

A RECITAL

by

ROBERT WAYNE BALL

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A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1979

Approved by:

A handwritten signature in black ink, appearing to read "R. W. Walker". The signature is written in a cursive style with a large, looped initial "R".

Major Professor

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Bachelor of Music
Southwest Baptist College

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JESS WADE, III, Accompanist

Wednesday, April 18, 1979

All Faiths Chapel

8:00 p.m.

A MASTER'S RECITAL
presented in partial fulfillment of the requirements
for the degree of
MASTER OF MUSIC

PROGRAM

QUATRE MOTETS POUR UN TEMPS DE PÉNITENCE . *Francis Poulenc*
I. Timor et tremor venerunt super me (1939) (1899-1963)
II. Vineam meam electam (1938)MAGNIFICAT *Dietrich Buxtehude*
(1637-1707)VIER ZIGEUNERLIEDER *Johannes Brahms*
(1833-1897)

1. Himmel strahlt so helle und klar
2. Rote Rosenknospen
3. Brennnessel steht an Weges Rand
4. Liebe Schwalbe, kleine Schwalbe

INTERMISSION

O OCCHI, MANZA MIA *Orlando di Lasso*
(c. 1532-1594)IO PIANGO *Luca Marenzio*
(c. 1553-1599)CAROLS OF DEATH (1958) *William Schuman*
The Last Invocation (born 1910)
The Unknown Region
To All, To Each

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FRANCIS POULENC: QUATRE MOTETS

Francis Poulenc was born in Paris in 1899 and died in that same city in 1963. Born into a wealthy family, he was molded by a classical education of which music was not a primary emphasis. This left him to his own devices as far as a basic musical training, especially in respect to composition, for he was a self-taught composer. He did, however, pursue intense study in piano with Ricardo Viñes, a well-known pianist and interpreter of Romantic piano literature.¹ Because of this excellent training, he became known not only as a composer, but as an extremely articulate pianist and accompanist.²

During the early part of Poulenc's career, Paris was alive with rebellious Impressionistic composers. Poulenc was in part involved in this movement, yet not at all to the degree that many of his contemporaries were. He was able to draw from his Romantic and Impressionistic predecessors that which he found useful, and then to employ his own ideas to create a style all his own. Poulenc said of himself, "I have sought neither to ridicule nor mimic tradition, but to compose naturally as I felt compelled to do."³

Poulenc greatly admired Schoenberg, Webern, and Berg, but serialism was not a part of his music. It was totally foreign to his musical aesthetics. Satie, Stravinsky, and Ravel were his main influences; he borrowed from them greatly, even to the point of being criticised for plagiarism.⁴ From these influences, Poulenc was able to create that style which was all his own, dis-

¹Pierre Bernac, Francis Poulenc (London: Victor Gollanz, Ltd., 1977), p. 23

²Percy Marshall Young, Biographical Dictionary of Composers (New York: Thomas Y. Crowell Co., 1954), p. 266.

³Josheph Machlis, Introduction to Contemporary Music (New York: W.W. Norton and Company, 1961), p. 232.

⁴Henry Sellers, "Francis Poulenc and His Sacred Choral Music", The Choral Journal, Feb. 1977, p. 19.

tinguishable from his contemporaries.

Poulenc was never really avant-garde. By twentieth-century standards he seems to be a conservative.⁵ His music is basically tonal, with root movements, cadential formulas, and chord construction conforming to well established eighteenth- and nineteenth-century practices. This basically conservative idiom is frequently embellished and colored with harmonic devices which create the illusion of much more complexity than closer inspection reveals.⁶

Poulenc was the composer of over 160 published works of all types. They consist of opera, ballet, incidental music, film music, choral music, concertos, chamber orchestra music, songs, and music for violin, piano, and piano duet. The remainder of this discussion will deal with the choral aspect of his output, specifically his sacred choral compositions.

The composer himself realized the important place that his sacred choral music held in his total output.

In reality, I think that I have brought to it the best and most authentic of that which is in me...Pardon my immodesty, but I have the feeling that it is truly in this realm that I have produced something new, and I rather think if there is still interest in my music fifty years hence, it will be due more to the Stabat Mater than to the Mouvement perpetuels.

The strength which Poulenc's sacred choral music possesses is derived primarily from two strong influences. He was French through and through, surrounded by the popular music of Paris during his early life. This element gave him a very strong appetite for the pleasures and amusements of the world.⁸

⁵Sellers, The Choral Journal, Feb. 1977, p. 19.

⁶Sellers, The Choral Journal, Feb. 1977, p. 21.

⁷Sellers, The Choral Journal, Feb. 1977, p. 16.

⁸William Austin, Music in the 20th Century (New York: W.W. Norton and Company, 1966), p. 520.

Yet, in contrast to this completely secular background, Poulenc made a sudden turn to the composition of religious music, occurring in 1936 as the result of a visit to the shrine at Notre Dame de Rocamadour. The musical result was an output of sacred choral works throughout the rest of his life, which reflected his secular Parisian background as well as that deeply religious experience of 1936.⁹ This combination of styles was very aptly described by a friend, who described Poulenc's personality as "moitie moine, moitie voyoy" (half monk, half hoodlum).¹⁰

Stylistically, Poulenc's religious music--actually all of his music--reflects a somewhat Classical partiality for order and balance. However, the highly structured musical architecture used by composers such as Bartok, Stravinsky, and Schoenberg did not find a place in Poulenc's music. His melodic gift, for which he had no peer, lead him naturally into musical forms, substituting for formal development. Nowhere in his works is there any trace of a "development section" in the eighteenth- or nineteenth-century meaning of the term.¹¹

Rather, his works fall into five main categories in respect to formal organization, the first of which accounts for the greatest percentage of his music:¹²

⁹Sellers, The Choral Journal, March 1977, p. 16.

¹⁰Charles Osborne, ed., The Dictionary of Composers (London: The Bodley Head, 1977), p. 258.

¹¹Sellers, The Choral Journal, March 1977, p. 16.

¹²Warren Kent Werner, "The Harmonic Style of Francis Poulenc" (unpublished Ph.D. dissertation, Dept. of Music, The University of Iowa, 1966), p. 182-183, reprinted in The Choral Journal, March 1977, p. 17.

