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A RECITAL:  
HISTORICAL AND PEDAGOGICAL NOTES  
BY

Richard D. Brunner  
Bachelor of Science, Music Education  
Kansas State University

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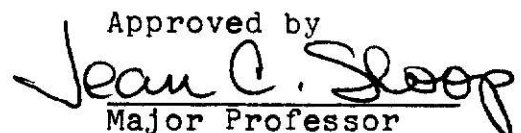
A MASTERS REPORT

Submitted in partial fulfillment of the  
requirements for the degree

MASTER OF MUSIC

Department of Music  
Kansas State University  
Manhattan, Kansas

1983

Approved by  
  
Major Professor

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Student Recital Series #126

Season 1982-83

Kansas State University

Department of Music

RICHARD D. BRUNNER, BARITONE

assisted by

William Wingfield, piano and organ  
Kevin Shull, trumpet  
Steve Easterday, violin  
Mitch Parkie, viola  
Shanayn Kiger, violoncello

Sunday, March 27, 1983

8:00 p.m.

All Faiths Chapel

PROGRAM

Jauchzet dem Herrn, alle Welt (Cantata, Psalm 100)	Telemann (1681-1767)
"Tutto è disposto" Le Nozze di Figaro	Mozart (1756-1791)
Erlkönig	Schubert (1797-1828)
Mondnacht	John Knowles Paine (1839-1906)
In Flanders' Fields	Arthur Foote (1853-1937)
The Sea	Edward MacDowell (1861-1908)

INTERMISSION

<u>Chansons Villageoises</u> II. Les gens qui vont à la fête III. C'est le joli printemps IV. Chanson de la fille frivole	Poulenc (1899-1963)
<u>From the Diary of Virginia Woolf</u> The Diary, April, 1919 Anxiety, October, 1920 Fancy, February, 1927 Hardy's Funeral, January, 1928 Rome, May, 1935 War, June, 1940 Parents, December, 1940 Last Entry, March, 1941	Dominick Argento (b.1927)

This recital is given in partial fulfillment of the requirements  
for a Master of Music degree.



## INTRODUCTION

This paper is designed to discuss the historical and pedagogical aspects of a song recital for baritone. Each of the composers have been traced historically from their births; the style of music has also been historically analyzed for clarification of placement for the reader in terms of historical style elements. Musical examples have been used when necessary to enhance the pedagogical discussions.

Georg Phillip Telemann, W. A. Mozart, Franz Schubert, John Knowles Paine, Arthur Foote, Edward MacDowell, Francis Poulenc, and Dominick Argento are the composers whose works will be discussed in this report.

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I. TELEMANN: Jauchzet dem Herrn  
Cantata: Psalm 100

In 1696 music was not considered a profitable or respectable way to earn a living. Therefore, Georg Phillip Telemann (1681-1767) turned to the ministry. Previous to his decision to become a clergyman, Telemann realized he had a great love and aptitude for music. And though there is little evidence that he was deprived of music as a child, Telemann's autobiography tells of events when instruments were taken away from him because of his mother's belief that musicians were all bedevilled. For Petzoldt, though, the encounters are too egotistical and self-lauding to be believed.<sup>1</sup>

Because Telemann was so persistent about his music, his mother sent him to a former friend and theologian, Caspar Calvör. Calvör was to "rid the lad of his bedevillment by music."<sup>2</sup> But Frau Telemann had no idea that while Calvör was teaching young Telemann theology, history and math, he also taught him everything he could about music's relationship to mathematics.<sup>3</sup>

Moving on to a pre-university school at Hildesheim, Telemann began to learn several new instruments. But in 1701, he went to Leipzig University to enter the law school there, having made a pact with himself to suppress music in any form and concentrate on law. Apparently, though, his roommate at Leipzig had instruments all over the walls! Eventually, the roommate found a piece of Telemann's music, a setting of the Sixth Psalm, and organized a performance of it that Sunday. So impressed was the town's Burgermeister that Telemann was asked to write a piece for every Sunday of the year, and received "ample remuneration."<sup>4</sup>

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<sup>1</sup>Richard Petzoldt, Georg Phillip Telemann, Oxford University Press, New York, New York, 1974, pp. 6-10.

<sup>2</sup>Ibid., p. 11

<sup>3</sup>Ibid.

<sup>4</sup>Ibid., pp. 12-16.

Telemann spent considerable time in Sorau, Eisenbach, Frankfurt and finally Hamburg, where he died at the age of 86 in 1767. He not only lived through some very changing times in German musical life, but he actively helped bring about some of the changes. Until the 18th century, a composer only wrote music that encompassed the realm of the post he held. Consequently, a kantor did not write opera, organists did not sing, and public performances were always associated with some institution. Telemann fought back. He broke down the barriers between sacred and secular music by organizing concerts which exposed the public to all kinds of music--festive music, funeral and wedding music, peasant dances, etc.<sup>5</sup>

Telemann's cantata, Jauchzet dem Herrn, alle Welt is a setting of the 100th Psalm. He was very fond of the cantata form, composing nearly 1200 cantatas in his lifetime. It does seem strange that a composer who dealt so comprehensively with the cantata form is accorded very little discussion, if any, in the major texts and reference books. Bach and Handel have so overshadowed Telemann in the past two centuries it is only now that Telemann's music is coming into its own.<sup>6</sup>

The most important vocal music form in the Baroque, the cantata, took on many different shapes throughout the 17th and 18th centuries. German cantata stands apart from the French and Italian models because German cantatas were cultivated as a sacred form, whereas the French and Italian cantatas, until the late 17th century, were secular. According to the German theorists at the time, German church cantata was defined, and still is, by its function to the Lutheran Church Service. The Germans created a sacred cantata by taking the secular cantata (formed of recita-

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<sup>5</sup>Martin Ruhnke, "Telemann", Grove's Dictionary of Music and Musicians, Vol. XVIII, MacMillan Publishing, Ltd., London, 1980, p. 650.

<sup>6</sup>Idid., p. 705.

tives and arias) and adding choruses and ariosos to the biblical texts. The works that used biblical texts were on the one hand settings of the Gospels and Epistles; and on the other, settings of the Psalms. The Gospels and Epistles alternate commentary and dialogue, and dividing the piece into sections was difficult because of the story's continuity. Psalms are not continuous narratives and therefore lend themselves more easily to sectionalization. Therefore, since true cantata is sectionalized, the true cantata form can be seen in the settings of the Psalms.<sup>7</sup>

Performance practice is always at issue when performing music, but it is especially crucial to delve into its importance in music before the Classic period. To begin with, performance practice raises many questions in Baroque music because music notation and music performance were seldom similar.

The performer first should determine whether to embellish by the French or the Italian schools. Suites are French. Sonatas and concertos are Italian. Within the frameworks of those types of compositions, as well as in cantatas, look at the tempo indications and titles: French use French words, such as allemande, courante, vivement and lentement. Italians use allemanda, corran-  
te, allegro, adagio. In addition, undulating rhythms and scoring using obbligato instruments usually points to French style while regular rhythms, Scotch snaps and predominantly string scorings are characteristic of Italian models. It is important to know this because both Bach and Telemann were perfectly capable of writing music for church, stage or the chamber hall in any and all styles. And they expected the performer to know what to do.<sup>8</sup>

The late Baroque period required the use of rapid divisions and cadenzas in the vocal idiom. To complicate matters, embel-

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<sup>8</sup>Thurston Dart, The Interpretation of Music, Harper and Row, New York, 1954, pp. 77-94.










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lishments not only changed from decade to decade, but also from country to country; which is why it is important to understand whether or not the piece is based on Italian or French influences. The Italians left their scores very clean and allowed the performer to embellish at will. The French devised an elaborate system of signs and symbols for embellishments.<sup>9</sup>

According to the Harvard Dictionary, ornamentation is grouped into three specific style usages: The first, that left the ornamenting entirely to improvisation; The second, in which definite ornaments are indicated by some sort of written sign or symbol; And third, where the ornaments are written out in notes. The Italians used the first style, and the French, the second. The Germans, using the third style, also used, to some extent, the ornamentation symbols of the French, as well as using the Italian style of improvisation.<sup>10</sup>

There are several different types of ornament symbols used:

*I. Dashes		appoggiatura
		mordent
	+	trill, mordent or appoggiatura
*II. Zigzags		trill
		mordent
		appoggiatura
*III. Curves		appoggiatura
		mordent
		turn
*IV. Letters		trill

\*Lists are incomplete

<sup>9</sup>Manfred Bukofzer, Music in the Baroque Era, W. W. Norton & Co., Inc., New York, 1942, pp. 371-375.

<sup>10</sup>Willi Apel, Harvard Dictionary of Music & Musicians, 2nd ed., Belknap Press of Harvard Univ. Press, Cambridge, Mass., 1976, p. 629.

Telemann's ornament symbols in Jauchzet dem Herrn, alle Welt are limited to the "+" indication from category I. This symbol tells the performer where to put ornaments but leaves the decision of what type of ornament to use to the performer.

By alternating and combining the numerous ornaments possible, Telemann has created some beautiful, but difficult, measured scale passages in Jauchzet dem Herrn. Below is one example:

EXAMPLE 1: "Jauchzet dem Herrn..." mm. 16-21



Telemann has kept with the German tradition and combined both the French and Italian styles as well as writing some ornaments out, as in the example above.

For specific rules to follow when deciding where and when to ornament, Donnington, in his Interpretation of Early Music has laid out some very concise guidelines:<sup>11</sup>

1. There are obligatory and optional ornaments
2. Absence of a sign does not preclude an ornament
3. The presence of a sign does not enforce an ornament
4. Ornaments must suit their context
5. Ornaments are influenced by the instruments in use
6. In fugal entries the ornaments must be consistent
7. The ornaments on sequences must be cumulative
8. Ornaments must be supplied with accidentals at discretion
9. Baroque ornaments never anticipate the beat

Jauchzet dem Herrn, alle Welt, has Italian indications: *allegro*, *organo*, *violino*. Coupled with the fact that the "orchestra"

<sup>11</sup>Robert Donnington, The Interpretation of Early Music, Faber & Faber, London, 1963, pp. 125-130.



is predominantly string instruments, we can safely assume that the ornaments and embellishments used are of the Italian school and not the French. The first vocal entry in the first movement is a very long melismatic passage:

EXAMPLE 2: "Jauchzet dem Herrn..." mm. 16-21



In the introductory material for the violin and the trumpet, their melismas are straight eighth notes. From the above example, the reader can see that the editor and/or Telemann has filled in the straight eighth notes with some sixteenths. This particular melisma did not require any added embellishments for several reasons: First, the very nature of the eighth-note passage is difficult enough to execute, and placing the added burden of the sixteenth notes that are filled in make the melisma even harder. To include additional ornaments in this difficult melisma would make singing it nearly impossible, not to mention extremely awkward aurally. Second, since the movement is marked Allegro, the melismas, by the nature of their speed, will be interesting enough. Third, the Italians left ornamentation to the singer, so if the singer decides that adding ornaments to the existing vocal line could do more harm than good, that is a perfectly legitimate reason to leave the line as it is.

The difficulty in singing a melisma like the one in the above example is the tempo. There is not a really good place to take a breath, but the tempo is not nearly fast enough to get through the entire passage without one. Wherever the singer takes a breath in

this passage, he will have to "cheat" and leave out a note or two in order to get a solid breath. The writer has indicated a breath in the example that seemed, after trial and error, to work the best.

Repeated phrases make it necessary for the performer to add ornaments and embellishments. Take, for example, this passage from the second movement:

EXAMPLE 3: "Dienet dem Herrn..." mm. 1-2



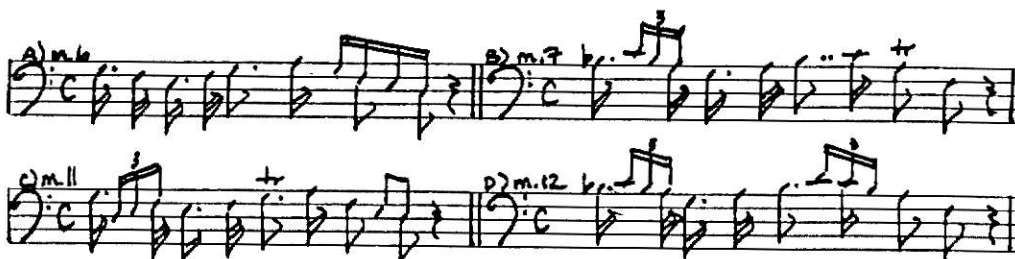
The second measure is the same as the first. The singer could therefore do the following:

EXAMPLE 3A: "Dienet dem Herrn..." mm. 1-2



Even more important are the four phrases that use the text "kommet vor sein Angesichte." Each phrase is rhythmically identical, creating the need for four different kinds of embellishments. This writer chose to make the embellishments uncomplicated. Below are the four different treatments used in one particular performance:

EXAMPLE 4: "Dienet dem Herrn..."



In this same second movement, there is a very long melismatic passage that is, apparently, a written-out embellishment and is, therefore, open to some re-interpretation. The melisma is quite lovely and easy to sing, but as the reader can see, Telemann has left some of the ornaments to the performer:

EXAMPLE 5: "Dienet dem Herrn..." mm. 3-4



In order to interpret the "+" marking which indicates some kind of trill, mordent or appoggiatura, and in keeping with the style of variation, the writer has embellished the above phrase by alternating trills and appoggiaturas to add variety and create a flowing phrase.

