir erwarb,
und vergiss nicht, dass lächelnd ich starb!

Byron's original:

Since our Country, our God--O, my Sire!
Demand that thy daughter expire;
Since thy triumph was bought by thy vow--
Strike the bosom that's bared for thee now!

And the voice of my mourning is o'er,
And the mountains behold me no more:
If the hand that I love lay me low,
There cannot be pain in the blow!

And of this, oh my father! be sure
That the blood of thy child is as pure
As the blessing I beg ere it flow,
And the last thought that soothes me below.

Since the homeland, oh father, since God
demands the death of your daughter,
your vow liberates us from the foe;
pierce me through--I stand ready!

And the voice of lamentation is silent
and my work on the mountains is over!
If the hand which I love will consecrate me,
death can indeed not be painful to me!

And I swear to you truly and well,
that my childlike blood is as red
as the blessing which flowing entreats it,
as on this earth my last prayer!

Although the virgins of Jerusalem lament,
may the judge, the hero not be discouraged!
The triumph came hither to you through me,
and my father, homeland are free!

When the blood which you gave has flowed,
the voice of her whom you loved having died,
think of me, the glory awarded you,
and forget not that I died smiling!

Though the virgins of Salem lament
Be the judge and the hero unbent!
I have won the great battle for thee,
And my Father and Country are free!

When this blood of thy giving has rush'd,
When the voice that thou lovest is hush'd,
Let my memory still be thy pride,
And forget not I smiled as I died!

An den Mond:

Schlafloser Sonne, melanchol'scher Stern!
Dein thränenvoller Strahl erzittert fern,
du offenbarst die Nacht, die dir nicht weicht.
O wie du ganz des Glucks Erinnerung gleichst!

So glänzt auch längstvergangener Tage Licht!
es scheint, doch wärmt sein schwaches Leuchten nicht,
der Gram sieht wohl des Stern's Gestalt,
scharf, aber fern, so klar, doch ach!
wie kalt, wie so kalt, so klar,
doch ach! wie kalt!

Sun of the sleepless! Melancholy star!
Your tear-filled ray trembles far,
you unveil the night, which softens not to you;
O how completely you resemble the memory of happiness!

So, too, glitters long since the light of days gone by:
it shines, yet its delicate beacons do not warm.
Grief resembles well the star's form--
sharp but distant, so clear, yet oh!
so cold, so clear yet ah, so cold!

Byron's original:

Sun of the sleepless! melancholy star!
Whose tearful beam glows tremulously far,
That show'st the darkness thou canst not dispel,
How like art thou to joy remember'd well!

So gleams the past, the light of other days,
Which shines, but warms not with its powerless rays.
A night-beam Sorrow watcheth to behold,
Distinct, but distant--clear--but, oh how cold!

APPENDIX C

Dem Helden:

Dein Tag ist aus, dein Ruhm fing an,
es preist des Volks Gesang dich,
Hoher, auf des Sieges Bahn,
dein Schwert im Feindesdrang,
die Thaten all', die du getan,
jauchzt dir der Freiheit Dank!

Und ob du fielst, so lang' wir frei,
sollst du den Tod nicht seh'n,
dein Blut so edel, rein und treu
darf nicht zur Erde geh'n,
in unsern Adern fließt' es neu,
dein Geist mog' in uns weh'n!

Dein Name sei dem Heer Signal,
rüstet's zum Kampfe sich,
und Jungfrau'n künden's im Choral,
dass unser Held erblich!
Es setze keine Thrän' dein Mahl,
wir klagen nicht um dich!

Your day is over, your glory begun,
the people's song praises you,
Great One, on the path of victory,
your sword in the enemy's throng,
all the deeds which you have done,
freedom's thanks to you exults!

And if you fall, as long as we're free,
you shan't see death,
your blood so noble, pure and true
dare not go to earth,
in our veins it flows anew,
your spirit must flutter in us.

