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A RECITAL

by

KEVIN D. KELLIM

B. M., Southwest Baptist College, 1977

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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:

  
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GRADUATE RECITAL SERIES NO. 101

SEASON 1978-79

KANSAS STATE UNIVERSITY DEPARTMENT OF MUSIC

**KEVIN KELLIM, Conductor**Bachelor of Music  
Southwest Baptist College**Chamber Choir**

JESS WADE, III, Accompanist

Sunday, March 4, 1979

8:00 p.m.

All Faiths Chapel

**A MASTER'S RECITAL**presented in partial fulfillment of the requirements  
for the degree of  
**MASTER OF MUSIC****PROGRAM**JUBILATE DEO . . . . . *Benjamin Britten*  
(1913-1976)EHRE SEI DEM VATER . . . . . *Heinrich Schütz*  
from *Deutsches Magnificat*, 1657 (1585-1672)MISSA PANGE LINGUA . . . . . *Josquin des Prez*  
Kyrie (c. 1440-1521)  
Gloria  
Agnus Dei**INTERMISSION**REINCARNATIONS . . . . . *Samuel Barber*  
Mary Hynes (born 1910)  
Anthony O Daly  
The CoolinMEHRSTIMMIGE GESÄNGE . . . . . *Joseph Haydn*  
Alles hat seine Zeit (1732-1809)  
Der Greis  
Die BeredsamkeitFOUR SLOVAK FOLK SONGS . . . . . *Béla Bartók*  
Wedding Song from Poniky (1881-1945)  
Song of the Hayharvesters from Hiadel  
Dancing Song from Medzibrod  
Dancing Song from Poniky

# BENJAMIN BRITTEN: JUBILATE DEO

Benjamin Britten occupies an extremely high position in twentieth century English music. As a successor to Elgar and Vaughan Williams, his music retains many traditional English qualities: a practical conservatism of style, a sensitivity to text, a unique melodic awareness and clarity of texture. Aaron Copland, a personal friend of Britten's, stated: "(Britten) was one of the best all-around composers that we've had in a long time. He wrote with such ease and it was always beautifully done. . . After Vaughan Williams he rather became the voice of England in serious music. There's something very British about the character of his music, about it's directness, it's singing quality, it's refined emotional expression. . ."<sup>1</sup> Although Britten wrote many instrumental works, his international fame came from his vocal and choral compositions. He was very sensitive to the relationship of words and music, capable of determining the meaning of each word and giving each it's own musical importance. This ability was perhaps his most important asset in composing vocal works. Britten was one of the many twentieth century composers who did not adopt the serial style, although he did expand his own techniques to use ideas from serial and post-serial music. Most of his music stays within the neo-tonal system utilizing simplistic harmonies compared to many of his contemporaries.

Edward Benjamin Britten was born at Lowestoft, Suffolk, England, on November 22, 1913. His mother was an amateur singer and his father was a dental surgeon. As a result of his mother's musical activity, Britten developed an early love for music. He started to compose at the age of five, although his earliest works were simply dots and lines on paper with no real aural understanding. He

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<sup>1</sup>Phillip Ramey, "Benjamin Britten: Nov. 22, 1913 - Dec. 4, 1976," Opera News, 41 (Feb. 5, 1977), 36.

studied the piano when he was eight and the viola two years later from local teachers.

Britten studied composition during his early teens with Frank Bridge. Bridge treated him with strictness and professionalism, a discipline which helped Britten in his later years. He won a scholarship to the Royal College of Music in 1930 and studied composition under John Ireland. During these college years he developed a love for Purcell and the English madrigalists. His classical influences were Mozart and Schubert. Britten wanted to study with Berg through a traveling scholarship, but was denied permission by the College because Berg was not a "good" influence. In 1933 he left the College and decided to make a living as a composer.<sup>2</sup>

From 1935 to 1939 Britten was very successful composing incidental music for documentary films and one feature film. He learned to compose under the special restrictions and conditions of film and proved that he could produce quickly and on time. He was often able to complete a large portion of a work in his mind, making the actual production on paper an almost mechanical process. This ability helped him to plan his compositional life in advance so that he knew when a particular work could be finished. During this time Britten met with the poet W. H. Auden as collaborators on two documentary films. Many of Britten's later vocal works were set to texts by Auden.<sup>3</sup>

Britten was a pacifist and in 1939 he went to the United States because of the political situation in England. Peter Pears, an important friend and musician in Britten's life, accompanied him to America. Many of Britten's vocal works were written for Pears's unique tenor voice and artistry. Britten and

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<sup>2</sup>Eric Walter White, Benjamin Britten: His Life and Operas (Berkeley and Los Angeles: University of California Press, 1970), p. 18.

<sup>3</sup>White, Benjamin Britten, p. 21.

Pears returned to England in 1942.<sup>4</sup>

In 1945 Britten had his first operatic success with what many feel is his greatest opera, Peter Grimes. This, the first of his many operas, initiated a new era in English Opera. In 1946, Britten, Pears and other musician-friends established the English Opera Group, allowing the performance of his operas to take place.

Britten moved to Aldeburgh in August of 1947 and it was here that he established the Aldeburgh Festival in 1948. Each year the festival centered around the production of new English operas, Britten's and other contemporaries as well. Britten took an active part in it until 1973, when encountered with heart problems. He later died from this condition at his home in Aldeburgh, Suffolk, on December 4, 1976, at the age of sixty-three.<sup>5</sup>

There have been relatively few articles on Benjamin Britten as a composer of sacred music. He was a man who held deep religious beliefs that affected his life and works. His output of sacred music came both from commissions and from a need to state his conviction that one of the main sins of the world is man's inhumanity to man. This belief was the chief motivation for much of his writing. As others before him in the area of sacred music, Britten was at his best when his inspiration came from a stimulating text. His musical style is not difficult to understand, and most of his sacred pieces can be performed convincingly by any church choir of average ability.