1. mosaic-like juxtaposition of successive melodies.
2. ternary forms
3. rondo forms
4. forms generated by ostinatos
5. through-composed

In the frequently encountered mosaic-like juxtaposition, the melodies are juxtaposed at different pitch levels, and cohesiveness is obtained by careful attention to unfolding key centers. In this commonly called "trade-mark" of Poulenc, he casts melodies in very short phrases of one or two measures in length. He then follows immediately with an exact repetition, a repetition with slight modification, or an exact or modified repetition at another pitch level.¹³ The following example illustrates this practice:

Lento teneramente e con melancollia $\text{♩} = 58$

SOPRANO
p
 Vi - ne - a me - a e - lec - ta, Vi - ne - a me - a e - lec - ta,
 Vine that I have loved as my own, Vine that I have loved as my own,

I
p
 Vi - ne - a me - a e - lec - ta, Vi - ne - a me - a e - lec - ta,
 Vine that I have loved as my own, Vine that I have loved as my own,

ALTO
p
 Vi - ne - a me - a e - lec - ta, Vi - ne - a me - a e - lec - ta,
 Vine that I have loved as my own, Vine that I have loved as my own,

II
p
 Vi - ne - a me - a e - lec - ta, Vi - ne - a me - a e - lec - ta,
 Vine that I have loved as my own, Vine that I have loved as my own,

TENOR
p
 Vi - ne - a me - a e - lec - ta, Vi - ne - a me - a e - lec - ta,
 Vine that I have loved as my own, Vine that I have loved as my own,

I
p
 Vi - ne - a me - a e - lec - ta, Vi - ne - a me - a e - lec - ta,
 Vine that I have loved as my own, Vine that I have loved as my own,

BASS
p
 Vi - ne - a me - a e - lec - ta, Vi - ne - a me - a e - lec - ta,
 Vine that I have loved as my own, Vine that I have loved as my own,

II
p
 Vi - ne - a me - a e - lec - ta, Vi - ne - a me - a e - lec - ta,
 Vine that I have loved as my own, Vine that I have loved as my own,

PIANO
for rehearsal only

¹³Sellers, The Choral Journal, March 1977, p. 17.

Certainly one of the most distinctive characteristics of Poulenc's sacred choral music is melody. The challenge of a text invariably interested Poulenc. "If the melodies in his religious works are his finest, it may well be because the texts offered him opportunity for the most personal expression."¹⁴ The short melodic phrase--often immediately repeated--is the basis of Poulenc's melodic practice in the sacred choral works. One or two measure melodies are the rule, in keeping with his technique of setting the text in short segments, each with its own melodic idea.

The harmonic style of Poulenc's sacred choral works is another important element, and one of its most appealing aspects. In these works, he utilizes a uniformly homophonic texture, so common to his other music. There are, of course, instances of contrapuntal passages, but these are few in number and brief in duration.¹⁵ The result is a typically chordal style, with harmonic changes corresponding to the syllabic changes.

Although Poulenc's harmonic idiom is basically tonal, it continually maintains a high level of dissonance. He uses dissonance to "dress up" his music, giving it a certain tonal ambiguity as well as a more modern flavor. The most commonly used dissonance-producing devices in Poulenc's sacred music include the use of supertertian sonorities, added tones, accented nonharmonic tones, modal mixtures, and pedal point.¹⁶

The most common source of dissonance is the supertertian structure, often altered chromatically and frequently those of the seventh and ninth. These are sometimes used in a nonharmonic sense and resolve to more stable tones,

¹⁴Sellers, The Choral Journal, March 1977, p. 17.

¹⁵Sellers, The Choral Journal, April 1977, p. 11.

¹⁶Sellers, The Choral Journal, April 1977, p. 11.

but very often are employed as independant tonal entities.¹⁷

In addition to Poulenc's characteristic harmonic idioms, metric and rhythmic devices play an extremely important role in the typical style of his sacred choral music. One finds within a fondness of meter changes and a common use of what seems to be incorrect syllabic accents--incorrect, that is, according to the widely accepted Italianized pronunciation of the church Latin.¹⁸

This matter of "incorrect" accentuation has been the concern of many. Ebensberger offers a very reasonable explanation of this as well as for the use of changing meters. He finds that the "errors" in syllable stress occur not as an oversight, but for the following reasons:¹⁹

1. French prosody of Latin; it is simply the French pronounce Latin.
2. When a French composer sets a text, whether it be for popular or serious music, the concern is not so much for which syllable, but for how many.

Poulenc's concern for the number of syllables is clearly seen in his frequently changing meters.

Also, in regard to meter and rhythm, it is interesting to find that the complex metric and rhythmic devices of many twentieth-century composers are not found in Poulenc's music. Usually, the parts move together in a chordal fashion, and in very conventional rhythms. Similarly, the changing meters present no complexities. The primary beat is almost always the quarter note and, in practically every changing situation, the quarter note equals the quarter note.²⁰

¹⁷Sellers, The Choral Journal, April 1977, p. 11.

¹⁸Sellers, The Choral Journal, April 1977, p. 13.

¹⁹Gray L. Ebensberger, "The Motets of Francis Poulenc" (unpublished D.M.A. dissertation, Dept. of Music, The University of Texas at Austin, 1970), 34, reprinted in The Choral Journal, April 1977, p. 13.

²⁰Sellers, The Choral Journal, April 1977, p. 13.

One of the most impressive aspects of Poulenc's choral art is reflected in his extraordinary knowledge of the possibilities of the human voice. With this knowledge, he is able to create a wide variety of colorful sounds. Each phrase seems to possess its own color, always suited to the text.²¹ The greatest impact of this ability can be seen in his writing for unaccompanied chorus. In these compositions, Poulenc obtains a wide variety of color through the use of divisi writing and imaginative voice combinations.

With this knowledge of vocal possibilities, Poulenc employs the full sound resources of the divided part, quite often using a full divisi of eight parts. When he does this, the voice ranges, while generally within the accepted limits of good practice, tend to be on the high side. The result is a brilliant and colorful sonority.²²

These brilliant effects produced by divisi writing are often contrasted with varying voice combinations. Seldom does Poulenc open a piece with full chorus, but rather he varies the full texture by grouping voices in twos and threes, and then alternates between groups of voices.²³ The combination of these two compositional devices produces a most colorful effect.

One final aspect of Poulenc's sacred choral music cannot be overlooked. Through this medium he exploits the full range of dynamic possibilities. Dynamic indications are very precise and almost always occur in block form at the beginnings of phrases or sections. These are constantly varied--often in a subito fashion--and, because of the commonly short melodic phrases of sections, an effect similar to Baroque terraced dynamics is created. Oddly enough, Poulenc seldom uses crescendo or decrescendo markings; one can proceed

²¹Sellers, The Choral Journal, April 1977, p. 13.

²²Sellers, The Choral Journal, April 1977, p. 14.

²³Sellers, The Choral Journal, April 1977, p. 14.

for pages without encountering any, and some works have none.²⁴

All of these elements discussed combine to form a choral style which is distinctly Poulenc's--deeply rooted in a secular musical beginning, and conveyed in a profound and expressive religious manner.

The range and intensity of religious expression which are displayed in Poulenc's best works continually strikes me as amazing. It is as if he somehow knew the key to the expression of those depths of religious feeling which we have all felt, but whose expression has somehow eluded us...²⁵

QUATRE MOTETS POUR UN TEMPS DE PENITENCE

This set of four motets was composed during the beginnings of Poulenc's move to the composition of sacred choral music. Following is a list of their titles, dates, and dedications:²⁶

1. Timor et tremor, January 1939, dedicated to M. l'Abbe Maillet.
2. Vinea mea electa, December 1938, dedicated to Yvonne Gouverne.
3. Tenebrae factae sunt, July 1938, dedicated to Nadia Boulanger.
4. Tristis est anima mea, November 1938, dedicated to E. Bourmauck.

Timor et tremor

Poulenc's approach to this piece shows a rather strict adherence to the stylistic elements previously mentioned. Measure one begins monophonically, progressing through measure 10 to a five-voice texture. Similarly, he starts measure 11 in the soprano voice, adding the alto, tenor, and bass to create a four-voice texture within one phrase. At this point, the texture is further expanded to five voices in measure 16, and continues in that fashion through

²⁴Sellers, The Choral Journal, April 1977, p. 14.