The final two measures of the second movement have been altered somewhat to accommodate the "+" indication. Below is the performing edition and the writer's interpretations (with stems up):

EXAMPLE 6: "Dienet dem Herrn..." m. 13



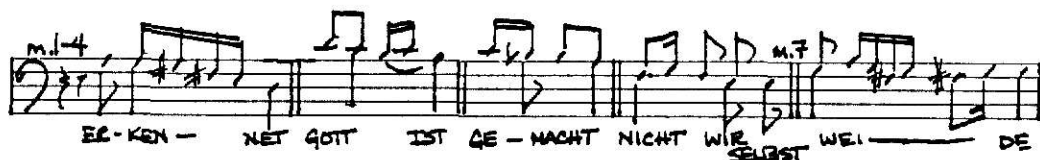
With regard to recitative, the performer can interpret in one of two ways. The first is to embellish very little or not at all. The second way is to embellish quite extensively if the text is more fundamentally important to the whole story. The third movement of the Telemann has the following text:

Erkennet, das der Herr Gott ist; er hat uns gemacht,  
Recognize, the Lord is God; He has made us

und nicht wir selbst, zu seinem Volke und zu Schafen  
and not we ourselves, to be His people and the sheep  
of his pasture.

Here, the writer has added embellishments which enhance the text. Therefore, the ornaments are placed on the important words of the sentences: Erkennet, Gott (God), gemacht (to make), nicht (not), Weide (pasture). Following are the embellishments used on the previously mentioned words:

EXAMPLE 7: "Erkennet..."



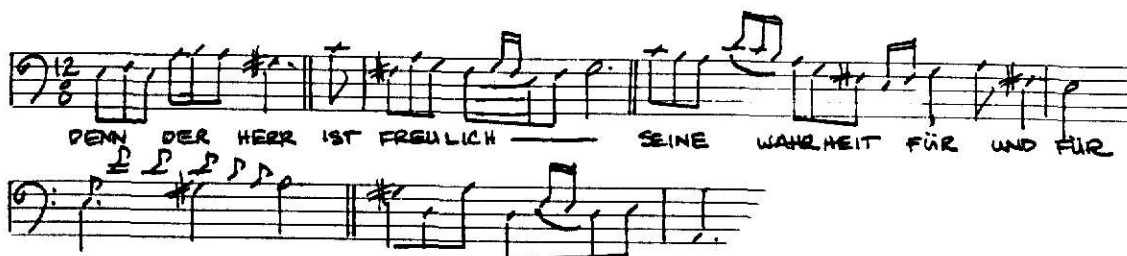
The fourth movement of Jauchzet dem Herrn is very difficult to ornament because of the tempo. The runs which are already present in the piece are ornamented entities in themselves. There are a few places where repetitious texts with identical melodic material demand some embellishments:

EXAMPLE 8: "Gehet zu seinem Toren ein" mm. 20-21



The fifth movement needs more embellishments than the fourth. Following are the ornaments used:

EXAMPLE 9: "Denn der Herr" mm. 6-21



The last movement (Alleluja) does not demand ornamentation as do the other movements. The Alleluja is very quick and therefore,

like the fourth movement, makes ornamenting quite difficult.

As the singer interprets the music of this period, the most important considerations are those of text importance, tempo, the nature of accompaniment for any given passage, and the abilities of that particular singer to perform ornaments. When ornamenting, the singer should learn the ornaments and embellishments as part of the given melodic line rather than learning the unornamented line first and adding the embellishments after the music is learned. He will discover that adding the ornaments later becomes quite a task on the mind and the voice. If the embellishments are incorporated from the beginning, they will not only be easier to sing, but also make the accompanying players more comfortable with what the final product will resemble.

## II. MOZART: "Tutto è disposto", Le Nozze di Figaro

The Marriage of Figaro or A Crazy Day, a play by Pierre-Augustin Caron de Beaumarchais, was still banned by the French government when Lorenzo da Ponte and Mozart began working on the libretto for Mozart's most successful opera buffa, Le Nozze di Figaro. Because Figaro blatantly opposed existing government in France, it seems incredible that Beaumarchais managed to write the play without sacrificing his life. But his is an important story, for without Beaumarchais's Figaro and his fight to have it performed publicly, there would not have been Mozart's Figaro.<sup>12</sup>

Beaumarchais, born Pierre-Augustin Caron (1732-1799), obtained his full name through marriage to a woman who owned property (the ambiguous woods or the bois marche or marchais). Hence the title became his. Beaumarchais was born a "nobody" because his father was a Protestant. Non-Catholics had no legal identity in France at the time and were therefore forced to prove nobility of status in society throughout their lives. Beaumarchais's father was an excellent clockmaker and brilliant teacher who taught his only son the trade of clock-making and turned over the business to him at age 16.<sup>13</sup>

Beaumarchais was very gifted in the art; he finally perfected a watch piece that would keep exact time, and his principles are still applied today to watch making. The art was so revolutionized by Beaumarchais that he was appointed clock-maker for King Louis XVI, and being quite handsome with a pleasant disposition and a charming manner, quickly became a court favorite. His other achievements seem phenomenal at first listing: he invented a pedal for the harp that revolutionized the use of the instrument; he made the world's smallest watch--a watch incased in a finger ring that was

<sup>12</sup>Janos Liebner, Mozart On the Stage, Praeger Pub., New York, New York, 1972, p. 95.

<sup>13</sup>Frederic Grendel, Beaumarchais--The Man Who Was Figaro, MacDonald & Jones, London, 1973, pp. 15-17.

wound once every 30 days by turning a small ring on the edge one turn; he amassed four fortunes during his lifetime; he befriended the most influential people in France and was the only 'servant' of the court to be allowed to pass through the front gates. All this by a man who was born with no noble identity and who had to struggle his entire life to become a human being, a real person. It cannot be forgotten that Beaumarchais, through his influence and monetary aid, helped the French to defeat the British, persuaded Louis XVI to sign the treaty of Versailles, and forced Britain to acknowledge America's independence.<sup>14</sup>

Through all of this Beaumarchais felt that he was a fraud: a fraudulent Catholic, a fraudulent nobleman, and a fraudulent minister to the King. He could either drop his mask, or die in disguise. In writing The Marriage of Figaro, he chose the first. Just as Count Almaviva in the play could not dismiss his valet Figaro because Figaro was indispensable, neither could Louis XVI get rid of Beaumarchais. After all, Beaumarchais had given Louis his only achievement as King: the defeat of the British. Knowing the life of Beaumarchais and then reading Figaro, the reader will quickly see that Beaumarchais is Figaro and the Count, the government he wished to oppose.<sup>15</sup>

In 1782, Louis XVI read The Marriage of Figaro and told Beaumarchais that it must not be performed because Figaro "mocks everything that must be respected in a government."<sup>16</sup> Beaumarchais started accumulating friends and allies in his battle to have the play performed. In 1783, another royal ban. Finally the play was being staged. Ten minutes before the curtain, word from Louis again banned its performance. At his point, America wanted to produce the play, as did Russia, Britain and even France, but not Louis.

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<sup>14</sup>Grendel, pp. 211-213.

<sup>15</sup>Ibid., p. 217.

<sup>16</sup>Ibid., p. 211.



The play went through six censors, who eventually gave in to each of Beaumarchais's reasons for various elements in the play. And in April of 1784 The Marriage of Figaro or A Crazy Day had its first public performance. The play ran for some 60 performances and for the first time in French history made a playwright rich.<sup>17</sup> There is one other accomplishment that is still not totally agreed upon and that is the role of Beaumarchais's play as a catalyst for the French Revolution of 1789. Certainly from April of 1784, France was not the same, but of course, Beaumarchais did not mastermind the overthrow. However, he did make the French people see the kind of government they had and who the people were that were ruling the country, and the people wanted answers.

It is no wonder then that Mozart was so attracted to the play as a possible libretto for a comic opera. Mozart was prepared to write the perfect opera buffa, and succeeded, according to Grout:

Figaro is the epitome of Italian 18th century comic opera with its lively and assuming libretto, beautiful arias, and mastery ensembles; but it is opera buffa transformed from the stock antics of type figures into profound human comedy, in which the characters are real three-dimensional persons thanks to Mozart's psychological penetration and genius for characterization in music.<sup>18</sup>

Mozart did all that and more, but it must not be forgotten that Lorenzo da Ponte had a marvelous piece of prose from which to create his libretto. And da Ponte must not be forgotten for his masterful 'trimming down' of Beaumarchais's lengthy play.

Lorenzo da Ponte (1749-1838), like Beaumarchais, was born with a different name, Emmanuel, but because Emmanuel's father had been a Jew and wanted to marry an Italian Catholic, Emmanuel be-

<sup>17</sup>Grendel, p. 218.

<sup>18</sup>Donald J. Grout, A History of Western Music, W. W. Norton & Co., Inc., New York, New York, 1973, p. 509.



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came Lorenzo and the struggle for identity was again an issue.

Da Ponte and his brother joined the local seminary under the guidance of the same bishop who administered the rites of baptism to the two young men. At the seminary Lorenzo quickly developed a passion for poetry. In 1772 he was appointed the professor of rhetoric and vice-rector of the seminary and in 1773 was ordained priest. Six months later he left the seminary and went to Venice to seek his fortune. Da Ponte and his brother were then summoned to teach at Treviso. Their assignment was to teach humanity, rhetoric, and grammar at the seminary there. Lorenzo was soon dismissed, however, for some poetry reflecting on the doctrines of Rousseau. Returning to Venice in 1782 he was introduced to Salieri. At this point da Ponte had not yet written an opera libretto, but Salieri put him to work almost immediately on various libretti.<sup>19</sup>

Mozart (1756-1791) met Lorenzo da Ponte in 1783 in Vienna. At the time da Ponte promised Mozart a libretto but Mozart's feelings were sober:

But who knows whether he will be able to keep his promise--or be willing to? As you know, these Italian gentlemen are very polite to one's face--we know all about them! If he is in league with Salieri, I shall get nothing out of him (da Ponte) as long as I live.<sup>20</sup>

Unfortunately, in all of Mozart's correspondence there is no mention of the progress on the libretto for Marriage. Da Ponte and Mozart both lived in the same city, so there was little need for letters.<sup>21</sup>

Da Ponte was ruthless with the "trimming down" of the Beaumarchais original, deleting extra characters, weak final scenes,

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<sup>19</sup>Edward Dent, Mozart's Operas, Oxford University Press, London, 1947, pp. 91-92.

<sup>20</sup>Dent, p. 91.

<sup>21</sup>Liebner, p. 96.

most of the Spanish flavor, and the confusing motif of the Countess's secret love for Cherubino. But because of what da Ponte did with the play--which was probably at the instigation of Mozart--and Mozart's sympathies toward human nature, love becomes the presiding force over the opera, rather than Beaumarchais's concept of social tyranny. Even so, the opera was not allowed a staging until da Ponte "toned down" the libretto to the desires of the aristocracy, and Le Nozze di Figaro was finally performed in Vienna during May of 1786 to a less than enthusiastic audience. Fortunately, in 1786, Prague was a different story and Figaro was received with great success, so great that Mozart was soon commissioned to do Don Giovanni.<sup>22</sup>

Figaro's aria in Act III of Le Nozze replaces the great monologue in Act V of Beaumarchais's play. There is nothing left of the political allusions, the sharp social comment, or the bitter sarcasm of the monologue. Instead there are male emotions raging against woman's "unfaithfulness." With its passion and turbulence this aria, "Tutto è disposto", is a "psychologically perfect musical diagnosis of jealousy."<sup>23</sup>

Recitative is not easy, and must be treated carefully. The text of the recitative sets the stage for the aria and must be understood. It, therefore, should be thought of more in terms of speech than singing and the free style of composition lends itself to speech more easily than does an aria. Recitative, particularly in Mozart, can be cumbersome and often infuriating because his are so verbose. Here are some beginning steps for the singer who has never worked with recitative. To begin, take a pencil and mark in

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<sup>22</sup>Michael Levey, The Life and Death of Mozart, Stein and Day, Pub., New York, New York, 1971, n. 180.

<sup>23</sup>Liebner, p. 101.

the beats of each measure with a bracket above the notes:

EXAMPLE 10: "Tutto è disposto" mm. 7-8



This will enable the singer to see where the rhythmic structure lies and what words coincide with the pulse. Next, read the text out of rhythm; usually, recitatives are not lengthy but do have quite a few words, many of which elide in Italian. When one is comfortable with the pronunciation, read the words in rhythm, taking short phrases and repeating them until they flow out easily. During this stage the singer will want to be studying the melody of the recitative separate from the words, identifying the pitch changes with spoken vocal inflection. Finally, slowly, work the text, rhythm and melody together. In this way the singer will learn the recitative quicker with fewer mistakes. It might be wise at this point, if the singer has never heard recitative sung, to listen to a recording of some Mozart recitatives to get a sense of the style. It should be emphasized that the singer listen to the particular recitative only for style, not for the production. As well, the style should only be used as a basis for beginning, not as "the way."