Besides creating numerous carols, anthems and large-scale sacred works, Britten composed five liturgical compositions, each written for a specific choral organization: Te Deum in C Major, (1935), Festival Te Deum, op. 32 (1945), Missa Brevis, op. 63 (1959), Jubilate Deo, (1961), and Psalm 150,

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<sup>4</sup>Stanly Sadie, "Obituary," The Musical Times, 118 (February, 1977), 147.

<sup>5</sup>Sadie, The Musical Times, p. 147.

op. 67 (1962). All of the works are written for a choir of mixed voices with the exception of the Missa Brevis and Psalm 150, which are for children's voices. Each work is accompanied by organ alone except for Psalm 150, which utilizes various instruments.

Jubilate Deo was written for St. George's Chapel, Windsor, at the request of H. R. H. the Duke of Edinburgh. The work was composed at Aldeburgh during February of 1961, the same year that his War Requiem was published. It was to be premiered at the Leeds Parish Church in October, but Britten was anxious that it should be sung before the retirement of Sir William Harris, choir-master of the Church. Jubilate Deo was performed for the first time on Sunday, July 16, 1961.<sup>6</sup>

The Jubilate Deo in C major is similar in construction to the Te Deum in C Major, and both are often performed together.<sup>7</sup> The text is cast in a simple but unique style and structure, characteristic of much of Britten's vocal music. The composer utilizes two different musical ideas and alternates them into a five section setting. Sections one (mm. 1-38), three (mm. 72-91), and five (mm. 107-117), are set in C major and contain similar musical material as do sections two (mm. 39-71), and four (mm. 92-106). Section two is set in E major and section four in D<sup>#</sup> minor, both being mediant distances from the original key.

The first musical idea is largely constructed from motives heard at the beginning: a lively, upward-moving phrase in the chorus accompanied on the organ by pedal points in the left hand, and sixteenth-note scale passages alternating with staccato eighth-note leaps in the right hand. Simplicity is achieved (in sections one, three and five), by Britten's employment of compositional devices found in preceeding musical periods. Perhaps the earliest device used is the heterophonic style produced between the soprano and tenor voices, and the alto and bass voices. Another device is the basic harmonic

structure of these sections. With pedal points, in either the organ or voice parts, serving as root "centers," Britten utilizes the most fundamental chords of tonality: I, IV and V. Variety and interest are achieved by the use of non-harmonic and added tones to these basic harmonies and by the constant change of duple and triple meters. A correlation to earlier music is also found in Britten's treatment of the text. The words are set syllabically and homophonically almost throughout with only fourteen measures treated contrapuntally. It is obvious that the composer's concern for textual comprehension was of primary importance. Britten's use of dotted rhythms, for word clarity, is a direct influence from the study of his Renaissance predecessor, Henry Prucell.

The second musical idea contrasts from the first in several ways. The voices, while singing very softly, are cast in a chant-like chordal style over sustained harmonies in the accompaniment, reminiscent of the Baroque declamatory style. They use duple and triple rhythms in the lower part of their registers, producing a dark and somber effect. When the voices are not employed in sections two and four, usually no more than two measures at a time, the organ enters with the familiar rhythmic idea which is found in the opening two measures of the work. This is the only unifying element which is used in each section. In sections two and four, a return to C major occurs at their final cadences in an almost abrupt but pleasing manner. In the second section the penultimate chord is a half-step above (C#) the final chord and in section four it is a half-step below (B).

A final analytical observance should be made concerning the structural balance of Jubilate Deo. Britten's division of the piece into five sections reveals a distinctive plan and coherence. Each section contains less material, musical and textual, than the preceeding one: section one) seven lines of text, 38 mm.; section two) three lines of text, 33 mm.; section three) two

lines of text, 20 mm.; section four) one line of text, 15 mm.; and section five) one word, 11 mm.

#### JUBILATE DEO

O be joyful in the Lord all ye lands:  
Serve the Lord with gladness and come before his presence with a song.  
Be ye sure that the Lord he is God:  
It is he that hath made us and not we ourselves;  
We are his people and the sheep of his pasture.  
O go your way into his gates with thanksgiving,  
And into his courts with praise,  
Be thankful unto him, and speak good of his name.  
For the Lord is gracious, his mercy is everlasting:  
And his truth endureth from generation to generation.  
Glory be to the Father, and to the Son, and to the Holy Ghost.  
As it was in the beginning, is now and ever shall be:  
World without end,  
Amen.

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## HEINRICH SCHÜTZ: EHRE SEI DEM VATER

Heinrich Schütz (1585-1672) plays a vital role in the history of German music as a composer who participated in the linkage of High Renaissance and early Baroque styles, and who fused both Italian and German elements together in his music. Through his experiences with Giovanni Gabrieli and Claudio Monteverdi, plus his own musical creativity, Schütz founded the basic elements of German music for the remainder of the Baroque period.

Schütz began his musical career at the age of thirteen in the choir of the chapel of Maritz, Landgrave of Hesse-Kassel. In 1608 he attended the University of Marburg to study law but went to Venice the following year, under the expense of the landgrave, to study with Gabrieli. After Gabrieli's death Schütz returned to Germany in 1613 and continued his studies in law at Leipzig. That same year he returned to music as organist to the landgrave. In 1617 he was made Kapellmeister to the Elector Johann Georg of Saxony at Dresden. Schütz retained this title for the remainder of his life although he tried to resign because of many personal annoyances, including conflicts with the Elector. His resignation was refused but Schütz found conditions more satisfying after the death of Johann Georg and the reign of a new elector. During the Thirty Years War Schütz was permitted to spend some time in various courts and as Kapellmeister in Copenhagen. In 1628 the composer, in full maturity, returned to Italy to learn from Monteverdi, revealing his great respect for the Italian style. In 1657 Schütz was allowed, by the new elector, to move to Weissenfels and live with his sister. He sold his Dresden house but later rented one, in which he died, for residence when he had service at the court.<sup>1</sup>

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<sup>1</sup>Hans Joachim Moser, Heinrich Schütz: His Life and Works, trans., Carl F. Pfatteicher (St. Louis: Concordia Publishing, 1959), p. 211.