²⁵Sellers, The Choral Journal, April 1977, p. 14.

²⁶Kenneth Thompson, A Dictionary of 20th Century Composers (New York: St. Martins Press, 1973), n. 361.

measure 20, the end of the section.

At the beginning of the next section (ms.21), voices begin to be grouped in threes, changing at the beginning of each phrase, and producing a variety of vocal colors, a typical device used by Poulenc.

The closing section (ms.29) shows Poulenc expanding to a six-voice texture. This is done primarily to emphasize the text, a plea to the Lord to "Let me never be confounded."

As well as textural contrast, Poulenc makes constant use of metric changes, another typical device in his music. As always, the quarter note remains the unifying element, passing through metric markings of 3/4, 4/4, 5/4, and 6/4, dictated primarily by the number of syllables in the phrase. Close inspection of these changes shows that they very rarely span more than three measures; quite often there is a metric change with each measure.

Structurally, the phrase length employed is quite short, two measures in length and often only one. Poulenc's characteristic repetition of text and melodic ideas is carried out through the entire piece, with variations occurring in the texture and dynamics.

One of the most exciting and dramatic elements of contrast within Timor et tremor is the use of constantly changing dynamics. Poulenc very meticulously lays out markings from subito pp through FF, always sensitively applied to the text. An example of this dynamics to text relationship is found in the opening phrase. Marked FF, the text speaks of how "Great fear and trembling have taken hold on me." Then, in measure 8, a subito pp expresses well the statement, "Now darkness descends on me, heavy darkness overwhelms me." This same sensitivity to text is employed throughout.

Poulenc's setting of the text Timor et tremor is one of intense and dramatic declamation, given life by the use of varied meter, dynamics, and phrase length, intelligently and sensitively applied.

Vinea mea electa

In contrast with Timor et tremor, Poulenc chose to begin this piece with a full six-voice texture; in measures 3 and 4, he expands to a seven-voice texture. Of the four motets, Vinea mea electa is the only one to open in this fashion.

Poulenc does not hold to this texture long, for in measure 5, the soprano starts, followed by the alto, tenor and bass; this device was similarly used in sections of the previous motet. Throughout the remainder of the piece, Poulenc provides contrasts of three-, four-, five-, and six-voice textures, closing on a full divisi of eight parts.

As usual, Poulenc makes no exception and employs a wide variety of dynamic and metric contrasts, dictated almost exclusively by the text. Metric markings of 3/4, 4/4, 5/4, 6/4, and 7/4 are given, and dynamic instructions range from pp through FF.

An interesting unifying structural device is found in an analysis of this piece. Fragments of the opening section (ms. 1-12) can be found throughout. For example, measures 20-26 are a restatement of material presented in measures 5-12, sometimes revoiced, but the same material. This also occurs in measures 27-33 where a repetition of the music and text presented in measures 1-7 is made. This unifying element provides an extremely well balanced and cohesive presentation of the text.

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DIETRICH BUXTEHUDE: MAGNIFICAT

Very little is known of this Danish organist's early life and training. Most scholars agree that his father taught him to play the organ and instructed him in the rudiments of musical theory. Other men with whom he may have studied include Caspar Forter and Johann Lorents, both in Copenhagen, and also two students of Heinrich Schütz, Matthias Weckman and Johann Theile. However, Buxtehude was certainly most greatly influenced by Jan Pieterszoon Sweelinck of Amsterdam, whose influence was felt by all the organists of the North.¹

Buxtehude held three positions as organist during his lifetime. His first was at the Marienkirche in Helsingborg from 1657 to 1660. This was followed by an eight year service with the Marienkirche at Elsinore. It was in April of 1668 that Buxtehude obtained the post of organist at the Marienkirche at Lübeck--one of the most lucrative organ positions in Germany--where his superb playing and musical potential attracted much attention.² Buxtehude was surely satisfied with his position at Lübeck, for he remained there until his death in 1707.

Classification of Buxtehude's music by regional influence is somewhat difficult. Since he did not settle in Lübeck until he was past thirty, it must be assumed that his musical foundations were certainly already established. Therefore, by musical training he would be regarded as Scandinavian. As a composer, however, he actually matured at Lübeck. Thus, in this respect his music must be regarded as belonging to the North German school.³

¹Walter Buzin, "Dietrich Buxtehude" The Musical Quarterly, XXIII(October 4, 1937), p. 468.

²Buzin, MQ, p. 468.

³Eric Blom, ed., Grove's Dictionary of Music and Musicians, (New York: St. Martin's Press, 1961, I, p. 1054.

Given this brief sketch of his career, it comes as no surprise to discover that Buxtehude's fame is primarily a result of his virtuosity as a performer and composer of organ music. Specifically, his strength as a creative musician lay in the composition of free organ works as opposed to the stricter ideas of the fugue.⁴ These works generally took the form of preludes, chaconnes, passacaglias, and toccatas. Buxtehude was a very competent improviser, which is reflected in these brilliant, improvisatory-like forms.⁵

Although he is best known for his organ works, Buxtehude did not neglect the area of choral music. Of his choral works, the cantatas are the most important, with the primary impetus for these being the Abendmusik.⁶ These concerts consisted of a series of performances on the five Sundays before Christmas, at which were performed two cantatas for choir, solo voices, and orchestra, and a closing chorale. Whether or not Buxtehude actually started these concerts is not known. He did, however, develop and maintain their position as an annual event in Lübeck.⁷

Of the cantatas which Buxtehude wrote, some 124 survive. Those that survive are extraordinarily varied. Most of them are written for solo voices, but many can be performed by a small chorus. Many of the aries are warmly lyrical, a quality not generally associated with the North German music of this period. The cantata texts are either in Latin or German and are taken from the Bible, the chorales, or from free poetry. The orchestral accompaniment is also an important feature. Most of the cantatas begin with an introductory overture (a sinfonia), the motives of which are often worked into the voices at the close of

⁴Blom, Grove's, p. 1054.

⁵Manfried Bukofzer, Music in the Baroque Era (New York: W.W. Norton and Company, Inc., 1947), p. 269.

⁶Edith Borroff, The Music of the Baroque (Dubuque: Wm. C. Brown Co., 1970), p. 89.

⁷Charles Osborne, The Dictionary of Composers (London: The Bodley Head, 1977), p. 78.

of the work in an Alleluia or Amen coda.⁸

Of the cantatas which Buxtehude wrote, those based on chorales are quite brilliantly done. With all of the variety of expression which he developed in his organ music, he was able to produce chorale cantatas which were full of diversity.⁹ An example of this type of cantata is Jesu, meine Freude, based on Johann Frank's chorle of 1653. Scored for two sopranos, bass, two violins, bassoon, and continuo, the cantata opens with an instrumental sonata of three sections (fast, slow, fast). Verse 1 is a straightforward setting of the chorale melody in the soprano, with instrumental interludes between phrases. Verses 2,3, and 5 are for solo voice, and the cantata ends by returning to the straight harmonic pattern of verse 1. From this type of chorale, the transition from Buxtehude to Bach is easily seen.