The aria "Aprite un po' quegl'occhi" presents a different set of problems for the singer. This particular aria is extremely verbose textually, which, for the singer, means a great amount of work on speaking the text separate from the melodic element. Beginning with the 16th measure of the aria the singer must sing the following text lines:

Son streghe che incantano per farci penar  
sirene che cantano per farci affogar  
civette che alletano per trarci le piume  
comete che brillano per toglierci illume

The rhyming words present the most difficulty along with the added burden of the "che" and the "per" in each line. It is extremely easy to confuse these four lines and, of course, the answer lies in their meaning. But since Figaro is describing women in many different ways the English translation can become confusing as well:

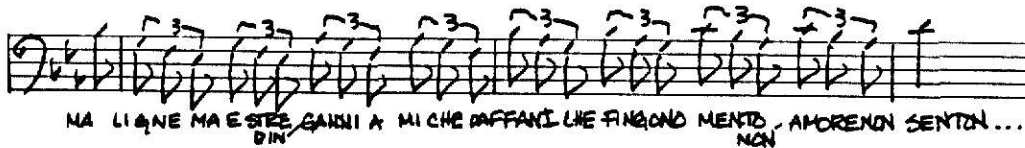
They are sorceresses who bewitch in order  
to make suffer  
Sirens who sing in order to make us drown  
Coquettes who allure in order to fling us  
the feathers  
Comets that glitter in order to rob us of light.<sup>24</sup>

Mozart does not write beautiful melody here for the singer to sustain. Consequently, the words are extremely important. More difficult is the text section following:

son rose spinose, son volpi vezzose  
son orse benigne, columbe maligne  
maestre d'inganni, amiche d'affanni,  
che fingano, mentono, amore non senton pieta!

This last part moves in triplets making it doubly difficult. Even more important here is the need for text work separate from the melody:

EXAMPLE 11: "Tutto è disposto" mm. 38-39



Concerning style in Mozart, the singer should remember that the voice must stay flexible and light in Mozart--never ponderous. The text level should remain high and very forward in the mouth as to keep the tone forward and lifted. Flexibility and lightness must also apply to the accompanist. If the accompaniment gets too ponderous and unmoving the singer can easily fall into the same

<sup>24</sup>Translation by Dr. Jean C. Sloop.

trap. Suddenly, it is no longer Mozart, but Wagner or Strauss. Mozart is demanding of his singers in the sense of vocal agility and text delivery but mostly Mozart demands freshness, a sense of newness.

Although there are no beautiful vocal lines in this aria there are some difficult areas. Measures 40-43 are difficult because the singer must maintain a high pitch for two and a half measures. In itself, this is not hard, but the pitch is constantly repeated, making it easy to go flat in production and pitch.

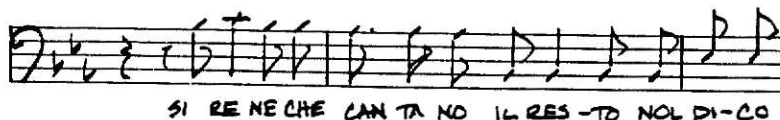
EXAMPLE 12: "Tutto è disposto" mm. 40-43



This phrase is also approached by what occurs in example 11. If the singer will remember to keep the voice lifted and light and not get heavy, these phrases will come out easier. The writer suggests the breath mark indicated by the ✓.

In measures 55-61 there are four occasions that the voice must sing the following melodic material:

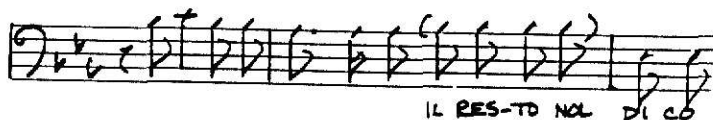
EXAMPLE 13: "Tutto è disposto" mm. 56-57



Each time this phrase begins it is sung on a different set of words, but the words on the low "b-flat" are the same: il resto nol dico. More difficult will be the constant dipping down to the low "b-flat" from above and then having to return again to the higher range of the voice. The singer must not allow himself to slide down mentally

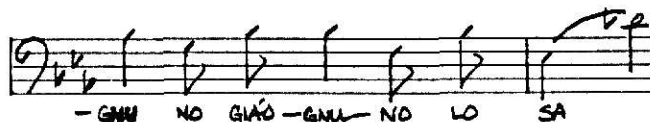
or physically to the low "b-flat". It becomes too easy in these cases, once the singer has slid down for the low note, to stay there. Consequently, the higher notes tend to be flat. The idea should be to consider the lower notes as part of a phrase which is written:

EXAMPLE 14: "Tutto è disposto"



In this way the singer can sing the low notes from a placement above. Then, because the place above is still secured in the singer's body and mind, the leaps up and down become small steps as opposed to large leaps. The same idea must remain effective in measures 74-75:

EXAMPLE 15: "Tutto è disposto" mm. 74-75



Sing a smooth, straight line rather than a choppy, leaping one.

Finally, the "e-flat" in measure 84 can be difficult for the singer because of the text:

EXAMPLE 16: "Tutto è disposto" m.84



In Italian, "ongnuno" is like saying "own you no." The "ny" combination makes the high note that much more difficult to execute. As well, the "oo" sound on "nuno" must be modified more to an "ah" space for greater height. As for the text, the singer should try (without distorting the text) to get to the vowel of the word and

not dwell on the "ny" combination. Lingering on the consonants can close off resonance, but by singing the consonants quickly and precisely, working toward the open vowel, the resonance can be sustained.



## III. SCHUBERT: "Erlkönig"

The history of the German Lied has its beginnings in the 13th century with the minnesingers. Inspired by the French troubadours, the minnesingers became the leading representative of German music in the Middle Ages. But, in spite of the French influence, the minnesingers' music differs considerably from the music of the *trouvères* and troubadours. The texts are narrative rather than amorous and were usually devotional, in praise of the Virgin. They exploited the interval of the third and were more modal in structure.<sup>25</sup>

The *meistersingers*, who created a literary and musical movement in the 15th and 16th centuries, followed in the footsteps of the minnesingers. Their music repertory consisted of a large collection of melodies written in a monophonic bar form. The songs tended to be clumsy, often crowded with meaningless *coloratura* passages on unimportant words and syllables.<sup>26</sup>

In the 15th century, the polyphonic song emerged. It was a primitive imitation of the French models of the 14th century. But the polyphonic songs of Adam von Fulda (c. 1445-1505) show remarkable progress in style using true polyphonic treatment and imitation. This foreshadowed the compositions of Heinrich Isaac (c. 1450-1517), whose Innsbruck ich muss dich lassen is one of the oldest of the German folksongs.<sup>27</sup>

The accompanied solo Lied of the Baroque Era first appeared in J. Nauwach's (c. 1595-c. 1630) Erster Theil teusher Villanellen mit 1,2,und 3 Stimmen, 1627. It freed itself from the Italian model and adopted a truly German style. This development reached its peak in the songs of Adam Kreiger, who used the instrumental *ritornello* to be played at the end of each stanza. By 1750 J.A.

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<sup>25</sup>Willi Apel, Harvard Dictionary of Music, 2nd ed., Belknap Press of Harvard Univ., Cambridge, Mass., 1972, pp. 481-82.

<sup>26</sup>Ibid.

<sup>27</sup>Ibid.

Hiller (1728-1804), the founder of the Singspiel, had replaced the pathos of the late Baroque with an affected "naivete" in songs that were often addressed to children: Lieder für Kinder, 1769, Fünzig geistliche Lieder für Kinder, 1774, and Sammlung der Lieder aus dem Kinderfreunde, 1782.<sup>28</sup>

Even considering all the passage of time, the German Lieder in the mid-18th century were homely and unassuming in style, though Haydn's were somewhat more individual. His vocal music, at its best, differs little from his contemporaries; the piano part often doubles the vocal line and often the voice becomes secondary. With Mozart, as with Haydn, many of the Lieder are slight and unimportant. The piano part is simple, again doubling the vocal line.<sup>29</sup>

Beethoven finally set a precedent with two groups of Lieder: Gellertlieder, 1803, and the An die ferne Geliebte, 1816. Still, there are phrases in each which could be placed at an earlier date. But the works as a whole are very advanced and set the groundwork for Schubert, Schumann, Brahms and Wolf.<sup>30</sup>

One of the most important considerations of style influence in the progression of the Lied is the text. Haydn, Mozart, and for the most part, Beethoven, took little care to find better poetry, fitting their abilities as composers. This was not entirely their fault. The poetic style of the mid-18th century was somewhat stifled and archaic. But, it was finally the lyric poetry of Goethe that so moved the 19th century composers. It is this century which is called the "Golden Age of the Lied." Though Schubert did not discover Goethe, he did uncover the two Schlegels, Rückert, Blaten, Uhland and Heinrich Heine.<sup>31</sup>

<sup>28</sup>Apel, pp. 481-82.

<sup>29</sup>Denis Stevens, ed., A History of Song, W.W. Norton & Co., Inc., New York, New York, 1960, pp. 230-36.

<sup>30</sup>Ibid.

<sup>31</sup>Albert Einstein, Schubert--A Musical Portrait, Oxford Univ. Press, New York, New York, 1951, p. 20.

Franz Schubert (1797-1828) was a man of modest background but less than modest education. His father, though not a wealthy man, was extremely intellectual. He was a schoolmaster and was therefore required to teach music. Consequently, young Franz received his first music lessons in his father's school, where his father taught him violin and his brother, Ignaz, instructed him in piano. Schubert's brilliance as a student prompted his father to find a better teacher for the young musician. As a child of nine, Schubert studied with Michael Holzer at the Liechtental Parish Church and was instructed in singing, organ and counterpoint. Holzer claims that the boy could not be taught anything new, saying that when he tried, young Schubert already knew it.<sup>32</sup>

In 1808, when Schubert entered the Imperial Chapel-Royal as a chorister, it was quite clear that Schubert was blessed of musical genius. Although one of the youngest students there, Schubert was soon made the principal first violinist. He conducted in the absence of the Master, played organ and piano, and never shirked his basic duties to compose.<sup>33</sup>

During Schubert's lifetime he wrote over 600 Lieder, many of them using the same text. Because of this large output, there are several different styles that his Lieder encompass. Anneliese Landau in her book, The Lied--The Unfolding of Its Style, divides Schubert's Lieder into five distinct styles. The form is either strophic (pure or varied) or through-composed (in two parts, three parts, or in strophic variation). Below are the five styles and examples of each style:

Strophic Form-  
     "Meeres Stille"  
     "Wanderers Nachtlid"

—<sup>32</sup>Einstein, pp. 6-10

<sup>33</sup>Maurice J.E. Brown, "Franz Schubert", The New Grove's Dictionary of Music & Musicians, Vol. XVI, MacMillan Pub., Ltd., London. 1980, p. 753.

Pure Strophic Form-"An die Musik""Litanei"Varied Strophic Form-"Tränenregen""Du bist die Ruh"Three-Part Form-"Gretchen am Spinnrade""Geheimes""Erlkönig"Two-Part Form-"Der Tod und das Mädchen"<sup>34</sup>

"Erlkönig", written in late 1815, is often assumed to have been Schubert's first song, but was not. Neither was it his first significant work. The very popular "Gretchen am Spinnrade" was written in 1814; the first three symphonies, several early string quartets, and some very significant piano works preceded "Erlkönig" in Schubert's output. It merits mentioning that "Die Mainacht", "Der Traum", "Adelwold und Emma", "Heidenröslein", "Wanderers Nachtlied", and "Rastlose Liebe" were also written before or during 1815, so Schubert had a good strong background from which to etch out "Erlkönig".<sup>35</sup>

The poem for "Erlkönig" comes from Goethe's Die Fischerin (1782) in which Goethe writes:

Scattered under high alders at the edge of the river are several fisherman's huts. It is a quiet night. Round a small fire are pots, nets and fishing tackle. Dortchen, busy, sings-- "Wer reitet so spät..."<sup>36</sup>

There are those who believe Schubert did not meet the needs of Goethe's text, but they cannot deny that Schubert wrote "Erlkönig" with the joy and ease of a truly inspired artist. Josef von Spaun writes in his book "He (Schubert) walked up and down several times with Goethe's book in hand. Then, suddenly, he sat

<sup>34</sup>Anneliese Landau, The Lied, University Press of America, Washington, D.C., 1980, pp. 15-40.

<sup>35</sup>Groves, pp. 752-55.

<sup>36</sup>Dietrick Fischer-Dieskau, Schubert--A Biographical study of His Songs, Cassell Pub., London. 1971, pp. 49-50.

down and in an incredibly short time--not longer than it took to write it down--the glorious ballad was put on paper."<sup>37</sup> The song was received with high praise from friends and colleagues, but "Erlkönig" was not published until 1821, having its first public performance just six weeks prior to that. Schubert was unknown outside of the Chapel-Royal and being an "amateur" was considered by some as atonal and dissonant. However, after its first public performance, "Erlkönig" brought Schubert fame far beyond Vienna. In his lifetime, and for generations after, it would be considered his finest song.<sup>38</sup>

No less than 10 settings of "Erlkönig" were attempted by various composers but the only setting that rivalled Schubert's was Carl Loewe's. Loewe, Schubert's own age, was most creative with the narrative ballad, where for Schubert this form was not a favorite. Lacking Schubert's lyrical gifts, Loewe's non-narrative songs are dull and incongruous. His ballads, however, are powerful and original. The earliest is "Edward", particularly noted for the variety of ways in which the word "O" was set. Loewe, too, wrote his "Erlkönig" after an excited encounter with the text, although his setting does not match the grandeur of Schubert's. It is nonetheless imaginative and delightful, and is a much more genuine ballad than Schubert's. Treated and developed to its climax within the framework of a strophic form, it is much more Nordic in its emphasis. Even so, Schubert's version proves to be the more successful in terms of longevity and is a far more direct and passionately dramatic descriptive treatment.<sup>39</sup>

There are several things a singer must consider before he programs a piece like "Erlkönig". The first is the accompaniment. Schubert wrote two different accompaniments for "Erlkönig": one is the familiar accompaniment, with the raging triplets in the right

<sup>37</sup>Einstein, p. 100.