May your name be the army's signal,
it prepares itself for combat,
and maidens herald it in the hymn,
that our hero turns pale!
No tears moisten your meal,
we do not complain around you!

Byron's original:

Thy days are done, thy fame begun;
Thy country's strains record the
triumphs of her chosen Son,
the slaughters of his sword!
The deeds he did, the fields he won,
the freedom he restored!

Though thou art fall'n, while we are free
thou shalt not taste of death!
The generous blood that flowed from thee
disdained to sink beneath:
Within our veins its currents be,
thy spirit on our breath!

Thy name, our charging hosts along,
shall be the battle-word!
Thy fall, the theme of choral song from
virgin voices pour'd!
To weep would do thy glory wrong;
Thou shalt not be deplored.

APPENDIX D

Pastorale:

Un jour de printemps, Tout le long d'un verger
Colin va chantant, Pour ses maux soulager:
"Ma bergere, ma bergere, tra la la la la la la la
Ma bergere, ma bergere, tra la la la la la la la la...
Laisse moi, laisse moi prendre un tendre baiser.
Oh! laisse moi, ma bergere, prendre un tendre baiser."

La belle, a l'instant, Repond a son berger:
"Tu veux, en chantant, Un baiser dérober?
Non Colin, non Colin, tra la la la la la la la la
Non Colin, non Colin, tra la la la la la la la la...
Tu voudrais, en chantant, prendre un tendre baiser?
Non, non, non, non, Colin, ne le prends pas
Je vais te le donner. Non, non, non, Colin,
ne le prends pas, Je vais te le donner!"

One day in spring, along the entire length of an orchard,
Colin goes singing, in order to comfort his ills:
"My shepherdess, my shepherdess, tra la la la la la la la la
My shepherdess, my shepherdess, tra la la la la la la la la...
Let me, let me take a tender kiss.
Oh! let me, my shepherdess, take a tender kiss!"

The fair one, at that instant, replies to her shepherd:
"You want by singing, to rob me of a kiss?
No Colin, no Colin, tra la la la la la la la la
No Colin, no Colin, tra la la la la la la la la...
You would like, by singing, to rob me of a tender kiss?
No, no, no, no, Colin, do not take it,
I am going to give it to you! No, no, no, Colin,
Do not take it, I am going to give it to you!"

Bizet's "Absence":

Reviens, reviens, ma bien aimée!
Comme une fleur loin du soleil,
La fleur de ma vie est fermée
Loin de ton sourire vermeil.
Ah! reviens! Reviens,
reviens ma bien aimée!
ah! reviens! ah! reviens!

Come back, come back, my beloved!
Like a flower far from the sun,
The flower of my life is closed
Far from your rosy smile.
Come back, come back,
Come back, my beloved!
Ah! come back, ah! come back!

Entre nos coeurs tant de distance!
Tant d'espace entre nos baisers!
O sort amer! O dure absence!
O grands désirs inapaisés!

What a distance between our hearts!
So much space between our kisses!
O bitter fate! O harsh absence!
O great unappeased desires!

Au pays qui me prend ma belle,
Hélas! hélas! si je pouvais aller;
Et si mon corps avait une aile
Comme mon âme pour voler!
Hélas! hélas!
Au pays qui me prend ma belle,
Si je pouvais, si je pouvais aller.

To the land which takes from me my beloved,
Alas! alas! if I could go;
And if my body had a wing
Like my soul to fly!
Alas! alas!
To the land which takes from me my beloved,
If I could, if I could go.

Par-dessus nos vertes collines,
Les montagnes au front d'azur.
Les champs rayés et les ravines.
J'irais, oui j'irais d'un vol rapide,
J'irais d'un vol rapide et sur.

Above our green hills,
The mountains with azure brow,
The striped meadows and the ravines.
I would go, yes, I would go by a rapid flight,
I would go by a flight rapid and secure.