Buxtehude's choral music, in general, never attained the height of development which his organ works possessed. However, his concentration in the latter area enabled him to achieve balance in those works which involved voices.¹⁰

The failure to produce choral music equal to his organ compositions can generally be attributed to his approach to melody. Specifically, his melodies often seem to be insufficiently developed. Although quite beautiful, possessing an attractive lyric quality, Buxtehude's melodic concept never attained the maturity and development of which Bach seemed so capable. This lack of melodic growth is considered to be Buxtehude's weakness in vocal composition.¹¹

Aside from this weakness as a melodist, Buxtehude proved quite capable as a choral composer. He generally avoided the ornate, preferring to employ a clear and simple homophonic texture to support his lyrical melodies. Rather

⁸Arthur Jacobs, Choral Music (Baltimore: Penguin Books, 1963), p. 88.

⁹Percy M. Young, The Choral Tradition (London: Hutchinson and Company, 1963), p. 79.

¹⁰Young, Tradition, p. 78.

¹¹Buzin, MQ, p. 481.

than applying the knowledge of counterpoint demonstrated in his organ works, Buxtehude maintained clarity through homophony in his choral compositions.

Buxtehude's harmonic principles proved to be his greatest strength. He was a master of modulation, moving freely into remotely related keys. While most contemporary composers adhered closely to the diatonic idiom, Buxtehude felt free to experiment in the chromatic, becoming one of the first major composers to make frequent use of chromatic progressions.¹² This certainly became a great influence on the development of Bach's chromatic skills.

Structurally, Buxtehude was a reflection of common devices of the time. Most of his choral music employs a concertato type of structure, a well established style of composition. Sections of instrumental music were usually set between each section of vocal music; the instruments were generally strings or organ. Buxtehude frequently used a ritornello which would open the piece and was used at each section of purely instrumental music. Then, when the voices entered, the instruments merely doubled them or dropped out to leave only the continuo.

Magnificat

This choral work by Buxtehude is written for a five-part chorus (SSATB) and organ or strings and continuo. (Note: the taped performance submitted uses two violins with cello and organ continuo).

The Magnificat is taken from the traditional text from Luke, and applied in a typically Baroque fashion; sections of instrumental music alternated with the vocal portions of text.

Buxtehude chose to use a ritornello throughout, which is stated three times. The vocal sections between the ritornelli are contrasted with phrases of one-, two- and three-voice texture and five-voice tutti sections. This use of textural contrast proves to be the primary element of interest in the work

¹²Buzin, MQ, p. 466.

as a whole. Additional variety comes from delegating the solo lines to different voices, producing contrasting colors. He makes use of soprano duets, alto, tenor and bass trios, and quite beautiful lyric solos in the alto and bass voices. These contrasting elements of texture and color are obviously a result of his organ expertise, for these elements are quite brilliantly developed in all of his organ compositions.

Also characteristic of Buxtehude's choral music, and found in the Magnificat, is the use of homophonic textures. In this respect he is sometimes criticized. Critics find the chordal writing too stolid and find disfavor in his somewhat facile strings of melismatic thirds. However, these criticisms can not be fully justified, for when performed at an appropriate tempo (= 116-124), the text is most beautifully conveyed and the overall effect of the music is quite delightful.

Therefore, it may be said that the Magnificat text is very successfully transmitted through the simple, yet expressive, music of Buxtehude.

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JOHANNES BRAHMS: VIER ZIGUENERLIEDER

The first three decades of the Romantic period saw many composers stimulated by and preoccupied with things outside music. The influence of literature on music grew stronger; some composers sought inspiration in legend, folklore, and mythology...As a result, the forms inherited from the Classical period were modified almost to the point of extermination, and the position of abstract music threatened to decline.¹

Johannes Brahms consciously and deliberately set himself against these trends and produced a kind of music that was organized according to musical laws already set forth.² His musical style is sometimes reminiscent of Palestrina; his polyphonic ability often suggests Bach. Yet he was able to write with the simplicity of the German folk song. As for details of composition, he made use of very few methods not already known and used by other composers at the time.³ Because of this, his music was often attacked for being too conservative.

In spite of such allegations, Brahms proved to be one of the great composers of the Romantic period. His compositional abilities touched on many areas of the literature. In the area of instrumental music, he produced orchestral works, concerti, chamber music, and pieces for piano and organ. Brahms' vocal works were also quite significant. These appeared in the form of music for small and large chorus, and songs for one, two, and four voices.⁴

In the area of choral and vocal music, Brahms was a giant. All of the

¹Homer Ulrich and Paul Pisk, A History of Music and Musical Style (New York: Harcourt, Brace, and World, Inc., 1963), p. 480.

²Ulrich and Pisk, A History of Music, p. 480.

³J. Lawrence Erb, Brahms (London: J.M. Dent and Company, 1905), p. 130.

⁴Nicolas Slonimsky, ed., Baker's Biographical Dictionary of Musicians (New York: G. Schirmer, 1958), p. 197.

elements of harmonic color, contrapuntal development, and rhythmic energy were at his command. He was able to employ a melody to its fullest and apply it with an exceptional ability for organization.⁵

YOUTH - ful bliss and hap - pi - ness, Your joy dis - clos-es.
 Bur - sche geht zum ros - gen Müd - chen ko - sen....

- ful bliss and hap - pi - ness, Your joy dis - clos-es.
 - sche geht zum ros - gen Müd - chen ko - sen....

YOUTH - ful bliss and hap - pi - ness, Your joy dis - clos-es.
 Bur - sche geht zum ros - gen Müd - chen ko - sen....

YOUTH - ful bliss and hap - pi - ness, Your joy dis - clos-es.
 Bur - sche geht zum ros - gen Müd - chen ko - sen....

- ful bliss and hap - pi - ness, Your joy dis - clos-es.
 - sche geht zum ros - gen Müd - chen ko - sen....

pp

He did not, however, apply the sometimes impulsive and extreme devices of his contemporaries. Rather, he was more inclined to be restrained and somewhat introspective in his approach to music.⁶ As a result, instead of programatically depicting the detailed implications of a text, he tended to create a mood through his music which allowed a subtle, yet understood, conveyance of the text.

Brahms applied these compositional skills to produce a rather large number of songs for the voice. These include almost 300 solo songs, 20 duets, and 60 works for the vocal quartet.

⁵Peter Latham, Brahms (London: J.M. Dent and Sons, Ltd., 1975), p. 101.

⁶Donald Jay Grout, A History of Western Music (New York: W.W. Norton and Company, Inc., 1973), p. 551.

In the song, Brahms may not attain the height which Schubert did, but with this one exception, it is difficult to see who could be placed above him. He was able to give to his songs a beauty and charm which is the reflection of a truly sensitive musician. Brahms' gift was the ability to create a vocal line of intrinsic beauty and an accompaniment as full of musical subtlety as he could produce.

An affinity for organization and structure is apparent in Brahms' vocal works. Most often he uses a strophic or modified strophic construction in these works. But even in the songs which depart entirely from a stanza form, Brahms is careful to ensure the reoccurrence of the same, or at least related passages.⁷ Thus, one finds Brahms' music to possess structural symmetry, music that is beautifully complete and even in form.