As were other composers of this time, Schütz may be considered as a transitional one. It was through him that the Italian polychoral and concertato styles became more widely known in Germany. He is mainly credited with having introduced the declamatory style of early seventeenth century Italian music.<sup>2</sup> Schütz's Psalm David (1619), shows the influence of Gabrieli with vocal contrast and antiphonal writing being predominant factors. The influences of Monteverdi can be found in the monodic style of his Symphoniae sacrae I and other works as well. He continued to compose in the old polyphonic style and defended it very strongly in the preface to his Geistliche Chormusik (1648).<sup>3</sup>

There are no independent instrumental compositions in Schütz's output. The majority of his works are sacred with only some madrigals and the opera Daphne (1627) representing his secular compositions. He is known mostly for his motets and oratorios which were composed for the Lutheran Church. Schütz accomplished in his works a union of words and music in the German language comparable to the achievements of Purcell in the English language.

Schütz composed six settings of the Magnificat text (Luke 1: 46-55), one in Latin and the others in German. The Latin version, which is set for five instrumental and vocal groups, can be found in Vol. XVIII of Heinrich Schütz: Sammtliche, edited by Chrysander and Spitta, published by Breitkopf & Härtel. The remaining German settings are as follows: 1) "Meine Seele erhebt," from Sinfoniae sacrae II, for soprano solo and instruments; 2) "Deutsches Magnificat," from Zwölf geistliche Gesänge, for four voice chorus; 3) Deutsches Magnificat, Schütz's last work in 1671, for double chorus; 4) Meine Seele erhebt, for three voices and two violins which has been lost; 5) Meine Seele erhebt, set

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<sup>2</sup>Anthony Lewis and Nigel Fortune, ed., The New Oxford History of Music: Opera and Church Music, 1630-1750, Vol. IV (London: Oxford University Press, 1975), p. 561.

<sup>3</sup>Moser, Heinrich Schütz, p. 580.

for ten parts, also lost.<sup>4</sup>

The Zwölf geistliche Gesänge (Twelve Sacred Songs) were published in 1657, soon after Schütz had sold his house in Dresden and moved to Weissenfels. The pieces were published through Wolfgang Seyffert in Dresden by Schütz's pupil, Christoph Kittel. Each piece is set for four voices and optional continuo. In the preface of the work Schütz's reluctance to use the thorough-bass can be found. Kittel states that the pieces are intended for voices and instruments without continuo and that the continuo was written at the publisher's request. He does, however, suggest that the organists play the continuo in the opening pieces and the Magnificat.<sup>5</sup> In the title the pieces are specifically designated as for "small choirs."<sup>6</sup>

The first nine songs are intended for the church service; nos. 1-6 for the main service, nos. 7, 9 and probably 8 especially for the Vespers service. Nos. 1-5 were later edited by Rudolf Holle as Die deutsche Messe, but were not specified as such by Schütz. No. 6 was included as an alternative to no. 5 and was left to the choice of the performers. These twelve pieces correspond with two older motet works of Schütz's. As in the Geistliche Chormusik, the pieces are intended for the church service; as in the Cantiones sacrae (1625), they are set for four voices and in part are also school music.

The devout setting of "Ehre sei dem Vater" (Glory to the Father), comes from the seventh song of Zwölf geistliche Gesänge entitled "Deutches Magnificat: Meine Seele erhebt." The original notation in E is rather low for many choirs of SATB voices, therefore the present performance is transposed up one minor third. This final portion of the "Magnificat" can easily be divided into three

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<sup>4</sup>Moser, Heinrich Schütz, p. 531.

<sup>5</sup>Moser, Heinrich Schütz, p. 365.

<sup>6</sup>Moser, Heinrich Schütz, p. 215.

sections according to textual as well as musical means. The opening four words are given once in chordal style and the text continues contrapuntally until the end of the first section. Contrapuntal treatment is continued throughout the second section, "wie es war im Anfang," with the basses imitating the tenors a fifth away as do the altos and finally the sopranos an octave higher. The final section, "und von Ewigkeit," returns to the chordal texture set in triple meter with the "Amen" stated once contrapuntally. This section is repeated except that the "Amen" is a sixth higher than previously. The remainder is an elaboration of the motive found in the tenor voice at the initial "Amen." Schütz also achieves variety by his continual harmonic movement and change of key centers.

Even in a small setting such as this, Schütz's expressive prosody, his flowing juxtapositions of homophonic and contrapuntal textures, and his imaginative harmonies can be readily noticed. In Zwölf geistliche Gesänge, Schütz reveals the devotion of his talents to the service of his fellow countrymen. Moser calls it ". . . an offering by Schütz for the general cultivation of church music. . ."<sup>7</sup>

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<sup>7</sup>Moser, Heinrich Schütz, p. 215.

## EHRE SEI DEM VATER

Ehre sei dem Vater und dem Sohn und auch dem Heiligen Geiste,  
wie es war im Anfang, jetzt und immerdar und von Ewigkeit zu Ewigkeit,  
Amen, und von Ewigkeit zu Ewigkeit. Amen.

Translation

## GLORY BE TO THE FATHER

Glory be to the Father, and to the Son, and to the Holy Spirit,  
as it was in the beginning, now and forever and from eternity to eternity,  
Amen, and from eternity to eternity. Amen.