Le corps ne suit pas la pensée!
Pour moi, mon âme, va tout droit,
Comme une colombe blessée
T'abattre au rebord de son toit.
Et dis, mon âme, et dis, mon âme,
à cette belle: "Tu sais bien
qu'elle compte les jours."

My body does not follow my thoughts!
For me, my soul goes straight on,
Like a wounded dove
to knock you down at the edge of its roof.
And say, my soul, and say, my soul,
to this fair one: "You know well
that she counts the days."

O ma colombe! à tire d'aile,
Retourne au nid de nos amours
Tu sais bien qu'elle compte les jours,
O ma colombe à tire d'aile,
Retourne au nid de nos amours!

O my dove! by taking wing,
Return to the nest of our loves.
You know well that she counts the days,
O my dove by taking wing,
Return to the nest of our loves!

APPENDIX D

Berlioz' "L'Absence":

Reviens, reviens, ma bien aimée!
Comme une fleur loin du soleil,
La fleur de ma vie est fermée
Loin de ton sourire vermeil!

Come back, come back, my beloved!
Like a flower far from the sun,
The flower of my life is closed
Far from your rosy smile!

Entre nos coeurs quel le distance!
Tant d'espace entre nos baisers!
O sort amer! O dure absence!
O grands désires inapaisés!

What a distance between our hearts!
So much space between our kisses!
O bitter fate! O harsh absence!
O great unappeased desires!

Reviens, reviens, ma bien aimée!
Comme une fleur loin du soleil,
La fleur de ma vie est fermée
Loin de ton sourire vermeil.

Come back, come back, my beloved!
Like a flower far from the sun,
The flower of my life is closed
Far from your rosy smile.

D'ici labas que de campagnes,
Que de villes et de hameaux,
Que de vallons et de montagnes,
A laisser le pied des chevaux!

From here to where you are, how wide the country,
How many cities and hamlets,
How many valleys and mountains,
To tire the hooves of the horses!

Reviens, reviens, ma bien aimée!
Comme une fleur loin du soleil,
La fleur de ma vie est fermée
Loin de ton sourire vermeil!

Come back, come back, my beloved!
Like a flower far from the sun,
The flower of my life is closed
Far from your rosy smile!

O! quand je dors:

O! quand je dors, viens auprès de ma couche
Comme a Petrarque apparaissait Laura.
Et qu'en passant ton haleine me touche--
Soudain ma bouche s'entrouvrira!

Sur mon front morne où peut-être s'acheve
Un songe noir qui trop longtemps dura,
Que ton regard comme un astre s'élève
Et soudain mon rêve rayonnera!

Puis, sur ma levre où voltige une flamme
Eclair d'amour que Dieu même épura,
Pose un baiser, et d'ange deviens femme
Soudain mon âme s'éveillera, s'éveillera.

O! viens! comme a Petrarque apparaissait Laura!

Oh! when I sleep, come near to my couch
as to Petrarch appeared Laura.
And in passing may thy breath touch me--
Suddenly my mouth will open a little!

Upon my gloomy forehead where perhaps is consummated
a black dream that much too long endured,
May thy glance like a star ascend
and suddenly my dream-vision will shine!

Then, upon my lip where flutters a flame
a lightning flash of love which God himself purified,
Place a kiss, and from spirit become flesh and blood
Suddenly my soul will be awakened.

Oh! come! as to Petrarch appeared Laura!

APPENDIX E

SUSANNAH

Floyd's opera is set in a lush valley of Tennessee. It is July and the action takes place over a week's time. The first scene finds the valley folk having a dance with Susannah, who is a lovely young eighteen-year-old, as the center of attraction. The ladies all brood that she is a sinner for "that pretty face must hide some evil". They all agree she is a victim of her drunken brother. The Reverend Blitch, a travelling minister, arrives a day earlier than expected and is greeted by all. The Elders of the church have asked him there to run the sinners out and cleanse their dirty souls. Blitch is enthralled with Susannah, and they dance.