<sup>38</sup>Landau, p. 31.

<sup>39</sup>Einstein, p. 99.

hand and the strong melodic scale in the left. A second, which Schubert had to play because the triplets were too difficult, had straight quarter notes instead of the triplets. Even the best accompanist shy away from "Erlkönig" because of its difficulty. The triplets are incessant; they start at the beginning and continue throughout the piece with the exception of the last three measures. Dietrich Fischer-Dieskau in his book Schubert: A Biographical Study, claims that "After "Erlkönig", the so-called "piano accompaniment" had had its day. The piano part as a mere incidental, as a harmonic foundation which simply adorned the vocal part, was a thing of the past."<sup>40</sup> When you place "Erlkönig" alongside works such as "Gretchen am Spinnrade", "Erstarrung" and "In der Ferne", this point is well taken.

The next important consideration is the drama. There are four characters in this Lied, and they must all be delineated cleanly and precisely without making it ludicrous. This is not an easy task. Consider this: the narrator and the father can be most alike of the four, but the child and the Erlking must be very separate in tone quality as well as diction. The voice of the father should be assuring yet worried; the child, fearful though not hysterical; the Erlking, alluring yet convincingly ominous. The singer must take the time to research the characters individually and find some common denominator from which to begin. Set down a collection of questions about events before, during and after the song to help find some common ground. Then, answer them. Not to do this is to stifle the expressiveness of the song, which the singer must draw out of the text and music, and the expressiveness of the singer, which the song must be allowed to draw out of the singer.

The third area of consideration involves the diction difficulties. The somewhat verbose text line and its level of delivery

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<sup>40</sup>Dieskau, p. 49.



will present distinct problems.

The German presents a set of problems in itself, and there are some tongue twisters in "Erlkönig". Here are some examples:

Durch Nacht und Wind--Here the "t" can break up what should be a smooth line. The key is to connect them all as if eliding French: Durch Nacht (t) und (t) Wind

in dürr<sup>e</sup>n Blättern säuselt--Here the string of umlauts can confuse the singer, not only from the onset, but also much later during performance. Repeating these specific difficulties will expediate most of the mental stumbling blocks.

und wiegen und tanzen und singen--Here "d" is "t", "w" is "v", "z" is "ts" and "s" is "z". This is particularly hard with "sing<sup>e</sup>n" after "tanzen" because of the "ts" sound followed by the "z" sound. But it can be cured by elongating the vowels.

und siehst du nicht dort--The tendency here is to say "sieht", or "sichst", then "nichst"!

The general key to these and most other diction difficulties is to understand what the words mean. If, for example, the singer knows that "sieht" is the form for "he, she, or it does", and what the text says is "you see", then the problem is on the way to being solved and he will sing "siehst" instead of "sieht". The singer must also be careful not to allow the guttural sounds (ich, nicht) to interfere with a relaxed and open throat. It is much easier, and better for the instrument, to articulate those kinds of sounds higher in the mouth, and always more forward than back.

The level of text delivery has much to do with the success of any piece of music, but particularly with the "Erlkönig". Because the text is so verbose, special care must be given to speak the text as a poem. However, this means that the poem must be spoken with strict regard to the melodic line connected to the text. Too often the singer's spoken line of a particular text is much lower than the average mean of the melodic material. For example,

if the mean of the melodic line hovers around third space "C", then the spoken text delivery should hover around the same place. Exceptions must be made for the higher melodic material and some of the lower. By simply finding, again, a common denominator for both the text and the melodic material, the singer can smooth out difficult phrases, patch up diction tongue twisters, and improve the general delivery of the song. The text, it should be remembered, came first, and the singer has an obligation to express it in the best means possible.

Of Schubert's compositional spectrum, one could say that he touched on every facet of the musical world. But, unlike those before him, Schubert was not a composer of symphonic and chamber works who occasionally turned to the Lied for diversity. He was first and foremost a Lied composer. To Franz Schubert, composing Lieder was the ultimate expression of the inner self; a cleansing of the spirit. Landau says, "The ability of the composer to relive the most sensitive shades of the poet's secret emotions created the new world of the Lied."<sup>41</sup> Schubert's Lieder exude this philosophy. He was able to capture the poet's secret emotions, if not always to the satisfaction of the poet per se, to his public, friends and colleagues.

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<sup>41</sup>Landau, p. 15.



Although American composers of the early 19th century claimed to write in a style completely individual and totally unaffected by European idioms, the reverse was true. Indeed, from the end of the Civil War until the beginning of World War I, American music was dominated by the ideals and expressions of 19th century Europeans. Most of the composers were first generation Americans; their teachers were primarily European; and the conductors and performers of American music were usually European, mostly from Austria and Germany.<sup>42</sup>

There was no "American Style" of composition. The 19th century European Romantic forms and compositional processes were embedded deeply into America's compositional expressions. And as far as culture was concerned, Europe exported everything. To Henry Lang, though, music in America was not to be wholly barred as illegitimate or undeserving of merit:

Once the obvious fact is granted that America has not yet produced a Beethoven...it becomes clear to any observer...that more interesting and exciting music of a serious nature has been written by Americans than most Americans are aware of, and that even the 19th century was by no means the complete vacuum in this respect that is sometimes claimed to be.<sup>43</sup>

Even so, this period must be assessed in some manner and if blame should be placed, there would be three considerations: 1) The United States was less than a century old at the time. Consequently, there was little heritage and tradition that was strictly "American" for the composer to draw on. 2) Culture was a borrowed commodity. 3) Because it was borrowed, the public remained, for the

<sup>42</sup>H. Wiley Hitchcock, Music in the United States: An Historical Introduction, Prentice-Hall, Inc., New Jersey, 1969, p. 130.

<sup>43</sup>Paul Henry Lang, 100 Years of Music in America, G. Schirmer, Inc., New York, New York, 1961, p. 26.

most part untutored.<sup>44</sup>

John Knowles Paine (1839-1906) set out to change the process by which Americans were instructed in music and where they received that instruction. The first American to win international acceptance as a composer and teacher, Paine was the first professor of music in an American university (Harvard). He spent some considerable time in Germany, from which most of his compositional influence harks from, and belonged to what Hitchcock called "The Second New England School".<sup>45</sup> The fact that Paine was the first American to win serious consideration abroad should be enough. Unfortunately his music was highly influenced by European compositions, especially those of Mendelssohn and Schumann.<sup>46</sup>

But, Paine was a monument all the same. He organized the university music system, setting the example for all American colleges and university music departments. He established the music professorship so that music could be taught in a university rather than in private music schools. Through concerts and lectures, he instructed the college populace in musical taste and concert etiquette. And most important, he instructed composers in technical foundations and symphonic development--something lacking in American musical instruction at the time.<sup>47</sup>

As a song composer, Paine was not prolific. His energies were geared toward larger works and consequently presented only 20 songs to the repertoire. His love of Schumann undoubtedly brought him to Eichendorff's text for "Mondnacht", which Paine set in 1879 as part of his opus 29. Brahms had set the text in 1854 and before, Schumann set it as #5 of his Liederkries of 1840.

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<sup>44</sup>Lang, p. 27.

<sup>45</sup>Hitchcock, p. 132.

<sup>46</sup>Ibid.

<sup>47</sup>Kenneth Roberts, "John Knowles Paine", New Grove's Dictionary of Music and Musicians, Vol. 14, MacMillan Pub., Ltd., London, 1980, pp. 94-95.

Schumann's "Mondnacht" is extremely subtle and beautiful. The text is set in a modified strophic form, the last stanza being altered in the first two lines of the text. Below is the first few measures of Schumann's and Paine's settings:

EXAMPLE 17: "Mondnacht"-Schumann mm. 6-9

5 MEASURE INTRODUCTION

ES WAR ALS HÄTT' DER HIM- MEL...

EXAMPLE 18: "Mondnacht"-Paine mm. 1-3

ES WAR ALS HÄTT' DER HIM- MEL...

Paine's line is very similar to Schumann's and seems to be because of the text (the word "himmel" means heaven and lends itself to be the highest note in the phrase) as much as the fact that Paine was fond of Schumann's music.

Paine's melodic treatment of Eichendorff's text flows easily and beautifully. The melody being so much like Schumann's is certainly guided by the influences of Paine's German period. And though the harmonic system used is largely an offspring of that same German heritage, the chromatic bass line that Paine uses is very akin to Faure's writing. This is not surprising considering that

Paine was Faure's contemporary and aware of his music, and also was closely affected by Chopin's chromaticism which is the basis of Faure's so-famous chromatic harmony. As an example of the apparent kinship, intentional or coincidental, between Faure and Paine, look at the accompaniment to Faure's "Rencontre" (1881) and Paine's "Mondnacht":

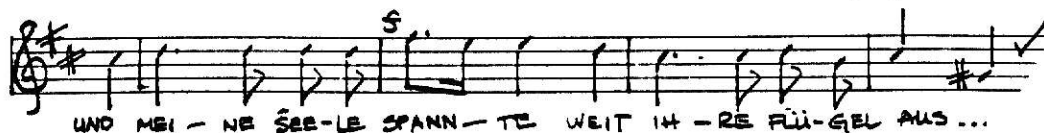
EXAMPLE 19: A) "Rencontre" B) "Mondnacht"



The likeness, at first, is visual. The broken chord style that they both adopted is quite similar. Looking closer one can see the interplay of voices in the accompaniment supported by the chromatic bass line underneath, so that despite the German text, "Mondnacht" has what the ear might call a distinctively French flavor.

The vocal lines in Paine's "Mondnacht" are long, but, at first appearances, seem very approachable. The fact is, as soon as the singer begins singing those phrases from note to note, instead of thinking of the phrase as a whole, the phrases become more difficult to sing. Below is one example:

EXAMPLE 20: "Mondnacht" mm. 29-32



55

This particular example has an "f-sharp" in the middle of the phrase. Looking at this phrase in two different ways the singer can find an adequate solution. The first is to think of the "f-sharp" as being the most important note in the phrase and that all energies in that phrase should be directed toward it. The problem with this thinking is that the breath energy is spent on the "f-sharp" and there is little breath energy left to finish the phrase. The second way involves thinking of the phrase as a long sweeping line from beginning to end with the "f-sharp" simply occurring in the middle of that line. By the very nature of the "f-sharp" being the highest note of the phrase, it will project itself. And if the singer does think of the phrase and not just the notes that make up the phrase, there will be ample breath energy left for the notes after the "f-sharp".

One other concern in "Mondnacht" is the differentiation of the phrases on the words "und Meine Seele spannte". Since these words are repeated several times, there must be some decision made as to how they are to be sung. They should enhance rather than detract from the song. The singer must determine how each one of the repetitions affects the song and how in turn they will affect the singer. Moreover, the singer must adjust the interpretation of those lines so that the more difficult notes and phrases are the most cleanly and precisely supported. To suddenly sing the most difficult phrase loudly or more forcefully, after he has sung the previous phrase more quietly, could cause the more difficult phrase to have problems it need not have.

#### ARTHUR FOOTE: "In Flanders' Fields"

As a great teacher, Paine taught many students who later went on to become fine musicians and composers. One such student was

Arthur Foote (1853-1937). As a youngster, Foote had no aspirations to become a musician and gained an interest in music in his early teens mainly because his sister took piano lessons. This is not to say that he did not enjoy the piano, but he certainly had never intended music to be his life's work. All the same, Foote entered the New England Conservatory in Boston at age 14. His teachers there convinced him that he should play for someone at the university. He played for Paine, and at age 17, entered Harvard University to study piano and composition with him. After graduation, waiting to enter law school and wanting to put his summer to good use, Foote decided to learn something of the organ. He went back to Paine and became proficient enough to become the organist at several prestigious churches in Boston during his lifetime. He never went to law school, for Foote returned to study with Paine, staying one more year to complete his masters degree--the first Master of Music degree ever awarded in the United States. Thus Foote was one of the few Americans at the time to have been completely trained and schooled in the United States; and by an American.<sup>48</sup>

Though Arthur Foote does not rank among America's greatest composers of the 20th century, he was prolific. He left us with 80 opus numbers' worth of music, two complete harmony textbooks, several other musical training manuscripts and a love of American folksong and folk tradition. His songs number 150. Through this large outpouring of songs comes "In Flanders" Fields". Written in 1919, to a text by Lt. Col. John McCrae, "In Flanders' Fields" is a song of the war-dead and the legacy that they left behind. The text obviously struck Foote after the advent of World War I

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<sup>48</sup>Barton Cantrell, "Arthur Foote", New Grove's Dictionary of Music and Musicians, Vol. VI, MacMillan Pub., Ltd., London, 1980, pp. 701-702.

and evokes some very strong emotions.

In Flanders' Fields the poppies blow,  
Between the crosses, row on row,  
That mark our place, and in the sky  
The lark still bravely singing fly,  
Scarce heard amidst the guns below.

We are the dead.  
Short days ago we lived, felt dawn,  
saw sunset glow,  
Loved and were loved, and now we lie  
In Flanders' Fields.

Take up our quarrel with the foe  
To you from failing hands we throw the torch  
Be yours to hold it high;  
If ye break faith with us that die,  
We shall not sleep, though poppies grow  
In Flanders' Fields.