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JOSQUIN DES PREZ: MISSA PANGE LINGUA  
Kyrie, Gloria, Agnus Dei

Current interest in the life and works of Josquin des Prez (c.1445-1521) exists, as is evident by the International Josquin Festival-Conference held in New York in 1971. However, some basic questions concerning the musician's career remain unanswered. An accurate chronology of his works, especially the Masses, cannot be established because of scant information concerning dates and events in his life. Little is known about his early compositions before 1501. Many of his works were published after his death, testimony to the high esteem in which he was held by his contemporaries.

If Josquin's motets show him to be a composer concerned with expressing the inner meaning of the words he set, his Masses show his unique craftsmanship, his ability to create wonderful structures of sound. The nature of the Mass text left little room for a personal interpretation from the Renaissance composer. The length of the text rarely allowed a composer to elaborate on single words as could be done in other forms and it was regarded as inappropriate.

Three books of Josquin's Masses were published in 1502, 1505, and 1514 by Ottaviano Petrucci. Three other Masses, including the Missa Pange lingua, were published in a book by Graphaus in 1539.<sup>1</sup> Approximately twenty-four Masses are credited today to Josquin. His Masses can be divided into three categories according to the contrapuntal technique involved: cantus firmus Masses, pre-parody Masses (true parody Masses were established by the generation of Palestrina and Lassus), and the paraphrase Masses (a technique

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<sup>1</sup>Nicolas Slonimsky, rev., Baker's Biographical Dictionary of Musicians, 5th ed., (New York: G. Schirmer, Inc., 1958), p. 374.

occasionally used by Josquin).<sup>2</sup> The Missa Pange lingua falls into this later category. In this Mass, as is true of most paraphrase Masses, the borrowed melody is used in all voices and treated imitatively.

The Missa Pange lingua, perhaps Josquin's only Mass that corresponds in greatness with his later motets, has no specific date of composition. It was probably composed near the end of his long and distinguished life, in his native country, France. Whether the Mass was composed during Josquin's service at the court of Louis XII (remaining there until the king's death in 1515), or during his last years in Brussels and Condé, is not known.<sup>3</sup>

Josquin's Missa Pange lingua exists complete in no fewer than fifteen sixteenth century sources, thirteen being manuscripts and two prints. Warburton gives a list of manuscripts and prints of the Mass and also excerpts dating during and after the composer's lifetime.<sup>4</sup> The oldest known source of the Mass is the MS. 16 in the Cappella Sistina of the Biblioteca Vaticana in Rome, dating during the papacy of Leo X (1513-1521).<sup>5</sup> The Mass was presumably highly respected as well as widely performed.

The hymn "Pange lingua" (Approach, O tongue), is the cantus firmus on which the Mass is based. A polyphonic ordinary based on a particular chant has relations specific to that chant. The Missa Pange lingua would probably only be used on feast days to which it could be related, the Feast of Corpus Christi being an example. The oldest text associated with the "Pange lingua"

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<sup>2</sup>Homer Ulrich, A Survey of Choral Music (New York: Harcourt Brace Jovanovich, Inc., 1973), p. 19.

<sup>3</sup>Gustave Reese, Music in the Renaissance (New York: W.W. Norton Co., Inc., 1959), p. 229.

<sup>4</sup>Thomas Warburton, Josquin des Prez: Missa Pange lingua; An Edition, With Notes for Performance and Commentary (Chapel Hill: The University of North Carolina Press, 1977), p. 19.

<sup>5</sup>Stanley Boorman, "Reviews of Books," The Musical Quarterly, LXIII (July, 1977), 437.



melody was written by Vernantus Fortunatus in A.D. 569 for the Cloister at Pontiers. It celebrates the cross of Christ throughout the ten stanzas. A melody for this text relating to the melody in the Liber Usualis on pg. 957 was found by Bruno Stäblein at the Abbey of St. Peter in Moissac of southern France.<sup>6</sup>

The use of the hymn melody can be seen throughout the entire Mass. An overall symmetry exists since the hymn melody is given completely in "Kyrie I" and the final "Agnus Dei." In both sections the melody is passed around to different voices. In the opening "Kyrie" all voices but the basses are used to state the melody, while in the final "Agnus Dei" only the superius and tenor voices are utilized. In both movements the melodic form and cadential patterns of the six phrase chant are easily noticed with only minor pitch and rhythmic discrepancies.

Almost every section begins with the first four or five pitches of the chant in one voice and is treated imitatively in the other voices. After the initial entry the second voice usually follows at a fifth below. The remaining two voices enter with an imitation of the first pair. Variety is achieved through different orders of entrances and by imitation of material not from the paraphrased chant.

The "Christe" in this Mass is treated as it has been in so many other Masses previously in that it contrasts with the surrounding "Kyries." Both "Kyries" are set in a triple mensural unit while the "Christe" is duple. One interesting fact is that a line is drawn through the mensuration sign of the final "Kyrie," perhaps indicating the need for a faster tempo than "Kyrie I."<sup>7</sup>

Josquin shows the importance of the text in the "Gloria" by various

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<sup>6</sup>Warburton, Josquin, p. 46.

<sup>7</sup>Warburton, Josquin, p. 7.

textural changes. By the number of voices used and by changing vocal combinations, the composer articulates the different sections of the text. There is a different treatment of the text for practically every phrase. Overlapping contrapuntal phrases dominate the movement and create a certain textual emphasis when the two homophonic sections occur at "miserere nobis" and "suscipe deprecationem nostram."