Rhythmically, Brahms proved to be a master. A great deal of the variety and interest in his music comes from an ability to incorporate complex and exciting rhythms (see example on page 22). Yet even when his most complex cross-rhythms are employed, they are understood.⁸ This element of rhythmic vitality in Brahms' songs combines with the subtly beauty of his music to create a most effective reflection of the texts.

Vier Ziguenerlieder (op. 112)

From the substantial amount of literature written for the vocal quartet, there are two groups of songs which Brahms called Ziguenerlieder. The Ziguenerlieder, op. 103, a set of eleven songs, and the Vier Ziguenerlieder, op. 112, the last four from a set of six, are set to texts provided by Hugo Conrat, an acquaintance of Brahms'. These texts are poetic German translations of Hungarian folk-song texts.

The latter of the two, op. 112, forms the bulk of the Sech Quartette, op. 112.

⁷Karl Geiringer, Brahms (New York: Doubleday & Company, Inc., 1973), p.105.

⁸Latham, Brahms, p. 105.

red - breast, Fly - ing a - mong the
 Vo - gel, flieg her ab zur

Hap - py ro - bin red - breast, Fly - ing a - mong... the....
 Klei - ner ro - ter Vo - gel, flieg her ab..... zur....

Hap - py ro - bin red - breast,... Fly - ing a - mong... the....
 Klei - ner ro - ter Vo - gel,..... flieg her ab.... zur....

Hap - py ro - bin red - breast,... Fly - ing a - mong... the....
 Klei - ner ro - ter Vo - gel,..... flieg her ab.... zur....

Hap - py ro - bin red - breast,... Fly - ing a - mong the
 Klei - ner ro - ter Vo - gel,..... flieg her ab zur

bloom - ing.....
 ro - ten.....

bloom - ing..... ro - ses, Youth - ful bliss and hap - pi - ness, your
 ro - ten..... Ro - sel Bur - sche geht zum ros - gen Mäd - chen

bloom - ing..... ro - ses, Youth - ful bliss and hap - pi - ness, your
 ro - ten..... Ro - sel Bur - sche geht zum ros - gen Mäd - chen

bloom - ing..... ro - ses, Youth - ful bliss and hap - pi - ness, your
 ro - ten..... Ro - sel Bur - sche geht zum ros - gen Mäd - chen

bloom - ing ro - ses, Youth - ful bliss and hap - pi - ness, your
 ro - ten Ro - sel Bur - sche geht zum ros - gen Mäd - chen

Composed in 1891, the Vier Zigeunerlieder are among the most resigned and melancholy of Brahms' late songs, pointing toward his last composition, the Vier ernste Gesänge of 1896.

Himmel Strahlt so Helle und Klar

This first piece of the set is a bright and exuberant song set in a strophic form. It contains three verses, each somewhat varied.

Brahms' typical adherence to structural devices is quite apparent. Each strophe lends itself to be analysed as an AB form; all three are similar. The A section of each is marked forte; the B section each time is marked piano.

Further inspection of the piece shows that principal element of variety lies in modified treatment of each verse. The first and third verses are set for all four voices. It is in the second verse that Brahms alters the texture. The text speaks of "singing birds", so he deletes the bass line for the first twelve measures, creating a lighter texture to reflect the text. Then, all four voices are employed to complete the verse on the statement of "Du meine Rose..."

This overall three-section structure given by Brahms is quite typical, producing a balance so common in his works.

Rote Rosenknospen kunden

This piece begins, interestingly, with no instrumental introduction. In fact, the piano is never heard alone except for the three bars prior to the coda-like repetition of the last line of the text. This is not to minimize the accompaniment, for throughout it proves to be quite charming, providing a subtle contrast to the articulation employed by the voices.

Structurally, Brahms set this piece in two prominent sections (AB). These major sections break down further into two periods, divided with half-cadences.

One also finds that Brahms obtains variety and contrast through dynamic

indications. Brahms indicates that the first section be sung piano and that the second be sung forte. At the coda, he employs a decrescendo, closing the piece on a piano indication, the opening dynamic marking.

Brennessel steht an Weges Rand

This third piece of the set is a direct contrast to the second. Marked allegro, the first section is sung forte to emphasize the text which states "Stinging nettles stand by the wayside." When the text in the second section changes to tell that "it troubles me not at all, if only my dear beloved remains true to me unto death", the mood changes and is set to a dynamic marking of piano.

Within the second section, Brahms also makes use of a device which is not in the first two pieces. Here, the tenor voice solos the entire first period, followed by a restatement of the same text set for all four voices. This proves to be very effective in conveying the expressive text set forth in this section.

Liebe Schwalbe, kleine Schwalbe

In this final piece, Brahms is found to make use of compositional elements taken from the first and third pieces. As used in the third piece, Brahms opens the fourth with a solo in the alto voice for the entire first period, followed by a section of four-voice writing. Then, in the third section of the piece, he makes use of a three-voice texture, a device found in the first piece of the set. This device proves to be extremely effective in pointing up the text of this final section.

Brahms also displays his characteristic organizational ability in the setting of this piece. Although the structure is apparent through analysis, a binary form, the most interesting unifying element is not one of formal organization. Rather, Brahms employs as a unifying element the alternation of major and minor modes, a device which most successfully fits the text. There-

fore, he begins with the alto set in the key of d minor, travels through its parallel major, returns to d minor, and then quite effectively closes in the key of D Major. The result is a structural balance which proves delightful to both the eye and the ear.

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SIXTEENTH-CENTURY ITALIAN MADRIGAL

The Italian madrigal, a reactionary outgrowth of the frottola, became the most influential secular vocal form of the sixteenth century. This new form provided a field for progress in notation, development of elaborate motifs, free handling of dissonance, emotional expression, and work-painting.¹ It maintained a fascinating, ever changing yet homogenous, development which lasted from 1530 until well into the seventeenth century.

In general, the madrigal was a free form, consisting of a single strophe which contained lines of seven to ten syllables set in any rhythmic scheme. This length, reminiscent of the old canzona, became a standardized feature. The single strophe was usually ten lines long. There are, however, examples of longer and shorter strophe lengths.²

Among the earliest madrigal composers were Phillipe Verdelot (?- 1550), Costanzo Festa (1490-1554), Jacob Arcadelt (1505-1565), and Adrian Willaert (1490-1562). These composers provided a synthesis of the Franco-Flemish polyphonic techniques and the simpler song-style of the Italian frottola. Out of this, the four-voiced texture of both was maintained, the top voice being dominant.³

The madrigal continued to develop and mature, attaining an even higher level of compositional sophistication. One of the most noticeable changes was one of texture. More and more, composers began to use a five-voice texture

¹Friedrich Blume, Renaissance and Baroque Music (New York: W.W. Norton and Company, Inc., 1967), p. 128.

²Homer Ulrich and Paul Pisk, A History of Music and Musical Style (New York: Harcourt, Brace, and World, Inc., 1963), p. 176.

³Jerome Roche, The Madrigal (New York: Charles Scribner's Sons, 1972), p. 19.

instead of the usual four voices, employing a mixture of chordal and contrapuntal writing. However, the most important aspect of development in the early years was one of text. A higher degree of expressiveness was achieved by composing music to the text.⁴ This relationship of text to music was an element of attention to composers which continued to develop into the seventeenth century.