Because the text is rather segmented and Foote's melodic treatment of that text is even more so, "In Flanders' Fields" can create some real problems for the singer. The first problem is in the first two measures:

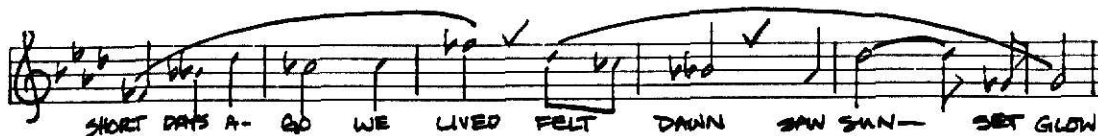
EXAMPLE 21: "In Flanders' Fields" mm. 2-3



As was true of the phrase discussed in "Mondnacht", this phrase must be sung with a nice arched feeling in the mouth from the beginning of the phrase to the end. Couple this with a good initial "f" on the words "Flanders'" and "Fields" and the phrase becomes much easier.

Measures 13-18 present somewhat the same problem we have just discussed:

EXAMPLE 22: "In Flanders' Fields" mm. 13-18





As the singer takes a breath for this phrase he must think of inhaling a space above the highest note in the phrase. In this phrase the high note is "e-flat". The singer should inhale a space as if to sing an "f", preparing himself for the "e-flat". The reverse is true for measures 27-29:

EXAMPLE 23: "In Flanders' Fields" mm. 27-29



If the singer allows the space to close the "a-flat" on the word "hold", he must again use the energy to lift back up for the "e-flat" on the word "high". If he keeps the space he has for the first "e-flat" and remains open, then the "e-flat" in measure 29 will be much easier.

Though Foote's vocal music is usually considered a novelty, his place among serious composers should not be overlooked. "In Flanders' Fields" can be a very effective song if special attention is paid to the interpretation of the phrases in the song and if the singer will concentrate on the text, unifying the whole work rather than letting the work break up into separate fragments. Foote said of his own music:

With some contained in the bound volumes of my compositions I am even today satisfied; with more of it I'm not...We are absorbed at the moment in the work we are doing, but lose interest in it after its completion, and it is hard to estimate real values.<sup>49</sup>

EDWARD MacDOWELL: "The Sea"

The most outstanding figure of the late 19th century American composers was Edward MacDowell (1861-1908). He was considered

<sup>49</sup>Arthur Foote, An Autobiography, Da Capo Press, New York, New York, 1979, p. 59.



by many as the "greatest musical genius America has ever produced."<sup>50</sup>

MacDowell was born in New York and was of Scotch-Irish descent. In 1876 he enrolled in the Paris Conservatory, but because of the language barriers and the uncompromising attitudes the French had toward composition and theory, MacDowell withdrew from the conservatory and moved to Germany. He stayed in Germany until 1888, whereupon he returned to the United States and located himself in Boston. The year 1896 brought him the professorship of music at Columbia University. And in 1902, the year of his last composition (New England Idyls, op. 62), began the decline of MacDowell's health. By 1904 he had resigned from his position at Columbia University and spent the last four years of his life in "madness", brought on by insomnia and overwork.<sup>51</sup>

The "New German School" of Liszt and Wagner was the tradition that MacDowell saw for himself. He advanced in his field using "rich colored harmonies" and "narrative on-going forms."<sup>51a</sup> All of MacDowell's works were written between 1880 and 1902. Because of this rather short creative life there appears at first to be a lack of stylistic development. Some problem exists here. The Americans contend although MacDowell was founded in the German tradition, he eventually wrote music founded in an American style. The problem here as we have seen previously is that America did not have a style; although American composers wrote music incorporating Indian and Negro tunes, they were still constructed of European 19th century Romantic forms.<sup>52</sup>

But it is apparent that MacDowell did make some transfusions from the German school into a style uniquely his own. He did it

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<sup>50</sup>Lang, p. 28.

<sup>51</sup>Hitchcock, pp. 138-142.

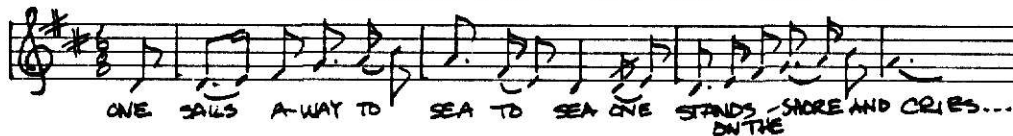
<sup>51a</sup>Foote, p. 61.


<sup>52</sup>Hitchcock, pp. 138-142.

through form, however, and not through style. Grout's summation that national traits did not really exist in MacDowell's works<sup>53</sup>, show a composer who really belonged to no country and all countries.

For MacDowell's "The Sea", we step into his Scotch-Irish heritage. The melodic Scotch Snap which was so popular as a rhythmic device in music of the New England composers exists here. MacDowell himself was quite fond of the device and used it extensively. Below is an example from "The Sea":

EXAMPLE 24: "The Sea" mm. 1-3



This constant rhythm  works to emphasize the strong beats of this measure and in doing so brings immediate attention to the text, which is typical of a chantey.

"The Sea" is not a complex song. The range is only an octave and lies mainly in the middle area of that octave. Because it is such a short song, close attention must be paid to the text and its delivery. With the swaying rhythm of the melody, the listener can easily be lulled into the steady pulse. The singer, then, must pay close attention to what MacDowell gives as his interpretative marks. MacDowell was a pianist of the first order and knew what the instrument was capable of doing. Consequently, when marks are made for "ppp", the singer must not simply sing "ppp", but must find a logical reason for doing so.

Because this is a "sea chantey" the singer himself may be lulled into the rhythm and forget to enunciate and spin out the air. Measures 7-9 present just this kind of problem:

<sup>53</sup>Donald J. Grout, A History of Western Music, W. W. Norton and Co., New York, New York, 1973, p. 643.

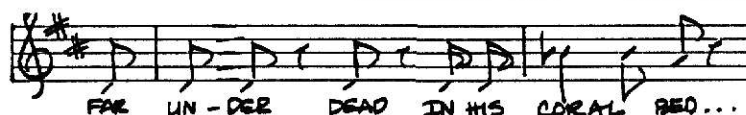
## EXAMPLE 25: "The Sea" mm. 7-9



Here the high "d's" are going to sound bigger by the nature of their relation to the lower octave. In turn, the lower "d's" are going to need more stress, so the singer must be sure to give a good "t" on "water" and a good forward "d" on "dies".

Measure 29 presents a problem that singers usually encounter with some of Rachmaninoff's songs, and that is the use of rests to emphasize a sentence:

## EXAMPLE 26: "The Sea" m. 29



The singer should always remember to mentally sing through these rests so that the sentence will hang together. For this to occur, however, the text level must be high enough so the words will be understood in the lower range of the voice, allowing the notes to be placed into the measure, where they belong, from a place above the notes. If one uses horizontal approaches to singing these notes with no regard to their vertical placement, then the thought could be lost.

One other consideration concerning "The Sea" is the accompaniment. The melody in the vocal part is very diatonic and extremely singable, while the accompaniment wanders around the melody, using a chromatic bass line. The performer must be careful not to let the accompaniment and its sometimes sharp turns make for vocal waver.

ver. In this respect, "The Sea" is much like the folksong arrangements of Britten and Copland; the tunes are well-known and the texts aren't difficult, but the accompaniment always has some unique surprise. If one is unsure of the melody or unclear as to the interpretive context of the piece, then the accompaniment can cause one some difficulty. It is in this case that the singer should remove himself from what is going on in the piano part and concentrate more wholly on the vocal line.

Dramatically, "The Sea" can be a complex piece. The text, by W. D. Howells, evokes a sense of extreme despair:

One sails away to sea, to sea  
 One stands on the shore and cries  
 The ship goes down the world, and  
     the light ship  
 On the sullen water dies.  
 The whispering shell is mute  
 And after evil cheer;  
 She shall stand on the shore and  
     cry in vain, in vain.

Many and many a year  
 But the stately wide-winged ship  
     lies wrecked  
 Lies wrecked on the unknown deep;  
 Far under dead in his coral bed  
 The lover is asleep.

While emotionally projecting the anguish of the text, the singer must be careful to keep the voice free and unaffected. The other dramatic difficulty in "The Sea" is the hope and peacefulness the text gives that must be combined with the loneliness and anguish.

But the stately wide-winged ship lies wrecked,  
 lies wrecked in the unknown deep,  
 Far under, dead, in his coral bed,  
 the lover lies asleep.

These words of hope should be portrayed from the viewpoint of the loneliness and not separate from it.

V. POULENC: Chanson Villageoises

It wasn't until the end of the 19th century that the French chanson was cultivated into an artistic form. But, throughout the last half of the 19th century and well into the 20th century, there was an enormous outpouring of popular chanson (short strophic songs, mostly of an amorous character) which were frequently written, set to music, sung in the streets and sold by one and the same man.<sup>54</sup>

Francis Poulenc (1899-1963) could be described as such a man. Through the influence of Debussy's music and the guidance and friendship of some of France's most controversial artists, Poulenc wrote music that was both unacceptable and audacious, popular and wonderful. Called "a musical clown of the first order"<sup>55</sup>, Poulenc wrote with an "anything-that-is-not-serious-will-do" attitude, partly due to a reaction to the war and partly due to impressionism and over-serious romanticism.<sup>56</sup>

Born to a family of wealthy pharmaceutical manufacturers, Francis Poulenc was forced as a young adult to first pursue an education of rounded standards at the Lycée Condorcet. Told by his father that he could do what he pleased after his liberal education, Poulenc proceeded to fail many subjects and do quite poorly in the others. It was clear, even from an early age, that Francis was destined to be a musician. His mother, herself a gifted pianist who had studied with Madame Riss-Arbeau (one of Liszt's last students), began teaching young Francis the piano at age five. He advanced so well that by

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<sup>54</sup>Willi Apel, Harvard Dictionary of Music, 2nd ed., Belknap Press of Harvard Univ. Press, Cambridge, Mass., 1972 pp. 144-145.

<sup>55</sup>Denis Stevens, ed., A History of Song, W. W. Norton & Co., Inc., New York, New York, 1960, p. 195.

<sup>56</sup>Stevens, p. 219.

the age of 14 he was playing Schoenberg's Six Little Pieces, Bartok's Allegro, and all the piano compositions of Stravinsky, Debussy and Ravel.<sup>57</sup>

Finishing his studies at the Lycée Condorcet, Poulenc was promptly inducted into the army, receiving a discharge at age 21. During the years 1917 and 1918, Poulenc became acquainted with Georges Auric, Arthur Honegger, Darius Milhaud and Eric Satie. This prominent group of composers convinced Poulenc to study with France's most talented counterpoint technician, Charles Koechlin. Later, Poulenc studied piano with Ricardo Viñes, the only virtuoso at that time to play Debussy and Ravel on the concert stage.<sup>58</sup>

Poulenc's studies culminated in a piano composition, Rapsodie Nègre, written in 1917. The Rapsodie Nègre was a favorite piece of Jane Bathori who, at the time it was written, was the manager of the Theatre du Vieux Colombier. She gave a series of productions there including the first performance of Honegger's Dits des jeux du monde, and several concerts which featured Germaine Tailleferre, Auric, Louis Durey, Honegger, Milhaud and Poulenc as soloists. Consequently and unintentionally, Les Six was born. Named after the famous Russian Five<sup>59</sup>, Les Six was created by the press after several well-placed concerts were programmed with pieces by the six composers. Although there were some mutual aims set such as "simplicity, conciseness and clarity", Les Six never had a common aesthetic and their musical styles were always dissimilar. Poulenc was especially out of rank due to his dependency on Debussy's music. But, the combin-

<sup>57</sup>Jane Bathor, "Francis Poulenc", The New Grove Dictionary of Music & Musicians, Vol. XV, MacMillan Pub., Ltd., London, 1980, p. 163.

<sup>58</sup>Stephane Audel, ed., My Friends & Myself, Dennis Dobson Pub., London, 1963, p. 36.

<sup>59</sup>Borodin, Cui, Rimsky-Korsokov, Mussourgsky, Balakirev.

ation of Diaghilev's staging, Satie's music and Picasso's scenery for Parade eventually convinced Poulenc to "disown Debussy a little"<sup>60</sup>, to let the new style in him emerge.<sup>61</sup>

Much of Poulenc's music has been criticized for its informality, its boyishness and its questionable validity as serious music. He himself realized that there was a side of his music that people found offensive. In 1963, Poulenc said:

I've often been reproached about my "street music" side. Its genuineness has been suspected, and yet there's nothing more genuine in me... From childhood onwards I've associated cafe tunes with the Couperin Suites in a common love without distinguishing between them.<sup>62</sup>

It is not strange that Poulenc should have these feelings. He spent much of his childhood in the countryside of Nogent and wrote nearly all his music in the Touraine Province of France where his aunt owned a house. Poulenc claims that his childhood memories, and his writings while in the lush back-countries of France, contributed to his compositions until his late 30's.

Poulenc was deemed the illustrator of the surrealistic poets: Jean Cocteau, the poet of Bonne D'enfant; Guillaume Apollinaire, whom he set 35 times and was the author of Les Mamelles des Tirésias; and Maurice Fombeure, the poet of Chansons Villageoises. There were some poets whom, according to Poulenc's associates, only Poulenc could understand. This, together with his diverse tastes for Mozart, Stravinsky and Debussy, created a musician and composer who was, in Cooper's words, ... "a brilliant musical mimic, an ar-

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<sup>60</sup>Audel, p. 39.

<sup>61</sup>Ibid., pp. 40-41.