The second scene has Susannah describing to Little Bat (an adolescent who is in love with her) about her longing to be out in the world, past the valley, to see what other folks do. Sam, Susannah's brother, arrives to hear the end of her description and is moved. They obviously care about each other a great deal. They are happy.

During the third scene, the Elders are found searching for a baptismal site. They come upon Susannah bathing nude and a proverbial witch-hunt ensues. They alert the valley later, unknown to Susannah. The Elders force Little Bat into a confession that Susannah seduced him. They of course shun her from this point on.

Susannah is confused by peoples' reaction until Little Bat explains. Furious, she laments to her brother as the first act ends.

Act II finds Susannah beginning to believe she is evil, but her brother convinces her otherwise, telling her she should not fear attending the revival meeting. Scene two is a fire and brimstone revival meeting. During the meeting Susannah appears. The chant for all sinners to come forward and Blitch's direct words that she needs to be cleansed are too much for her, and she flees.

Scene three shows Susannah destitute. There is little life left in her. After some time of lamenting, Blitch appears on the scene. He explains that he has been wrestling with her soul since he arrived. She needs to confess and be cleansed. While she is sobbing, he caresses her. He describes his lonely existence, how he craves a woman. Susannah, realizing she is too tired to fight, goes with Blitch into her home.

The next morning Blitch is praying in church. He makes a confession of his sin in privacy. Everyone comes in, including Susannah. Blitch tries to convince them Susannah is innocent. Of course no one believes him and all leave to prepare the baptism. He asks Susannah's forgiveness, but she doesn't know the word.

Sam discovers what Blitch has done and goes to the Baptismal Spring. He shoots Blitch in the middle of a forgiving prayer. Of course the valley thinks Susannah put her brother up to it and come after her. She screams that she will never leave until she is ready. They depart chanting that a higher court will rule her someday. In a final twisted moment, Susannah beckons the young Bat to her, begins to caress him and then slaps him violently. He flees and she laughs horribly, only to sink into a personal oblivion--a "lonely prisoner of a self-imposed exile".

BIBLIOGRAPHY

- Barab, Seymour. The Rivals. Theodore Presser Co., Bryn Mawr, Pennsylvania, 1971, pp. 11-15.
- Barzun, Jacques. Berlioz and the Romantic Century. Volume II. Columbia University Press, New York/London, 1969.
- Berlioz, Hector. Les Nuits D'été. No. 1355. International Music Co., New York, pp. 25-22.
- Bernac, Pierre. The Interpretation of French Song. Praeger Publishers, New York/Washington, 1970.
- Bizet, Georges. Twenty Mélodies. Kalmus Vocal Series. B edition. No. 6831. Belwin Mills Publishers Corp., Melville, New York, pp. 51-54, 66-74.
- Boretz, Benjamin and Cone, Edward T., eds. Perspectives on American Composers. W. W. Norton and Co., Inc., New York, 1971.
- Brown, Irving, ed. Schirmer's Singer's Library. Soprano Arias from Oratorios. Volume II. G. Schirmer, Inc., New York/London, 1977, pp. 22-25.
- Bukofzer, Manfred E. Music in the Baroque Era. W. W. Norton & Co., Inc., New York, 1947.
- Copland, Aaron. "As It Fell Upon A Day". Boosey & Hawkes, Inc., 1929, 1956.
- Copland, Aaron. Copland on Music. W. W. Norton & Co., Inc., New York, 1960.
- Copland, Aaron. Old American Songs. First set. Boosey & Hawkes, Inc., 1950, pp. 16-17.
- Copland, Aaron. The New Music 1900-1960. W. W. Norton and Co., Inc., New York, 1968.
- Dean, Winton. Bizet. J. M. Dent and Sons, Ltd., London, 1975.
- Dean, Winton. Handel's Dramatic Oratorios and Masques. Oxford University Press, New York/Toronto, 1959.
- Deri, Otto. Exploring Twentieth Century Music. Holt, Rinehart and Winston, Inc., New York, 1968.
- Desmond, Astra. Schumann Songs. University of Washington Press, Seattle, 1972.
- Donington, Robert. The Interpretation of Early Music. Faber & Faber, London, 1963.
- Drummond, Andrew H. American Opera Librettos. The Scarecrow Press, Inc., Metuchen, New Jersey, 1973.
- Floyd, Carlisle. Soprano Arias from Susannah. Boosey & Hawkes, Inc., USA, 1958.