Ulrich gives the following description of the Missa Pange lingua:

Josquin's treatment of imitation (with entrances greatly varied as to intervals and distance in time), his textures, and his melodic contours gives evidence of the power of his imagination and technical prowess. The constant play of vocal color, shifting degrees of sonority, and sensitivity to the significance of the text combine to give the Missa Pange lingua its high position among the works of Josquin.<sup>8</sup>

The ranges of the voice parts suggest that the top part was meant for boy's voices and the remaining parts for men's voices. The ranges for the entire Mass are as follows: superius, c' - e"; altus, c - a'; tenor, c - f'; bassus, G - c'. Most of today's choirs will need to make some adjustments in performing this work since they usually consist of both male and female voices, two section each. The outer voices, sopranos and basses, may perform the entire work in its original pitch position without difficulty. Changes in the inner voices, altos and tenors, will need to be made because of the extreme lowness of range in the altus part. The following list suggests where alterations may be made between the inner voices (the measure numbers are given in relation to Blume's edition of the Mass found in Das Chorwerk, Volume I):

"Kyrie" -

a) A switch between the alto and tenor lines could occur at mm. 19-42.

In the last half of m. 42 the voices could return to their original positions. Although the preceeding d before m. 43 is rather low for the

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<sup>8</sup>Ulrich, Survey, p. 21.

alto voices, it is reinforced in the bass line and should make little difference. Another option is for the tenors to be divided, with half singing the tenor line and half singing the altus line with the altos.

- b) Once again, at m. 66, the low e of the altus line is sounding partially in the bass part and sustained fully in the tenor part.

"Gloria" -

- a) At mm. 78-80 the tenors could again divide as described previously to help support the e pitches in the altus line. The tenors assisting the altos could momentarily quit singing their own line at m. 74 and begin again at m. 84 to achieve a smooth sounding exchange.

"Agnus Dei" -

- a) Since the tessitura of the altus line lies low throughout both "Agnus Dei I" and "II," one performance possibility would have the superius line sung by only half of the soprano section, the altus line sung by half of the tenor section, the tenor line sung by the remaining tenors, and the bassus line sung by half of the bass section. This would eliminate range problems and also be balanced in sound. . . . .

If all of the choral forces are desired the same procedure as before could be executed by dividing the tenor section. This would allow the altos to sing, although at times rather weakly, the "Agnus Dei" movement except for perhaps m. 1 through the first beat of m. 11. Tenor support would possibly be needed on the altus line at mm. 27-30 as well as mm. 1-11. The two inner parts could exchange lines again at m. 93 until the end to avoid the two e's in the altus part.

Of course, if Renaissance instruments are used during a performance of the Missa Pange lingua, many of the weak lower pitches in the alto section will be reinforced by the instrument(s) doubling the line. Although there are very strong opinions concerning the use of instruments in sacred works, little is

actually known about general performance practices during Josquin's time. The term "a cappella," which used to be associated with sixteenth century music, has been taken to the extreme by many scholars. Pieces in the style of Josquin were not always performed by voices alone. Some places, such as the Sistine Chapel in Rome, banned instruments from the performance of sacred music, but most chapel choirs probably sang both with and without instrumental support.<sup>9</sup>

It is not possible to state the exact number of singers who participated in the earliest performances of the Missa Pange lingua. It is assumed that the work was probably performed for Pope Leo X because of his insignia on the MS. 16 in the Sistine Chapel. The Chapel choir was rather large in comparison to the choirs of other chapels. During 1516 there were at least twenty-three singers as well as the maestro di cappella in the Chapel choir. Fourteen were cantors, nine were additional singers and one was given the title "Scrip-tor." In comparison, the Calimala Guild in Florence had only fourteen singers at the Florentine Cathedral from 1504-1510. During 1571, when Palestrina was maestro di cappella at the Julian Chapel in Rome, the choir was listed as having fifteen members.<sup>10</sup>

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<sup>9</sup>Howard Mayer Brown, Music In the Renaissance (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1976), p. 119.

<sup>10</sup>Warburton, Josquin, p. 10.

## KYRIE

Kyrie eleison, Christe eleison. Kyrie eleison.

Translation

## KYRIE

Lord, have mercy upon us. Christ, have mercy upon us. Lord have mercy upon us.

## GLORIA

Gloria in excelsis Deo. Et in terra pax hominibus bonae voluntatis. Laudamus te. Benedicimus te. Adoramus te. Glorificamus te. Gratias agimus tibi propter magnum gloriam tuam. Domine Deus, Rex coelestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe. Domine Deus, Agnus Dei, Filius Patris. Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis. Quoniam tu solus sanctus. Tu solus Dominus. Tu solus Altissimus, Jesu Christe. Cum Sancto Spiritu, in gloria Dei Patris. Amen.

Translation

## GLORIA

Glory be to God in the highest. And on earth peace to men of good will. We praise Thee. We bless Thee. We adore Thee. We glorify Thee. We give Thee thanks for Thy great glory, O Lord God, heavenly King, God the Father almighty. O Lord Jesus Christ, the only-begotten Son. Lord God, Lamb of God, Son of the Father. Who taketh away the sins of the world, have mercy upon us. Who taketh away the sins of the world, receive our prayer. Who sittest at the right hand of the Father, have mercy upon us. For Thou alone art holy. Thou alone art Lord. Thou alone, O Jesus Christ, art most high. Together with the Holy Ghost, in the glory of God the Father. Amen.

## AGNUS DEI

Agnus Dei, qui tollis peccata mundi, miserere nobis. Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

Translation

## AGNUS DEI

Lamb of God, who taketh away the sins of the world, have mercy upon us. Lamb of God, who taketh away the sins of the world, grant us peace.

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### SAMUEL BARBER: REINCARNATIONS

One of the most interesting features of twentieth century American music is its variety of styles. Composers are usually categorized, if possible, into different types of groups according to compositional techniques. As J.S. Bach was a "conservative" composer, extending on the practices of early Baroque composers, Samuel Barber is also conservative, building on Romantic structures and ideas.