In addition to developing a better relationship of text to music, composers began to look for better texts to set their music to. Quite frequently these texts were in the form of love poems. Apparently dissatisfied with the quality of the texts of the time, composers began to turn to the writings of Petrarch (1304-1374), one of the most important figures in Italian literature and one of the first humanists.⁵ Petrarch's poems include some of the most elegant and refined love poems in all of literature.

As a result of such fine texts, there grew a tendency to illustrate musically the textual details of the poetry. Thus, word-painting found an increasingly prominent place in the madrigals of all the composers of the time. And although modality was still the norm, chromatic elements began to slowly infiltrate the "harmonies".

The madrigal continued to develop through the mid sixteenth century. Chromaticism and word-painting became more and more refined. There came also a clarity in the music of this time which was provided by syllabic writing and free homophonic texture with occasional breaks between musical sentences.⁶

During this middle period, new madrigal composers began to appear. These included three prominent composers: Orlando di Lasso (1532-1594), Phillippe de

⁴Ulrich and Pisk, A History, p. 177.

⁵Alfred Einstein, The Italian Madrigal (New Jersey: Princeton University Press, 1949), I, p. 190.

⁶Roche, The Madrigal, p. 34.

Monte (1521-1603), and Gaches de Wert (1535-1596).⁷

Probably one of the most important innovations of this middle period came in the areas of notation and rhythm. The basic time unit of earlier works had been the minum, our modern half-note. By the late 1540's, the quarter-note was found to be much more common. They were given separate syllables and often were surrounded by eighth-notes; in effect they became new time units. This new notation provided for greater rhythmic animation and the common use of syncopation.⁸

By 1580, the madrigal was reaching full maturity. The elements developed in the earlier madrigals were applied to their fullest potential. Three principle composers are responsible for the bulk of late madrigals. Luca Marenzio (1553-1599), Carlo Gesualdo (1560-1630), and Claudio Monteverdi (1567-1643). These three composers developed the late madrigal to maturity, paving the way for the tonal development of the Baroque.⁹

The hyperexpressive madrigal of the late sixteenth century owes its development primarily to Luca Marenzio, a composer of remarkable artistry and technique. Marenzio published seventeen books of madrigals. Although several of his compositions are for four or six voices, five-voice textures dominated his output. In his madrigals, Marenzio employed every stylistic device of the time, including counterpoint, homophonic writing, chordal recitative, and advanced harmonies in which diminished triads, transient modulations, and sharp dissonances were characteristic.

Marenzio's madrigals dealt with a wide range of emotions, using texts by Petrarch, Ariosto, Tasso, and other prominent poets. As well as the traditional love texts used by composers of the time, Marenzio also chose to use

⁷Donald Jay Grout, A History of Western Music (New York: W.W. Norton and Company, Inc., 1973), p. 236.

⁸Ulrich and Pisk, A History, p. 183.

⁹Grout, Western Music, p. 237.

texts of grief, torment, and death. Word-painting was also developed to a high degree by Marenzio, as was the use of changing meters and notation, enabling him to obtain quite pictorial settings of the texts he used. All these devices were used with utmost discrimination, resulting in a body of madrigals which possessed great beauty and power.¹⁰

Stan - do in ter - ra go - dere il pa - ra - di - so, il pa - ra - di - so

Stan - do in ter - ra go - dere il pa - ra - di - so, il pa - ra - di - so

Stan - do in ter - ra go - dere il pa - ra - di - so, il pa - ra - di - so

Stan - do in ter - ra go - dere il pa - ra - di - so

(Tr.: "Being on earth, I seem to enjoy Paradise.")

The height of chromaticism, however, was not reached by Marenzio, but rather by Carlo Gesualdo. In some of his later madrigals he carries this chromatic harmony to a point which suggests Wagner.¹¹ His textures range from block chords to six-voice polyphony, with commonly employed fragments of chromatic melody. Gesualdo also employed juxtaposed chords which were only related chromatically, creating constant cross-relations and sharp dissonances.¹²

Through these madrigals of Gesualdo is seen the preoccupation with pathos, which is so characteristic of the late sixteenth century madrigal in Italy. Texts by Petrarch were still used, but a growing number of texts concerning death, lamentation, and anguish were seen.

Gesualdo stood at the turning point of a new stylistic development; it was

¹⁰Homer Ulrich, A Survey of Choral Music (New York: Harcourt, Brace, and Jovanovich, Inc., 1973), p. 64.

¹¹Ulrich and Pisk, A History, p. 183.

¹²Ulrich and Pisk, A History, p. 183.

left to Monteverdi to carry the madrigal into the seventeenth century and bridge the gap into the Baroque.

O occhi, manza mia

This Italian madrigal by Orlando di Lasso is a fine example of the composer's typical style. Lasso, one of the greatest of all Renaissance composers, was not a stylistic innovator in the area of madrigals. Rather, he stayed with the well established methods developed by his contemporaries.¹³ He possessed the boldness and scholarship of the Flemings, together with the awareness of harmonic surprise exploited by Cipriano de Rore.¹⁴

Inspection of the piece reveals elements of composition and style characteristic of Lasso. The conservativeness of the composer is quite apparent in this piece; it is homophonic throughout, syllabically set with only rare imitative and melismatic exceptions.

The musical score is written for four voices: Soprano, Alto, Tenor, and Bass. Each voice part begins with a *mf* (mezzo-forte) dynamic marking. The lyrics are: "O eyes of my be-lov-ed, O eyes of my dear O oc-chi, man-za mi-a, O oc-chi, man-za". The tempo is marked "Andante moderato". Below the vocal staves is an optional piano accompaniment, marked "Accompaniment (For rehearsal only)" and *mf*. The score is in common time (C) and features a homophonic setting of the text.

¹³Einstein, The Italian Madrigal, II, p. 480.

¹⁴Percy M. Young, The Choral Tradition (London: Hutchison and Company, 1962), p. 35.

In this piece, Lasso makes only slight use of chromaticism and even less use of word-painting. In fact, the only obvious instance of word-painting occurs in measures 15-17, where the text states "O faccia d'una luna." Here he makes use of one measure of somewhat contrapuntal writing.

The final section, beginning in measure 22, contains the rhythmic interest, a contrast to the previous writing. The eighth-note, in contrast to the quarter-note, becomes much more prevalent. This element, and the use of imitation in alternate voices, produces a much lighter feeling and a more driving rhythmic idea to close the piece.

Io piango

Marenzio's setting of Io piango is on a text by Petrarch, a poem of lamentation. Apparent from the beginning is the use of chromaticism, an element characteristic to Marenzio. The result is a quite effective use of word-painting. This can be seen first in the opening four measures on the words "Io piango" (I weep). In tonal terms, he progresses from a G Major chord to an E Major Chord, a chord which is chromatically related. In this piece, however, Marenzio does not apply any extreme chromatic alterations as would Gesualdo.

The image shows a musical score for the piece "Io piango" by Marenzio. It consists of two staves, each with a treble clef and a key signature of one sharp (F#). The music is written in a style typical of the late Renaissance. The lyrics are in Italian and English. The first staff has the following lyrics: "Io pian - go, et el-lai vol - to Con le sue man m'a- Weep, I weep and let my salt tears By her sweet hand be". The second staff has the same lyrics: "Io pian - go, et el-lai vol - to Con le sue man m'a- Weep, I weep and let my salt tears By her sweet hand be". The music is written in a style typical of the late Renaissance, with a focus on the vocal line and the lute accompaniment.