- Fox, Leland, ed. "The State of Opera: A Dialogue". The Opera Journal. Summer 1971. Volume IV, No. 3. University of Mississippi, pp. 19-31.
- Grout, Donald Jay. A History of Western Music. Second edition. W. W. Norton & Co., Inc., New York, 1973.
- Haydn, Joseph. Arien für Sopran. Volume I & II. H. C. Robbins-Landon, ed. Haydn-Mozart Presse, Salzburg, 1961. pp. 1-5, 10-11, 1-5.
- Heriot, Angus. The Castrati in Opera. Calder and Boyas, London, 1956.
- Landon, H. C. Robbins. Essays on the Viennese Classical Style. MacMillan & Co., New York, 1970.
- Landon, H. C. Robbins. Haydn: Chronicle and Works. Haydn at Esterhaza 1766-1790. Thames & Hudson, London, 1978.
- Liszt, Franz. Thirty Songs. Carl Armbruster, ed. Dover Publications, Inc., New York, pp. 66-71.
- Noske, Fritz. French Song from Berlioz to Duparc. Rita Benton, trans. Dover Publishers, Inc., New York, 1970.
- Perry, Bliss, ed. The Complete Poetical Works of Lord Byron. Houghton Mifflin Co., Boston/New York, 1905.
- Sadie, Stanley, ed. The New Grove Dictionary of Music and Musicians. Volumes I, II, VIII. MacMillan Publishing, Ltd., London, 1980.
- Schumann, Robert. Vocal Album. Dr. Theodore Baker, trans. G. Schirmer, New York/London, 1930, pp. 176-187.
- Stevens, Denis, ed. A History of Song. W. W. Norton & Co., Inc., New York, 1970.
- Thomson, Virgil. Twentieth-Century Composers. American Music Since 1910. Holt, Rinehart and Winston, Inc., New York, 1971.
- Vinton, John, ed. Dictionary of Contemporary Music. E. P. Dutton and Co., Inc., 1974.
- Walker, Alan, ed. Franz Liszt. The Man and His Music. Taplinger Publishing Co., New York, 1970.
- Walker, Alan, ed. Robert Schumann. The Man and His Music. Barrie and Jenkins, Ltd., London, 1972.
- Walsh, Stephen. The Lieder of Schumann. Praeger Publishers, New York/Washington, 1971.
- Wold, Milo & Cykler, Edmund. An Outline History of Music. Third edition. Fred Westphal, ed. William C. Brown Co. Publishers, Dubuque, Iowa, 1973.
- Zuck, Barbara A. A History of Musical Americanism. UMI Research Press, Ann Arbor, Michigan, 1980.

Pedagogy in Performance: A Soprano Recital

by

Lisa Temple Brunner

B.M.E., Southwestern College, 1977

AN ABSTRACT OF A MASTERS REPORT

Submitted in partial fulfillment of the
requirements for the degree

MASTER OF MUSIC

Department of Music
Kansas State University
Manhattan, Kansas

1982

ABSTRACT

This paper contains five separate sections of program notes and their respective appendices, based on a recital program. Each section deals with the particular pedagogical aspects that are pertinent to the individual songs. The appendices include the texts and translations of the songs as well as plot summaries of the large works from which the arias are extracted. Musical examples are inserted to aid the pedagogical discussions.

G. F. Handel, Joseph Haydn, Robert Schumann, Georges Bizet, Hector Berlioz, Franz Liszt, Aaron Copland, Carlisle Floyd and Seymour Barab are the composers included in this paper.