Barber is regarded as one of the finest representatives of the "neo-Romantic" composers. This classification is true of his early works, but his works after 1939 show a joining of various contemporary ideas with his personal style. Traditional elements are utilized in his first works. The melodic and harmonic structures in these compositions are governed mostly by a single tonal center with an alternation between major and minor occurring. After 1939 his melodic lines are usually more chromatic with certain intervals dominating the melodic structure.<sup>1</sup> Harmonic texture is more dissonant even though most works are still based on a tonal center.

Barber's lyricism is perhaps the most dominating element of all his techniques. Lyricism is not an outstanding quality in the significant American music of the 1930's. The musical works of that decade are marked by a search for style, a development of individual techniques and personal idioms. The excitement of such a time produced important and lasting compositions (First Symphony, Roy Harris; Piano Variations and Piano Sonata, Aaron Copland; Four Canonic Choruses and Third String Quartet, William Schuman; First String Quartet and Violin Concerto, Walter Piston), but it was not responsive to the

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<sup>1</sup>Nathan Broder, Samuel Barber (New York: G. Schirmer, Inc., 1954), p. 49.



calm contemplation of beauty for its own sake. Barber, primarily a lyric poet, remained separated from the various experimentations in which many of his colleagues were involved. His creative aspirations were not of the kind that required the forging of an individual idiom; they could be best expressed in "an existing and well known tongue."<sup>2</sup>

Barber was born on March 9, 1910, in West Chester, a small town near Philadelphia, Pennsylvania. His parents were not musicians but they did encourage him to study once his talents were discovered. To his mother's side of the family music was of special importance. Her sister, Louise Homer, became one of the great American opera singers of her time. Homer's husband, Sidney Homer, was a composer whose songs rank high among the American songs written during the early 1900's.<sup>3</sup> Barber's involvement with music began early and in a most natural way. At the age of six he began playing the piano by himself and then studied with William Halton Green, a local teacher, for six years. Barber's first composition came when he was seven, a piece entitled Sadness. He wrote an opera, The Rose Tree, in 1920, set to a libretto by the family's cook. When Barber was fourteen he became the organist at Westminster Presbyterian Church at a salary of one hundred dollars a month. The job did not last long however, because he refused to play long fermatas in the congregational hymns where none were indicated. The church members had other wishes and a more agreeable organist was found.

During this time, Barber entered the newly founded Curtis Institute of Music in Philadelphia, as one of its first students. He attended high school four days of the week and spent Fridays at the Institute. He studied piano with George Boyle and Isabelle Vengerova, voice with Emilio de Gogorza, and

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<sup>2</sup>Broder, Samuel Barber, p. 58.

<sup>3</sup>Broder, Samuel Barber, p. 10.

composition with Rosario Scalero. Barber's versatility as a musician is evident by his majoring in all three subjects.

In 1934, after his graduation, Barber spent some time singing professionally. He gave lieder performances on NBC radio and recorded his own Dover Beach, op. 3 (1931), a performance which inspired an offer from Francis Poulenc to write some songs for Barber to sing.<sup>4</sup> This recording has become a collector's item since it was taken from the market many years ago.

Another student in Scalero's composition class was Gian Carlo Menotti. He and Barber became close friends and spent much time together in West Chester and Menotti's home in Lombardy, Italy. From 1943 to 1973 they lived together at Capricorn, a home purchased outside of Mt. Kisco, New York. Their relationship has strongly influenced each, both personally and musically.

Not only has Menotti composed his own successful operas, but has also written librettos for two of Barber's operas: Vanessa, op. 32 (1957), and A Hand of Bridge, op. 35 (1959).

Barber's success as a composer began during his years at the Institute. He received many awards and monetary prizes for his works which aided him in his studies in Europe. His first serious composition was The Daisies, op. 2, no. 1 (1927), for voice and piano, and was published a few years later. In 1928 he won \$1200 from Columbia University for a violin sonata that remains unpublished. He studied conducting in the fall of 1933 at Vienna and made his debut with players of the Konzertorchester in January of 1934. In October of that year he gave a private hearing of his works for the president of G. Schirmer, who eventually became his publisher.

Barber's early career as a composer came to a climax in November of 1938 when Toscanini gave the world premieres of Adagio for Strings, op. 11 (1936),

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<sup>4</sup>Broder, Samuel Barber, p. 23.

and First Essay for Orchestra, op. 12 (1937), in New York. The Adagio became an immediate success and ranks as one of the most performed American works.

From 1939-1942 Barber returned to the Curits Institute as an instructor of orchestration and conductor of a small chorus. He composed the Second Essay for Orchestra, op. 17, towards the end of this period.

In 1942 Barber joined the Army Air Forces and composed two works during his service: Commando March, (1943), and a work, not published, commissioned by the A.A.F. and performed as Symphony Dedicated to the Army Air Forces.

After his discharge from the service, Barber returned to his house in New York. Many of his compositions from op. 19 on were written there. Some of his more significant works from this time are: Knoxville: Summer of 1915, op. 24 (1947), Prayers of Kieregaard, op. 30 (1954), all of his stage works and several songs for voice and piano.

A later work, Ballade, op. 46 (1977), was commissioned by the Van Cliburn Foundation, Inc., for the fifth Van Cliburn International Quadrennial Piano Competition. At the opening concert of the New York Philharmonic's 1978-79 season Barber's Third Essay for Orchestra was premiered. He is currently residing in a 5th Ave. apartment in New York.<sup>5</sup>

During a recent interview in New York, Barber stated that he has few aspirations left. He feels that he does not write well for strings, but wishes to compose some substantial string quartets. He also wants to have Antony and Cleopatra recorded in its revised version.<sup>6</sup>

Barber's total output of published works is impressive and reveals his ability to compose in all areas of music. His compositions, all published by G. Schirmer, include: three operas, two ballets, twenty-two orchestral works (two utilizing a choir of mixed voices), thirteen instrumental works, six

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<sup>5</sup>Donal Henahan, "I've Been Composing All My Life, Off and On," The New York Times, CXXVIII (January 28, 1979), 24.