<sup>62</sup>Ibid., p. 31.



droit craftsman, who pieces together the most heterogenous collection of musical styles to form an unmistakable personal style".<sup>63</sup>

The Chansons Villageoises (1942) were originally intended for orchestra and heavy baritone. However, the second version, a piano reduction of Poulenc's, was published first; the orchestral version appearing a year later. Fombeure's poetic style here did not deviate from his norm: they were born of the countryside and very close to folksong in a poetic sense. This, coupled with Ravel's statement that Poulenc could create folksong out of anything, drew Poulenc to Fombeure's poetry. The six poems Poulenc chose to form his Chanson Villageoises come from a small book of verse, Chanson de la grande hune (Songs of the Maintop). It is the second part of the volume, the Chanson de la petite terre (Song of the Little Earth), which inspired Poulenc.<sup>64</sup>

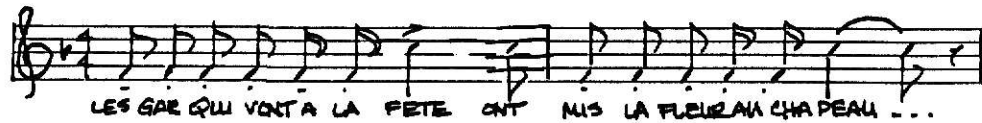
The six chansons: "Chanson du clair-tamis" (Song of the clear sieve), "Les gars qui vont a la fête" (The lads going to the fair), "C'est le joli printemps" (It is the pretty springtime), "Le mendiant" (The Beggar), "Chanson de la fille frivole" (Song of the flighty girl), and "Le retour de sergent" (The return of the sargeant), are six scenes of village life at the onset of springtime. The first, says Pierre Bernac, is a charming and meaningless poem, but plays joyfully with the sounds of words. It seems to relish the sounds and sights of the spring to come. The second suggests a peasant coarseness as the village folk prepare to go to the fair. The main subjects, the young lads, proceed to get drunk, fight one another and wake up in the ditches. Poulenc wastes no time setting the mood:

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<sup>63</sup>Stevens, p. 219.

<sup>64</sup>Pierre Bernac, Francis Poulenc--The Man & His Songs, Victor Gollancz, Ltd., London, 1977, p. 170.

## EXAMPLE 27: "Les gars qui vont a la fête" mm. 1-2



The tempo indication here, Follement anime et gai ♩=144, stresses the playfulness and lightness of this chanson.<sup>65</sup>

The third chanson, "C'est le joli printemps", is a different mood entirely. Poulenc said that this chanson must be sung as clearly and sadly as is an April day, and that the poetic contrast between this and the previous chanson must be strongly emphasized. Poulenc has done much of the work for the singer. The lines are suddenly beautiful and liquid, the harmonies lush and vibrant. And after the turbulence of the first two chansons, Poulenc indicates Tres Calme, and Tres doux et melancolique.<sup>66</sup> Below are the first few measures of "C'est le joli printemps":

## EXAMPLE 28: "C'est le joli printemps" mm. 1-4

There is something very sardonic about the fourth chanson: "Le mendiant". Poulenc uses, for example, a tri-tone for the beggar's name, Jean Martin (b $\flat$  - f - b $\flat$ ). As well, tri-tones abound in the piece, as does the filled-in tri-tone. The poem is simple: a beggar goes from place to place viewing all the abundance of food

<sup>65</sup>Bernac, p. 174.

<sup>66</sup>Ibid., pp. 176-177.

and welath and is constantly turned away. He then dies, lying on the frozen ice that is not yet melted by spring. The epitaph is foreboding:

Ah! accursed tribe who are without pity  
 One day, take care, oh tribe  
 The Jean Martins will become a mob  
 with their dogwood staves  
 They will stick you through the belly  
 Then they will ravish your wenches  
 And be in your shoes...

The fifth chanson, "Chanson de la fille frivole", Bernac calls "a piece of virtuosity for both the piano and the voice!"<sup>67</sup> Each stanza begins:

Ah dit la fille frivole  
 Que le vent y vire y vole

Ah said the flighty girl  
 Let the wind blow where  
 it listeth

Set at  $\text{♩} = 168$ , Prestissimo possible, the chanson is a piece of virtuosity. Like the first chanson, this poem makes little sense, but is simply the flight of fancy of a young girl in springtime. Below is an example which encompasses the entire song:

EXAMPLE 29: "Chanson de la fille frivole" mm. 1-2

Fombeure's last text here is about war. "Le retour du sergent" is an epic of the post-war anguish. The poem tells of a sargeant  
<sup>67</sup>Bernac, pp. 176-177.

coming home from war, reiterating that his feet are swollen and that his nose is sniffing, (Les pieds gonfles sifflant du nez), and remembering all his dead "chums" on the battlefield. He laments what will become of the families of his chums, but always the reality interrupts: "Les pieds gonfles sniffant du nez". Poulenc emphasizes the war motif by setting this chanson as a march.

Throughout the cycle, Poulenc still clings to his boyish enthusiasm and, like Stravinsky, uses parody in his music to emphasize the text. To some critics, Poulenc is too whimsical to be considered a serious composer. But, Stevens says: "French composers write profound music, too; but when they do, it is leavened with that lightness of spirit without which life would be unendurable."<sup>68</sup>

Because Poulenc was an excellent pianist, and wrote many pieces knowing he was to play them first, three things must be made clear: 1) Poulenc believed that his most innovative piano writing was to be found in his song accompaniments. 2) His accompaniments are extremely difficult. 3) Poulenc's accompaniments do not always accompany. This third item demands that the singer acquire a pianist who is not afraid to be bold, playing with the singer and not just under him. Often in Poulenc's songs the piano and the voice work on independent dynamic levels, a dimension of song-writing not widely explored before Poulenc's time. This separation, which is too easily overlooked, deliniates Poulenc from his contemporaries.<sup>69</sup>

Poulenc had a fondness for repetition, which is both easy and difficult for the singer to assess. Easy, because the melodies Poulenc writes are often in two-measure phrases, both measures being

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<sup>68</sup>Stevens, p. 195.

<sup>69</sup>Bathori, p. 164.

identical. Difficult, because the text that lies under those identical measures is usually different. In "Les gars qui vont a la fête", Poulenc sets the words: "les gars qui vont a la fête, Ont mis la fleur au chapeau" six different ways. Even more complicated are those instances where the first measure is like the original but the second is different.

The opening statement:



One variation:



A completely different setting:



These passages are just enough different from one another, that it can become difficult to remember which comes next. The key is the harmony. If you analyze the piece according to the harmonic structures, the difficulty comes into focus:

Opening statement:	F major
	four measures
2nd:	N6-C-F
	four measures
3rd:	F major
4th:	Bb-F
	eight measures
5th:	N6-C-F
	five measures
6th:	Bb minor--D minor
	eight measures
7th:	F major--Bb dim.-F

Again in "C'est le joli printemps", as in the previous chanson, Poulenc sets the same words with different melodies. Here Poulenc has two different sets of words to work with:

"C'est le joli printemps Qui fait sortir les filles"  
 "C'est le joli printemps Qui fait briller le temps"

However, on examining the song, the singer finds more consistency in the way Poulenc treats the different melodies. One of the phrases is usually repeated after every four measures so that it becomes almost a refrain. And in this particular chanson the melodies of the repeated words are not drastically different as are the phrases in "Les gars qui vont a la fête". Even so, close attention should be paid to clarify this in the singer's mind from the beginning.

The fifth chanson "Chanson de la fille frivole" is repetitious in the same sense that "Les gars qui vont a la fête" is. Poulenc sets the words "Ah dit la fille frivole, Que le vent y vire, y vole" six different ways. But, if examined in the manner of "Les gars...", the patterns become clear. It might also be wise for the singer to mark on a typed copy of the song text exactly which words have the repeated melody and which are different.

In interpreting these songs, Bernac likes to use the words non legato as opposed to staccato. For him, staccato takes away from the concept of sonority and non legato gives the singer a clearer idea of sonority. The greatest care must be taken in Poulenc to stress the difference between legato and non legato phrases. Careful scrutiny of all dynamic indications is essential as well. The one last comment Bernac has is that the singer should never sing through even the shortest rest. They are there for a reason and

their logic is undeniable.<sup>70</sup>

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<sup>70</sup>Bernac, pp. 170-179.

VI. DOMINICK ARGENTO: From the Diary of Virginia Woolf

Virginia Woolf, one of this century's great authors, walked into the ocean in May of 1941, and killed herself. The legacy she left behind reflected serious mental and physical problems, four prolonged nervous breakdowns, and manic-depressive solitude. The novels she wrote were poignant and gripping. They seemed to be, on inspection, outlines of her life, her parents, and society's narrowness. Perhaps it was her novels and their subject matter that drove her to suicide, or perhaps she lived as long as she did because of them. We will never know.<sup>71</sup>

Born in 1882, Virginia Stephen was never pushed to succeed like were her brothers. Her father always expected more of his boys and Virginia always resented it. Even so, Leslie Stephen, Virginia's father, allowed her to write and read great poets and novels as she wished. But after Virginia's mother's death, Mr. Stephen demanded a great deal of pity and devotion and there never seemed to be time to write. Virginia wrote 28 years after his death that "His life would have ended mine entirely. What would have happened? No writing, no books;--inconceivable."<sup>72</sup> His death freed her from his egotism and made her financially independent through his wealth.<sup>73</sup>

But the scars were permanent and Virginia found that writing about them only provided temporary relief. Her fits and rages, her depressive crying and weeping plagued her entire being. The first nervous breakdown came when she was a child, the second in 1895 after her mother's death, another in 1914, and the last in 1940, less

<sup>71</sup>Louis Kronenberger, "Virginia Woolf", Brief Lives, Little, Brown & Co., Boston, 1965, p. 654.

<sup>72</sup>Nancy Bazin, Virginia Woolf & the Androgynous Vision, Rutgers University Press, New Brunswick, N. J., 1973, p. 17.

<sup>73</sup>Ibid.



than a year before her suicide.<sup>74</sup>

In 1974, Dominick Argento was commissioned by the Schubert Society of Minneapolis to write a work for mezzo-soprano, Janet Baker. He sought to find a text worthy of Ms. Baker's beautiful lyric qualities and her superb intelligence, and decided to construct a song cycle from entries in Virginia Woolf's diary.<sup>75</sup>

Dominick Argento was born in York, Pennsylvania in 1927. He received both a bachelor's and master's degree from Peabody Conservatory in Baltimore. 1957 brought the Ph.D. from Eastman School of Music, where he studied with Bernard Rogers, Howard Hanson and Alan Hovhaness. A Fulbright sent Argento to Italy where he studied with Dallapiccola. In 1957 a Guggenheim Fellowship took him again to Italy where he completed his first full-length opera, Colonel Jonathan the Saint. Since 1958, he has been on the faculty of the University of Minnesota Department of Music in Minneapolis, teaching composition and Opera History. He created, through commissions and the aid of the University of Minnesota, the Minnesota Opera Association. In 1975, From the Diary of Virginia Woolf won Argento the Pulitzer Prize for Music, an award he humbly attributes to Janet Baker and her performance of the piece.<sup>76</sup>

From the Diary of Virginia Woolf, is comprised of eight diary entries starting in April of 1919, when Ms. Woolf began her diary, and ending in March of 1941, which is her last entry. Ms. Woolf's struggle in life can be seen in this cross-section of her diary. Argento has captured a variety of moods through his choice of texts.

<sup>74</sup>Bazin, p. 18.

<sup>75</sup>Section ed., "Argento Wins Pulitzer Prize", Boosey & Hawkes News Letter, Vol. II, Spring 1976, New York, p. 1.

<sup>76</sup>Ibid., p. 6.

The second song of the cycle--"Anxiety, October, 1920"--asks, "Why is life so tragic; so like a little strip of pavement over an abyss?" The third song--"Fancy, February, 1927"--says, "Woman thinks...He does. Organ plays. She writes." This particular piece emphasizes Ms. Woolf's strong belief that men feel and women see. The fourth--"Hardy's Funeral, January, 1928"--describes the variety of emotions she is feeling while at the funeral of Thomas Hardy. "Rome, May, 1935"--the fifth song, recalls Rome, its Sunday cafes, fierce, large jowled, old ladies...some very poor black wispy women. In the sixth --"War, June, 1940"--she talks about how she "can't conceive that there will be a 27th June 1941". This was a response to the horror of the war in Europe but was nonetheless prophetic because for Virginia Woolf, there was no 27 June 1941--she died in May of that year. "Parents (number 7) December, 1940"--is a beautiful clarification in her own mind about her parents, especially her father--"How beautiful they were, those old people--I mean father and mother--how simple, how clear". The "Last Entry, March, 1941"--speaks of observing perpetually, and that occupation is essential. The last line is so plain, but sums up the attitude of someone lost in their own soul:

And now with some pleasure I find that it is  
seven and must cook dinner. Haddock and sau-  
sage meat. I think it is true that one gains  
a certain hold on sausage and haddock by writ-  
ing them down.

Argento uses several leit-motivs in this particular piece, as well as some serial technique. The serial row is stated only once in the beginning of the fourth song, "Hardy's Funeral":



The most prevalent repeated melodic motif is the following:



These few notes in the above examples occur 17 times in the eight songs, usually in a different key area, sometimes pitch for pitch but in a different octave. Argento stresses that both the leit-motivs and the tone row are used tonally and are not intended to make the piece a "serial" composition or an atonal piece in any of the Webern or Berg sense of the term.