The most used elements of the late madrigalist which are used in this piece are those of rhythmic variety and imitation. These devices can be seen throughout the entire work, alternating with short sections of purely chordal writing. In the sections of rhythmic development, the eighth-note is quite prevalent; in chordal sections, the quarter-note is the basic unit.

This five-voice madrigal demonstrates how the madrigal developed in the late sixteenth century. Five-voice texture, free use of chromaticism, and word-painting through chromaticism and rhythmic sophistication became characteristic in composition.

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WILLIAM SCHUMAN: CAROLS OF DEATH

William Howard Schuman was born in New York City 4 August 1910. An inspection of his childhood years shows nothing unique of especially unusual. He enjoyed baseball and street games with neighborhood friends, showing no desire at an early age to devote serious study to music. This is not to say that he had no musical training at all. Schuman began to study violin at the age of eleven and later switched to string bass in high school. He was able to use his ability on string bass quite frequently since there were scarcely any string bass players in the public school system.¹

In addition to performing on string bass, Schuman found jazz and popular music to be extremely appealing. These two types of contemporary music became the main thrust of Schuman's musical endeavors during the 1920's.

In high school I formed a jazz band, "Billy Schuman and His Alamo Society Orchestra." I sang with the band and played in it--and also acted as business manager...I also made arrangements for the band even though I had no real knowledge of music. I didn't even know how to write out a score, so I taught the players their parts by rote...Several of the songs were even published.²

It was not until 4 April 1930 that Schuman began to think seriously of a career in composition. He was currently enrolled at the New York University School of Commerce, preparing for a career in advertising. On that April evening he attended a concert given by the New York Philharmonic. Schuman was so overwhelmed by what he heard that the next day he withdrew from New York Uni-

¹Sheila Keats, "William Schuman" Stereo Review, 32, No. 6 (June 1974), p. 68.

²Keats, Stereo Review, p. 69.

versity. "I've got to be a musician...My life has to be in music." He immediately enrolled at the Malkin Conservatory of Music in New York City to study harmony with Max Persin. By the time he completed his studies in harmony and counterpoint, Schuman could write a fugue in 14 voices.³

At this point, Schuman decided that he wanted to teach. He went back to college, enrolling in the Columbia University Teachers College. His years there proved to be fruitful, for his experiences led him to formulate his own ideas on how music could be taught effectively.⁴ Upon completion of his studies at Columbia University, Schuman took a position at Sarah Lawrence College.

When he arrived at Sarah Lawrence he was a relatively inexperienced composer; he was yet to be recognized as a serious composer of a major work. During the summer of 1935, he travelled to Salzburg and worked on his first symphony. The following summer he took the work to Roy Harris. Harris did not find it to be particularly good, but he saw great potential in Schuman as a composer.⁵

In 1937, Schuman completed his second symphony, submitting it in a competition whose jury included Aaron Copland. Copland was impressed with the work and helped Schuman secure performances of it. He also introduced Schuman in the pages of Modern Music, writing: "Schuman is, so far as I am concerned, the musical find of the year...a composer who is going places."⁶ This was only the beginning of Schuman's success.

During the summer of 1939, Schuman worked on a short orchestral piece, the American Festival Overture, which became an immediate success. This work, along with his third symphony, solidified his position as a serious composer.⁷

³Keats, Stereo Review, p. 70.

⁴Keats, Stereo Review, p. 70.

⁵H. Wiley Hitchcock, Music In the United States: A Historical Introduction (New Jersey: Prentice-Hall, 1969), p. 212.

⁶Keats, Stereo Review, p. 71.

Schuman's importance continued to grow. In 1943, he recieved the first Pulitzer Prize for Music, given for a secular cantata entitled A Free Song.⁸ By 1944, G. Schirmer was publishing everything he submitted and, in 1945, they offered him the position of director of publications. In that same year, Schuman also accepted the presidency of the Julliard School of Music.⁹

It was at Julliard that Schuman's business abilities were fully put to use. While there, he instituted radical structural reforms, one of which was the "L and M" program, similar in concept to the Comprehensive Musicianship Program used throughout the nation. This program was designed to teach the different elements of music through the literature rather than with textbooks. He was also able to promote Twentieth-century music in study and performance during his term at Julliard.¹⁰

Dedicated as he was to his post at Julliard, Schuman continued to compose, producing dance music, a string quartet, piano works, choral works, and several orchestral compositions.¹¹

Schuman's career continued to develop, and he accepted the position of president of Lincoln Center in 1961. He proved to be equally as dedicated to its growth as he was with the development of Julliard. His supervision continued for seven years, terminating in December of 1968. His decision to leave came because of a desire to return to his music and leave the responsibilities of his executive position.¹²

Schuman has composed a wide variety of music throughout his career. He has written music for ballet and film, and composed opera, symphonies, band music, choral music, string quartets, music for piano, as well as pieces for

⁹David Ewen, The Complete Book of 20th Century Music (New York: Prentice-Hall, Inc., 1952), p. 356.

¹⁰Keats, Stereo Review, p. 73.

¹¹Keats, Stereo Review, p. 74.

¹²Keats, Stereo Review, p. 75.

voice.¹³

Of his own music, Schuman has said, "My music is completely melodic. I write by singing, not by sitting at the piano...My musical creed is a simple one: I am a Romantic." ¹⁴

Given this premise, it comes as no surprise that Schuman's music is basically tonal. Even though he dispenses with key signatures, his music adheres predominately to tonality.¹⁵ This basic tonality is not supported by a chord-for-chord harmonic concept, but rather by a strong melodic-rhythmic concept. These two elements play the most important roles in Schumans' music.¹⁶

Schuman makes full use of his ability to compose music which is melodically and rhythmically vital. These two elements are thoroughly intertwined; the notes without the rhythm mean very little.¹⁷

His favorite rhythmic device, borrowed possibly from his jazz background, is the off-beat accent.¹⁸ Whenever possible, he avoids accenting the strong beats of a measure, especially the first beat. Rhythmic patterns often cross bar lines, creating not only off-beat pulses, but implied cross-rhythms.

The rest also plays an important role in Schuman's music. They are carefully notated; if held beyond the time indicated, the syncopations and implied cross-rhythms are destroyed, and much of the rhythmic impact is lost.¹⁹

Schuman further enhances the melodic-rhythmic foundation of his music with brilliant orchestration, calling most often for a full compliment of winds and

¹³Nicolas Slonimsky, ed., Baker's Biographical Dictionary of Musicians (New York: G. Schirmer, 1954), p. 1473.

¹⁴Joseph Machlis, Introduction to Contemporary Music (New York: W.W. Norton and Company, Inc., 1961), p. 517.

¹⁵Machlis, Contemporary Music, p. 517.

¹⁶Keats, Stereo Review, p. 76.

¹⁷Machlis, Contemporary Music, p. 517.

¹⁸Keats, Stereo Review, p. 76.