<sup>6</sup>Henahan, The New York Times, p. 24.

chamber works, five works for band (three are transcriptions), twenty-two vocal-piano works, and fifteen choral works (three publications are from his operas).

While Barber was teaching at the Curtis Institute he composed two works for the choir he conducted. A Stopwatch and an Ordnance Map, op. 15, and Reincarnations, op. 16, were both composed in 1940.

Reincarnations, as are all of Barber's choral works but one, are to be sung without accompaniment. The work consists of three separate pieces, for mixed voices, set to texts by James Stephens (c.1882-1951). The words were taken from Stephens's Reincarnations, a work of twenty-eight poems inspired by three Irish writers; David O'Bruadair, Egan O'Rahilly, and Antoine O'Raftery.<sup>7</sup> All of the poems can be referred to one of these writers (except three). Some of the poems borrow only a line or phrase from the Irish. In other cases, where much of the poem is taken from the Irish, Stephens arranged it in such a way to be called new or original poems. The three poems that Barber chose to set are "Mary Hynes," "Anthony O'Dały," and "The Coolin," all of which were inspired by O'Raftery. The first was composed in 1936 and the others in 1940. All three pieces were later published in 1942.

"Mary Hynes" begins with a crisp, joyous nature (in  $\frac{4}{4}$ ) and is nicely contrasted with a more serene section (in  $\frac{3}{4}$ ). The two sections of music correspond to the two stanzas of the poem. The first stanza is stated twice with the same musical material occurring with the repeat. It is treated in strict homophonic texture except for eleven of the thirty-seven measures. At m. 6, a free imitation of the four-note soprano motive, "She is a rune," is used in all of the voices. Extreme contours of line can be found in each voice, creating a smooth "up and down" motion throughout the first section. Although few

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<sup>7</sup>James Stephens, Reincarnations (New York: The Macmillan Co., 1918), p. 71

accidentals occur in individual lines, a certain difficulty arises at first for the singers of average reading ability. Each line seems to make more sense for the singer when supported by the others, suggesting that harmony is a primary concern of the composer. Harmonic movement occurs rapidly and the use of accidentals provides striking harmonies outside of the key center C. The interval of a third plays an important part in the bass line, providing tertiary harmonic relationships. The final cadence of this section shifts to Bb at m. 35 for the setting of the second stanza. The tenors enter with a new theme against the basses's counter-subject. All of the voices state the theme eventually, at different pitches, with the sopranos giving the final entrance in the original key center of the piece. All of the voices unite to recall the opening theme. Once again, the use of succeeding thirds in the bass line is important with almost every chord having a mediant relationship to the next. This relationship occurs until the closing cadence with a sudden shift from the penultimate E minor chord to C major.

"Anthony O'Daly" is an intense lament constructed entirely above or below the note E. This note, which is sounded as a drone on the word "Anthony," is present in all but four of the eighty-six measures. The first three stanzas are based on the material found in the opening eight measures. Close imitation is the most important aspect throughout the piece, providing a very dissonant harmonic texture. The final stanza occurs at m. 75 after several climactic repetitions of the word "Anthony," stated in imitation between the women and the men. Each voice then enters, the sopranos beginning on the almost tiring E, a tritone apart and slowly but dramatically resolving from a second inversion diminished triad on C, to an appropriately hollow E triad on the word "grief."

"The Coolin" is a love poem shaped in regular stanzaic form and set with long, flowing lines. It is here that Barber's lyricism is at its best. As in

the other pieces, the musical form is determined by textual form. There are five stanzas and each has its own musical material with the exception of stanzas one and five, which repeat both music and texture. Variety is achieved by setting each stanza differently; homophonic against contrapuntal textures (or a combination of both), and various sonority treatments. A unity can be found by the use of the siciliano type rhythm in each stanza. Another unifying element is the use of the motive found in the second measure of the soprano line in the third stanza. This motive is treated freely in all four voices and in various ways. Of course, the most significant unification occurs with the almost exact repetition of the beginning in the fifth stanza.

The Reincarnations contain some of Barber's finest writings. His training as a singer is evident and he has composed regularly and knowingly for the voice. Barber's place in American music has been certified by significant institutions and committees. He has won the Pulitzer Prize twice, received an honorary degree from Harvard, and was elected to the Academy of Arts and Letters. During a time when many composers have tried to explain their music through words, Barber's expression has been through the music alone.

## MARY HYNES

She is the sky of the sun,  
 She is the dart  
 Of love,  
 She is the love of my heart,  
 She is a rune,  
 She is above  
 The women of the race of Eve  
 As the sun is above the moon.

Lovely and airy the view from the hill  
 That looks down Ballylea;  
 But no good sight is good until  
 By great good luck you see  
 The Blossom of Branches walking  
 towards you  
 Airily.

## ANTHONY O'DALY

Since your limbs were laid out  
 The stars do not shine,  
 The fish leap not out  
 In the waves.  
 On our meadows the dew  
 Does not fall in the morn,  
 For O'Daly is dead:  
 Not a flower can be born,  
 Not a word can be said,  
 Not a tree have a leaf;  
 Anthony, after you  
 There is nothing to do,  
 There is nothing but grief.

## THE COOLIN

Come with me, under my coat,  
And we will drink our fill  
Of the milk of the white goat,  
Or wine if it be thy will;  
And we will talk until  
Talk is a trouble, too,  
Out on the side of the hill,  
And nothing is left to do,  
But an eye to look into an eye  
And a hand in a hand to slip,  
And a sigh to answer a sigh,  
And a lip to find out a lip:  
What if the night be black  
And the air on the mountain chill,  
Where the goat lies down in her  
track  
And all but the fern is still.  
Stay with me, under my coat,  
And we will drink our fill  
Of the milk of the white goat  
Out on the side of the hill.