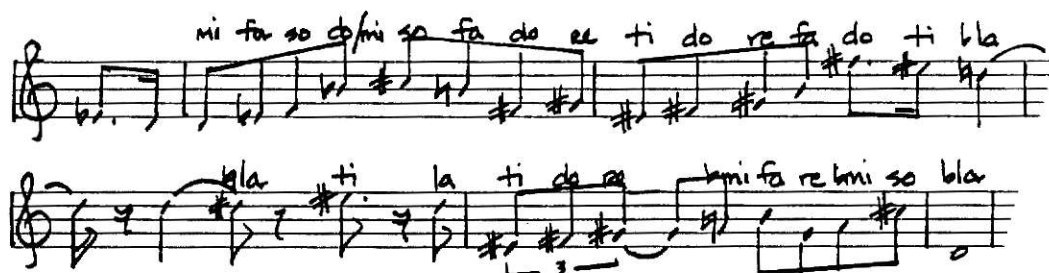
The singer's greatest difficulty in From the Diary of Virginia Woolf will be securing the pitches from the piano. There are a few instances, as in "Anxiety, October, 1920", that the piano plays almost every pitch with the singer, but in most cases the singer is left to find the pitch on his own. The first vocal entrance can be tricky and the singer must be careful not to assume that since the music is 20th century he can sing in the general pitch area. Argento makes sure that just that will not occur by putting strategically placed unisons between the piano and the voice throughout the piece.

EXAMPLE 30: "The Diary" mm. 6-13

There is an added problem here for the singer. There is a strong tendency for the performer to sing flat in the passage, and because of the unison in measure 13 the singer must be sure to stabilize the tonality by paying strict attention to the harmony at the piano and the close intervals in the vocal line. As well, he must take a sufficient breath, and one that solidifies a high palate placement so that he will not place the weight of the line on the throat and thus push the pitch down.

Measures 17-20 are difficult for the singer to hear. The writer suggests using a movable "do" solfege to help alleviate the problem. Below are the measures in question and above are the recommended solfege syllables:

EXAMPLE 31: "The Diary" mm. 17-20

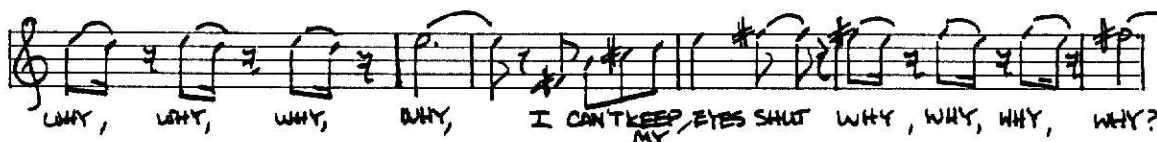


This line is also complicated by the range it envelops. The performer will want to remember to inhale a space above the high "f-sharp" even when singing lower for the first measure and a half. Without this higher space the singer must reach up for the high note which will therefore have more of a tendency to be strained and out of pitch. The concept of higher palate placement will be even more important throughout the rest of the songs in the cycle.

The second song of the cycle looks difficult from the on-

working on it. The repetitious "why" will tend to be executed with very little regard to breath support or breath projection and both are needed to articulate them properly. The most difficult set of "why's" come toward the end of the song:

EXAMPLE 31A: "Anxiety" mm. 63-70



There are a few places in this song where the word accent can confuse the performer. Below are two examples:

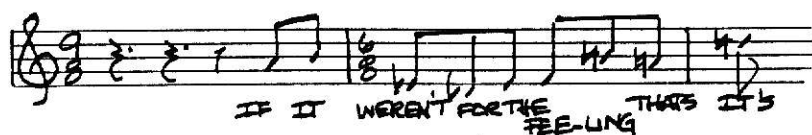
EXAMPLE 31B: "Anxiety" mm. 9 & 27



In these cases the singer should consider the notes on the first word as a pickup to the second word. By doing this the stress is put on the less difficult part of the phrase and the line is no longer cumbersome.

There are some pitch relations that are not easily executed in this second song. Measures 81-82 present just such a problem:

EXAMPLE 32: "Anxiety" mm. 81-82



The writer has indicated above the score the solfege used to help construct accurate spacing of pitches. In each case the final result seems much easier to grasp after solfege has been applied.

Also, this song tempts the singer to punch out at the rhythms and make the entire song choppy and unconnected, which is not the intent at all. He should always remember to sing the long phrase and spin out the breath so as not to let the rhythm create an unwanted hysteria and unprepared effect.

"Fancy, February, 1927" is third in the cycle. It is somewhat recitative in style, but is accompanied throughout. The first challenge is the opening pitch which the singer must find from the previous song. The last note in the piano at the end of the second song is a "b-natural". The next pitch for the singer is "a-flat". If the performer will use solfege and think of the "b-natural" as "so", the following "a-flat" becomes "mi" (or g-sharp). By creating a mental foundation for the "a-flat", it becomes much more tangible to hear.

There are several meter changes in the third song and therefore the singer and pianist must be sure as to why the tempo changes exist or they will make little sense. The text provides the answer. Tempo changes almost always accommodate the text, and it is true here. One place in the song is somewhat ambiguous as to pitch center and therefore should be solfaged. In measures 19-20 the singer creates his own tonal center:

EXAMPLE 33: "Fancy" mm. 19-20



Again, the writer has added the solfege symbols where they are needed and as before it makes the pitch relationship so much clearer,

taking the guess work out of finding the note.

"Hardy's Funeral" is probably the most difficult song of the set, not only in terms of length and stamina, but also in the dramatic sense. Here Argento's tone row appears as the opening accompaniment in the piano. The first difficult section that demands some solfege is after the first fermata, since Argento has written the first page and a half as one long measure. Below is that example:

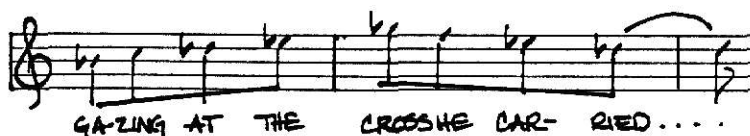
EXAMPLE 34: "Hardy's Funeral" m. 1



As in so many instances in this work, the singer must not rely on the piano for pitch, but must examine at the linear quality of the vocal line.

In what would be measure 16, there is a somewhat difficult phrase to sing that is complicated by the "cr" consonant group on the high note:

EXAMPLE 35: "Hardy's Funeral" mm. 16-17



Strangely enough, if the singer fails to sing a strong "g" consonant and a long "a" vowel on the first word, "gazing", then the "g-flat" will be harder to sing. The strong "g" consonant sets up the strong "cr" sound needed for the word "cross". And to that element it should be added that a good initial "th" on "the" just before "cross" will help to propel the "g-flat". Leaving these high notes



to the vagaries of the body is not healthy singing. Use the mind in these cases to let it guide the voice and not the reverse.

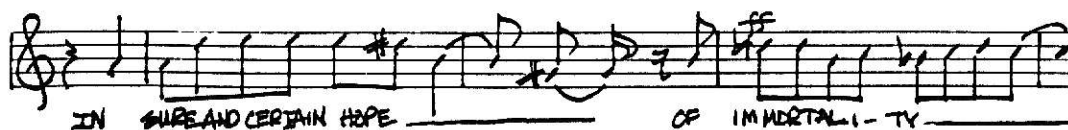
We have somewhat the same problem in measures 34-37:

EXAMPLE 36: "Hardy's Funeral" mm. 34-37



Again, the consonants and the long vowels will help to propel the higher and lower notes of the phrase and give the singer a smooth quality from which to build the dramatic character of the song. Argento has been very specific in his dynamic markings and it is the singer's responsibility to understand the intent of those markings and interpret them. Again, each meter change is for some textual accommodation, and should be noted.

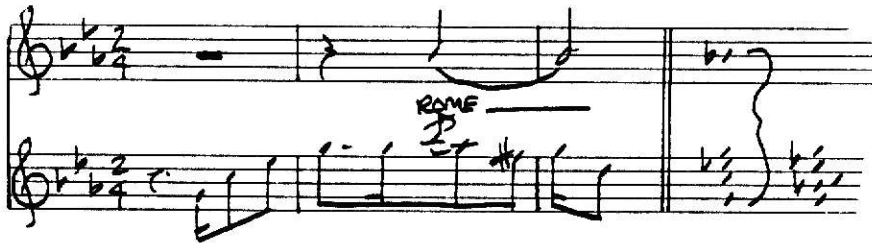
Measures 40-46 are extremely important dramatically, because in this writer's opinion they mark the dramatic peak of the entire cycle. Virginia Woolf's words "In sure and certain hope of immortality" ring through as the ultimate goal of her life's work-recognition. Without it she was nothing and therefore the phrase must be set apart musically and dramatically. Argento has done the musical portion for the singer, but the dramatic aspect must be attended to. Diction, then, is very important, as is length of line and breath support. Spinning the air out in one long perpetual line is so essential here to the understanding and emphasis of this text fragment. EXAMPLE 37: "Hardy's Funeral" mm. 40-46





The fifth song, "Rome, May, 1935", has some interesting melodic twists that need to be noted. The first pitch will be somewhat vague at the beginning. It is important that the singer hear the initial "b-flat" as the seventh in a C minor-seven chord:

EXAMPLE 38: "Rome" mm. 1-2



The writer has also written the chord that is sounded if the pitches in the piano are stacked on top of each other.

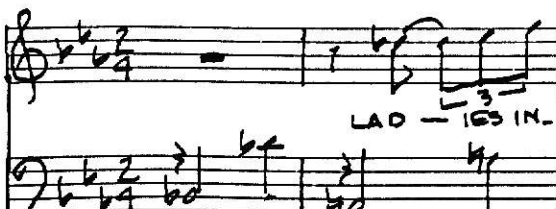
The next problem is in measures 5-6:

EXAMPLE 39: "Rome" mm. 5-6



The tri-tone must be very precise or the tonality will suffer and the singer will soon be embroiled in a constant battle for the right pitch. The best way to find pitches from the piano or the vocal part is to circle the relevant pitch and tie it to the pitch you need to find and label it:

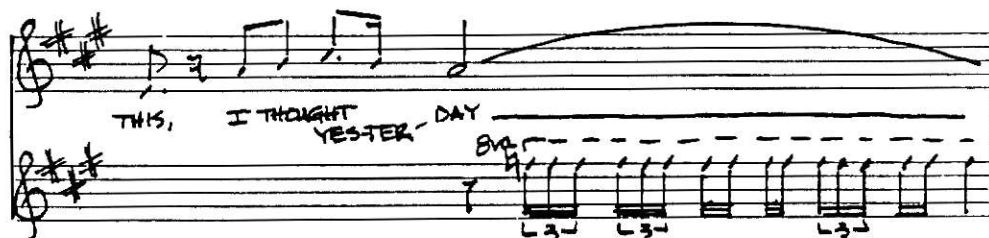
EXAMPLE 40: "Rome" mm. 7-8



At the end of "Rome" there are three utterances of "no" in answer to the Prime Minister's request that she be nominated for the Companion of Honour. These three "no's" must each be different in some way, whether it be through vocal inflection, dynamic change, or through a faster or slower execution of the notes. This writer achieved some difference through lengthening and shortening the vowels of each of the separate "no's".

"War, June, 1940" is marked Rubato e grave, quasi improvvisato. It is the rubato and improvisatory elements that make this piece difficult. Argento has set up a beautiful recitative with a thin piano line which is used like the rapid fire of a rifle; this he uses throughout the piece and at the end of the seventh song as well:

EXAMPLE 41: "War" m. 1



Several times during this piece Argento writes a vocal "echo". The execution of such an echo should not be left to the last minute and from the onset should have some purpose. For the writer, Argento is creating the void that war makes, the hollowness, the emptiness:

EXAMPLE 42: "War" m. 1



With these things in mind, the singer must consider how to sing the "echo" with ease and clarity, creating the desired effect. It might be wise at this point to reflect on some aspect of any war that might relate to the personal condition. Then, technique: a good breath is essential; as the singer gets softer, he should remember to spin out more air not less, in order for the throat to remain relaxed and the pianissimo to be carried on a strong line of breath energy. Along with allowing the air to flow out in greater volume, he must release a faster stream of air. A combination of elevated support and faster breath flow will help the singer to keep a relaxed tone as well as insure a steady natural vibrato.

"War" is a very long piece, so the singer must not only pace this song but the songs before it. There are some cumbersome passages in "War" that must remain relaxed:

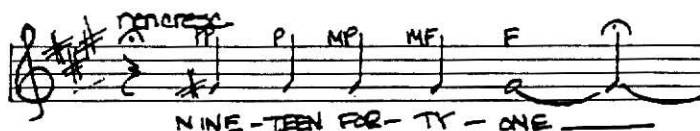
EXAMPLE 43: "War" m. 1\*



The breath before "and wild" needs to be low and full, but the palate must remain high in order for the "f-sharp's" to maintain their consistency and vibrancy, without being forced.

In the final few "bars", Argento asks for the same note to be sung on the words "nine-teen for-ty-one". Each is marked a dynamic level higher than the one before. Argento asks for non cresc. in the line:

EXAMPLE 44: "War" (End of Song)



\*"War", June, 1940" is one measure long; there are no bar lines.

This non cresc. can be achieved by separating the syllables of the words and using good strong consonants on each syllable. Each syllable can then be emphasized with the proper amount of volume that is asked for.