¹⁹Hitchcock, Music in the United States, p. 212.

brass, and usually a rather large percussion section. He seems to have an affinity for treating instruments in blocks, putting winds against strings and brass against both. His music is full of brilliant antiphonal passages; eg. American Festival Overture, in which materials shift from one instrumental choir to another, often overlapping. From full orchestra, instrumental blocks will emerge. The contrast between these blocks of sound, and the impact they create, is basic to Schuman's orchestral style.²⁰

All of these compositional devices are welded into a cohesive piece of music by an unusually fine sense of organization. While not always traditional in form, his music shows a disciplined handling of repetition, exposition, development, and emotional tension and release. Clarity of both form and texture is characteristic of Schuman's compositions--he is a "clean composer."²¹

Although Schuman writes in many genre, his most important works are the symphonies, string quartets, and choral works.²² Of the choral works, the Carols of Death may well be his most profound.²³ These pieces, commissioned by St. Lawrence University in 1958, are set to texts by Walt Whitman. Schuman instructs in the score that they are to be sung as a group, not seperately.

The pairing of Whitman's texts and Schuman's music is a delightful success, the music being a most vivid reflection of the texts. These texts depict death not as grim, but as a release from the "hold of mortal flesh", not violently, but "tenderly", as found in The Last Invocation. The fear of the unknown results in a frenzied reiteration of the first rhythmic canon, sharp dissonances, and

²⁰Keats, Stereo Review, p. 76.

²¹Keats, Stereo Review, p. 76.

²²Hitchcock, Music in the United States, p. 212.

²³Keats, Stereo Review, p. 74.

shifting tonalities in The Unknown Region. To All, To Each, tells that death is "soothing" and that it "undulates round the world serenely"; it is "delicate".

All three pieces of the Carols of Death are written for four-voice chorus of mixed voices, unaccompanied.²⁴

The Last Invocation

This piece is composed primarily of minute melodic intervals, usually no more than a fourth and taken from the diatonic scale. Those intervals which are not diatonic are rare, occurring primarily between phrases. These restrictions used by Schuman tend to give the piece a feeling of tonality, though it is always shifting. Although there is no real tonic, d minor seems to be the unifying tonal element; the first section (ms. 1-5) and a later section (ms. 21-31) both move within the d minor triad.

Schuman also chose to construct The Last Invocation in sections, one or two phrases in length. These sections proceed in a clean homophonic style, clearly separated by rests.

One of the most important compositional devices Schuman uses in this piece is word-painting. Several instances of this warrant inspection.

The setting of the word "tenderly" is particularly effective (ms. 3-5 and ms. 21-23). Humming is used in ms. 3 and 21 to establish a hypnotic mood prior to the statement of the word.

Schuman also make effective use of word-painting in measures 14 and 15. The delicacy of the dynamic marking $pp < p > ppp$ underscores the mood of the word "noiselessly", which is set musically to the natural rhythm of the word. Also in measure 14, a gliding effect is created on the word "glide" by a second moving to a third, further enhanced by a slight crescendo.

In measures 10 and 11, Schuman symbolizes the opening and closing of a door by the expanding and contracting movements of the phrase, marked by a

²⁴Malcolm J. Griffin, "William Schuman's Carols of Death": An Analysis, The Choral Journal, 17, (February 1977), pp. 17-18.

$p < mf > p$.

A final instance of word-painting occurs in measures 27-31. Here a gradual increase in the dynamic level to a $FF <$ on the word "love" points up symbolically the hold which the "flesh" and human love exert on the spirit, a bond not easily broken.

The Unknown Region

This piece can be divided into two primary sections, a large section (ms. 1-119) and a short closing section (ms. 120-140).

The first section is a exciting contrast to The Last Invocation. It is a rhythmically vital composition, marked Andante, $\text{♩} = \text{ca. } 120$. By the same token, it is very much in keeping with the style set forth in the opening piece. Marked "pp, misterioso" at the entrance of each voice (ms. 1-12), The Unknown Region maintains a reserved intensity, characteristic of the whole group.

Here, more than in the other pieces of the Carols of Death, we find Schuman's typical use of accented syncopation, the driving force of the whole first section.

Voice Ranges

SOPRANO

ALTO

TENOR

BASS

PIANO for rehearsal only

Andante ($\text{♩} = \text{ca. } 120$)

5

pp misterioso

Dar - est, dar - est,

pp misterioso

Dar - est, dar - est, dar - est thou, dar - est

Andante ($\text{♩} = \text{ca. } 120$)

5

pp

pp

This element is further enhanced by the use of a wide range of dynamics ($p < FF$), and the use of subito dynamics.

Schuman begins this section with a metric marking of $\frac{3}{4}$, then progresses through $\frac{3}{2}$ in measure 76, $\frac{4}{2}$ in measure 92, and then return to $\frac{3}{4}$ in measure 94. At this point he restates "I know..." in the same fashion as the beginning, approaching the end of the section. A ritard begins in measure 112, and the section closes in $\frac{4}{4}$.

The closing section is a drastic change from the first section, marked $\frac{1}{4} = 60$, sempre pp. Throughout the entire section, the soprano and bass employ a pedal A at the interval of two octaves, leaving the melodic movement to the alto and tenor.

A contrast also occurs in the texture. The mixed polyphonic-homophonic texture used by Schuman in the first section is abandoned, and a completely homophonic texture is employed throughout the entire closing section.

The only element of contrast within the section itself occurs in measure 136. Marked $\frac{1}{4} = 60$, a crescendo develops from $pp < FFF$, arriving on the word "region" in measure 140. This example is actually a reflection of the piece as a whole. The full gamut of dynamics is employed, giving The Unknown Region a powerful momentum.

To All, To Each

As in The Unknown Region, this piece can be divided into two distinct sections, measures 1-9 and measures 10-39.

The first section begins with a tonal reference to the d minor triad of The Last Invocation. There is a move through f minor and an unexpected close in a minor. This abrupt change of tonality on the word "death", along with the explosive "D", points up the word and contrasts effectively with the preceding measures.

An interesting effect is created in this first section by an editorial note by Schuman himself. He indicates that "the hard 'C' of the word 'come' should be followed by a closed, sustained humming sound." This, followed by the word "soothing" set to a Gregorian-like melisma, provides a very effective opening statement.

The second section is remarkable for its harmonic restriction to the Aeolian mode with no accidentals. As a whole, it consists of a melodic ostinato over a pedal. The soprano, the principal melodic element, is repeated literally four times, under which the alto maintains a pedal E. The bass is employed singing the melody at the interval of a tenth; the tenor divides and doubles the alto and bass lines. Schuman's organizational abilities are apparent in this application, for he employed this same compositional technique in the final section of The Unknown Region; a unifying device which proved to be very effective.

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A RECITAL

by

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AN ABSTRACT OF A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1979

ABSTRACT

This Master's Report (recital) features choral selections by Francis Poulenc, Dietrich Buxtehude, Johannes Brahms, Orlando di Lasso, Luca Marenzio, and William Schuman. Included with the recital program and tape of the recital is a series of program notes. Those program notes which deal with the compositions of Buxtehude, Brahms, di Lasso, and Marenzio include a brief biographical sketch, comments on the composer's compositional style, some historical background, and a brief analysis of the works. Those program notes which deal with the compositions by twentieth-century composers, Poulenc and Schuman, include a more extensive biographical sketch with information on some of the composer's other works, commentary on the composer's general compositional style, and a more extensive analysis of the works.