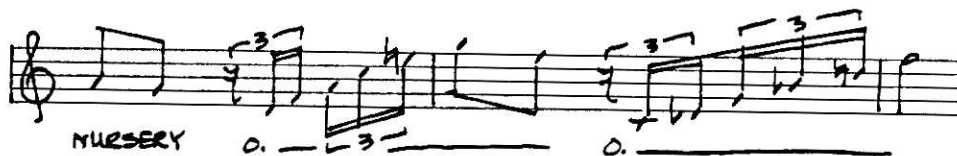
"Parents, December, 1940" only has a few problems with regard to pitch delineation, and is otherwise quite straightforward. The first comes in measures 14-15:

EXAMPLE 45: "Parents" mm. 14-15



The writer has provided solfege for the reader's use. The second is in measures 31-32:

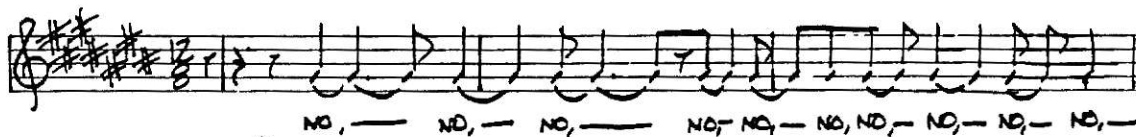
EXAMPLE 46: "Parents" mm. 31-32



In both instances, the singer should remember to inhale a high space just before beginning the phrase, in order to cover an octave and a fifth, keeping the voice free and relaxed.

In the last song, marked Risoluto ed appassionato, it is important for the singer to allow the pianist to be passionate, while the text is delivered in resolute, but reserved manner. The first phrase the singer must sing is the following:

EXAMPLE 47: "Last Entry" mm. 1-4



It is clear that if the singer allows the voice a passionate delivery of this phrase, he could easily begin to beat each pulse so as to execute the rhythm correctly. The singer must remain calm and keep the vocal line clear and free of excess rhythmic pulses. There must be a decided contrast throughout the song between the "romantic" nature of the accompaniment and the steady line of thought in the voice. The voice should float over the accompaniment and this concept should be kept throughout the piece.

The end of this song is a melodic restatement of the first page of the cycle, using different words. There should be a difference in mood here so that the last section, though melodically the same, conveys the dissimilar text.

# APPENDIX

## TRANSLATIONS AND TEXTS

# TRANSLATIONS

Jauchzet dem Herrn, alle Welt  
Shout to the Lord, all the Earth!  
Serve the Lord with gladness!  
Come before His countenance with  
rejoicing. Recognize that the  
Lord is God; He has made us and  
not we ourselves, to be His peo-  
ple and the sheep of His pasture.  
Enter into His gates with thanks,  
into His outer courts with praise.  
Thank Him and praise His name.  
For the Lord is friendly and His  
grace endures everlastingly, and  
His truth is forever and ever.  
Alleluja.

King James Version  
Make a joyful noise unto the Lord, all  
ye lands. Serve the Lord with gladness:  
come before His presence with singing.  
Know ye that the Lord He is God: it is  
He that hath made us, and not we our-  
selves; we are His people, and the sheep  
of His pasture. Enter into His gates  
with thanksgiving, and into His courts  
with praise: be thankful unto Him, and  
bless His name.  
For the Lord is good; His mercy is ever-  
lasting; and His truth endureth to all  
generations.

## Erlkönig

Who rides there so late through night and wind? It is the father with his  
child; He has the boy well in arm, he grasps him securely, he holds him  
warm. "My son, why are you hiding so anxiously?"  
"Don't you see, Father, the Erlking! The Erlking with crown and cape?"  
"My son, it is a stripe of mist."  
"You lovely child, come, go with me! Quite beautiful games will I  
play with you; Many colorful flowers are on the shore: My mother  
has many golden garments."  
"My father, my father, and don't you hear what the Erlking to me softly  
has spoken?"  
"Be restful, stay calm, my child; In barren leaves the wind is rustling."  
"Will you, fine boy, go with me? My daughters well wait for you.  
My daughters lead the nightly dance and will rock you and dance  
and sing to you!"  
"My father, my father, and can't you see there the Erlking's daughters  
in that dark place?"  
"My son, my son, I see it completely: there shine the old willows so gray."  
"I love you, your beautiful shape excites me; and if you are not  
willing, so will I need power!"  
"My father, my father, now he is seizing me! The Erlking has done a sor-  
row to me!"  
His father shudders, he rides swiftly, he holds in (his) arms the moan-  
ing child. He reaches the house with toil and distress; In his arms the  
child was dead!

## "Tutto è disposto...Aprite un po' quegli occhi"

All is arranged; the hour must be near; I hear people...it is she herself!  
It is none other; dark is the night and I commence by now to do the silly  
business of husband.  
Ungrateful! In the moment of my celebration is benefited from legends,  
and in seeing him, I smiled to myself without knowing it.  
O Susanna! Susanna! how much pain you cost me! With that ingenuous face,  
with those innocent eyes, who could have believed it?  
Ah! how the placing of trust in women is always madness.  
Open a little those eyes, incautious and stupid men. Observe the females,  
observe what they are...  
These appeals to God from the beguiled senses, to whom bestows adulations  
the feeble reason...  
They are sorceresses who bewitch in order to make suffer,  
Sirens who sing in order to make us drown,  
Coquettes who allure in order to fling us the feathers  
Comets that glitter in order to rob us of light.  
They are thorny roses, they are charming foxes,  
They are benign bears, malevolent doves,  
Masters of lies, friends of anxieties, who feign, lie, do not feel love  
or compassion...  
The rest...unwillingly I say: already everyone knows it.

## Mondnacht

It seemed as if the Heavens  
The Earth silently kissed  
That she in the shimmer of flowers  
Must only dream of him.  
The breeze has gone through the  
fields  
The heads of the grain surge softly,  
It rushes low in the woods  
So star bright was the night  
And my soul stretches out  
With wings so wide  
Flew over the silent land  
As if flying home.

## In Flanders' Fields

In Flanders' Fields the poppies blow  
Between the crosses row on row,  
That mark our place, and in the sky  
The larks still bravely singing fly,  
Scarce heard amidst the guns below.  
We are the dead.  
Short days ago we lived, felt dawn,  
Saw sunset glow,  
Loved and were loved and now we lie  
In Flanders' Fields.  
Take up the quarrel with the foe  
To you, from falling hands we throw  
the torch  
Be yours to hold it high!  
If ye break faith with us who die  
We shall not sleep  
Though poppies grow  
In Flanders' Fields.

The Sea

One sails away to sea, to sea  
 One stands on the shore and cries  
 The ship goes down the world, and  
 The light, on the sullen water dies.  
 The whispering shell is mute  
 And after is evil cheer  
 She shall stand on the shore and  
 cry  
 In vain, in vain, many and many  
 a year.  
 But the stately wide-winged ship  
 Lies wrecked, lies wrecked on the  
 unknown deep  
 Far under, dead, in his coral bed  
 The lover lies asleep.

Les gars qui vont à la fête

The lads going to the fair have put  
 flowers  
 In their caps in order to drink a  
 little pint  
 To taste the new wine, to fire the  
 rifle,  
 to suck the caramel candy.  
 The lads going to the fair...  
 They are shaved by the spoon  
 They are scrubbed beneath the skin  
 They have put on new tunics  
 False collars of celluloid.  
 The lads going to the fair...  
 In order to make dance the girls  
 At the house of Julien the violin-  
 maker.  
 Polkas and quadrilles and the skat-  
 ers' step  
 The cornet, the clarinet affecting the  
 stalwart.  
 Affecting the stalwart the lads  
 going to the fair...  
 When they are drunk, they argue  
 and knock each other's hides  
 Then go to throw the girls into  
 the ditch under the oak trees.  
 The lads who are going to...  
 They drink again, then fight  
 again until the song of the  
 first cockerow  
 The next day one finds them:  
 They are lying in the brook.  
 The lads who are going to the  
 fair have put a flower in their  
 hats.

C'est le joli printemps

It is the pretty spring that makes the  
 girls to come out  
 It is the pretty spring that makes the  
 time shine  
 Here I go to the fountain It is the  
 pretty spring  
 To find the one that loves me, The one  
 I will love so much  
 It is the pretty spring that makes the  
 girls to come out  
 The girl and the galant one in order to  
 dance the quadrille  
 It is the pretty spring that makes the  
 time shine  
 Also, profits the young people, young  
 girls  
 It is the pretty spring that makes the  
 time shine  
 For the pretty spring is the pinnacle  
 of time  
 For the pretty spring does not last a  
 long time.

Chanson de la fille frivole

Ah says the frivolous girl  
 How the wind keeps turning  
 here, soaring there  
 My quick moves about on the  
 pond Beautiful moon of Spring  
 Ah says the frivolous girl...  
 Upon the magnificent orchards  
 Beautiful moon of Spring  
 Ah says the frivolous girl...  
 And in the singing bushes  
 Beautiful moon of Spring  
 Ah says the frivolous girl...  
 I go to find my lovers  
 Under the moon of Spring  
 Ah says the frivolous girl...  
 The times go too quickly  
 Under the moon of Spring  
 Ah says the frivolous girl...  
 Later anxieties and torments  
 Under the moon of Spring  
 Ah says the frivolous girl...  
 Today, cure me of them  
 Beautiful moon of Spring  
 Ah says the frivolous girl...  
 Kiss me very tenderly  
 Under the moon of Spring.

The Diary, April 1917

What sort of diary should I like mine to  
 be? Something...so elastic that it will  
 embrace anything, solemn, slight or  
 beautiful that comes into my mind. I  
 should like it to resemble some deep old  
 desk...in which one finds a mass of  
 odds and ends without looking them  
 through. I should like to come back,  
 after a year or two, and find that the  
 collection had sorted itself and refined  
 itself and coalesced, as such deposits  
 so mysteriously do, into a mould,  
 translucent enough to reflect the light  
 of our life...

Anxiety, October 1920

Why is life so tragic; no like a little  
 strip of pavement over an abyss. I  
 look down; I feel piddy; I wonder how I  
 am ever to walk to the end. But why do I  
 feel this? Now that I say it I don't  
 feel it. The fire burns; we are going to  
 hear the Bezar's Opera. Only it lies  
 all about me; I can't keep my eyes shut.  
 ...And with it all how happy I am—if it  
 weren't for my feeling that it's a strip  
 of pavement over an abyss.

Emily, February 1927

Why not invent a new kind of play; as for  
 instance:  
 Women think...  
 He does.  
 Ormen plays.  
 She writes.  
 They say:  
 She sings.  
 Night sneaks  
 They miss

Hardy's Funeral, January 1920

Yesterday we went to Hardy's funeral.  
 What did I think of? Of Max Beerbohm's  
 letter...or a lecture...about women's  
 writing. At intervals some emotion  
 broke in. But I doubt the capacity of  
 the human animal for being dignified in  
 ceremony. One catches a bishop's frown  
 and twitch; sees his polished shiny  
 nose; suspects the runt spectacled  
 young priest, fazing at the cross he  
 carries, of being a humbug...next here  
 is the coffin, an overgrown one; like a  
 stare coffin, covered with a white satin  
 cloth; bearded elderly gentlemen rather  
 red and stiff, holding to the corners;  
 pigeons flying outside...procession to  
 poets corner; dramatic "In sure and  
 certain hope of immortality" perhaps  
 melodramatic...Over all this broods  
 for me some uneasy sense of closure and  
 mortality and how outlives are deaths;  
 and then a scene of my own fare...and  
 a sense of the futility of it all.



Rome, May 1935

Rome: tea. Tea in cafe. Ladies in bright coats and white hats. 'Misio. Look out and see people like movies...ices. Old man who haunts the Greco...Fierce large howled old ladies...talking about Monaco. Talleyrand. Some very poor black wisp women. The effect of awkwardness produced by wisov hair. Sunday cafe...Very cold. The Prime Minister's letter offering to recommend me for the Commanion of Honour. No.

War, June 1940

This, I thought yesterday, may be my last walk...the war—our waiting while the knives sharpen for the operation—has taken away the outer wall of security. No echo comes back. I have no surroundings...Those familiar circumvolutions—those standards—which have for so many years given back an echo and so thickened my identity are all wide and wild as the desert now. I mean, there is no "autumn", no winter. We pour to the edge of a precipice...and then? I can't conceive that there will be a 27th June 1941.

Parents, December 1940

How beautiful they were, those old people—I mean father and mother—how simple, how clear, how untroubled. I have been dipping into old letters and father's memoirs. He loved her; oh and was so candid and reasonable and transparent...How serene and gay even, their life reads to me: no mud; no whirlpools. And so human—with the children and the little hum and song of the nursery. But if I read as a contemporary I shall lose my child's vision and so must stop. Nothing turbulent; nothing involved; no introspection.

Last Entry, March 1941

No: I intend no introspection. I mark Henry James' sentence: observe perpetually. Observe the oncome of age. Observe greed. Observe my own despondency. By that means it becomes serviceable. Or so I hope. I insist upon spending this time to the best advantage. I will go down with my colours flying...Occupation is essential. And now with some pleasure I find that it's seven; and must cook dinner. Haddock and sausage meat. I think it is true that one gains a certain hold on sausage and haddock by writing them down.

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A RECITAL:  
HISTORICAL AND PEDAGOGICAL NOTES  
by

Richard D. Brunner  
Bachelor of Science, Music Education

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ABSTRACT TITLE PAGE

Submitted in partial fulfillment of the  
requirements for the degree

MASTER OF MUSIC

Department of Music  
Kansas State University  
Manhattan, Kansas  
1983