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## JOSEPH HAYDN: MEHRSTIMMIGE GESÄNGE

The most significant contributions made by Joseph Haydn (1732-1809) in the vocal genre of music are his fourteen Masses, two of which are lost. Haydn did, however, compose in other areas for the voice including a collection of songs, an enormous amount of English canzonets, some airs and duets, many canons and a small collection of three- and four-part songs. The part songs, dealing with both devotional and secular texts, were among Haydn's favorite pieces.

Haydn began composing the part songs, which later became known as Mehrstimmige Gesänge, in 1796, the year following his return from a second trip to London. This date is in accordance with the date given on the title page of Haydn's autograph.<sup>1</sup> The autograph specified that the songs were to be accompanied by cembalo, which by 1796, had become a generic term for a keyboard instrument. It is assumed that harpsichord or, more likely, pianoforte should be used.<sup>2</sup>

The motive or purpose behind the composition is still unknown. Geiringer suggests that a reference to the old traditions of German madrigals and society songs as a possible source should not be taken seriously. It is generally accepted that the songs go back to his acquaintances with the English society song, the glee, catches and rounds. A correlation also exists with the four voiced songs of his brother Michael.<sup>3</sup>

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<sup>1</sup>Paul Mies, ed., Mehrstimmige Gesänge (Munich-Duisburg: G. Henle Verlag, 1958), p. vi.

<sup>2</sup>H.C. Robbins Landon, Haydn, The Years of the "The Creation": 1796-1800, Vol. IV of Haydn: Chronicle and Works (Bloomington, Indiana: Indiana University Press, 1977), p. 189.

<sup>3</sup>Mies, ed., Mehrstimmige, p. vi.

As mentioned above, Haydn held the part songs in high esteem. A letter from G.A. Griesinger, Haydn's friend and assistant, remarks of Haydn's feelings: "The songs are being composed in happy hours with love, without pressure."<sup>4</sup> The chronology of the pieces, four three-part and nine four-part songs, is not precisely known. Nos. 1-9 were probably composed as one group in 1796, according to the watermarks and paper of the autograph. The song "An Die Frauen," no. 11, which was printed between the religious songs (nos. 9-10 & 12-13), shows a different watermark than the others. The paper for his last two songs, again with a different watermark, was also used for other works by Haydn around the end of the 1790's.<sup>5</sup> The next known date is from a letter of Haydn's to E.L. Gerber in September of 1799, in which the elder composer speaks of his Mehrstimmige Gesänge: ". . . based on German texts of our greatest poets; I have already composed thirteen such pieces, but have not yet performed any of them. . ."<sup>6</sup>

Haydn had intended to compose a total of twenty-five songs but could not find enough texts to please him. Evidently, no other pieces were composed. His part songs were first published by Breitkopf & Härtel in 1803. Later, after Haydn's wish, they were issued in a smaller edition. A review, in the AMZ (V, 1803, p. 799), was given of Haydn's first publication of Mehrstimmige Gesänge (Breitkopf & Härtel publication):

Through this pleasant and artistic collection of new terzets and quartets, a present lacuna is most richly and thankfully filled; and at the same time, there appears a new genre in the suite of our excellent master which deserves the greatest attention.

The collection itself consists of comic, serious and religious songs, which are not only beautifully and intelligently composed but are also especially satisfactory exercises for smaller singing groups. They are all in fugal style and this requires each singer to pay attention. The use of the fugal style for the comical pieces, the simplicity of the accompaniment, the lovely and unfettered expression

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<sup>4</sup>Mies, ed., Mehrstimmige, p. vi.

<sup>5</sup>Mies, ed., Mehrstimmige, p. vii.

<sup>6</sup>Mies, ed., Mehrstimmige, p. vi.

which abounds in each part: all this is as new as it is instructive for young composers in our time, when everything is calculated to the vast effect of instrumental accompaniment. One sees here how easy, natural and flowing is a good leadership of several simultaneous parts for one who was trained in the best school and is master of the tones. If only the noble Haydn would deign to present the world with more examples of this kind, in particular on religious, Latin or German Bible texts. The comic is certainly not to be spurned, yet we have a great deal of the comic nowadays and not nearly enough of the serious and religious.<sup>7</sup>

Haydn did not furnish the accompaniment parts for nos. 1-9 and the maker is not known. The probable composer was August Eberhard Muller (1767-1817). He prepared the piano passages of Die Jahreszeiten and Die Schöpfung for Breitkopf.<sup>8</sup>

Haydn knew exactly what type of texts he wished to set to music. The texts of these songs are very graphic and clear. They bring out the contents of the sentence distinctly. Ramler and Gellert were the authors of the poems, and were well known poets of that time. Ramler's works are a mixture of foreign ideas and patchwork, neither belonging to him or anyone else. He elaborated other poet's poems and dramas. Gellert's Sacred Odes and Songs were the best known songs of the eighteenth century. His song collection has been set to music more than any other German poet. Haydn set only one verse of a song to music and not always the first one.<sup>9</sup>

It can be easily seen that Haydn left room for humor in his part songs and performances. For example, instructions are given at the end of "Die Beredsamkeit," no. 4, for the singers to mime the last word "Stumm" with their lips, producing no vocal sound. In many modern performances, especially those on recordings, the final word is often whispered, as is true of this performance (Note: only no. 3, "Alles hat seine Zeit," no. 4, "Die Beredsamkeit," and no. 5, "Der Greis," are performed).

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<sup>7</sup>Landon, Haydn: Chronicle, p. 193.

<sup>8</sup>Mies, ed., Mehrstimmige, p. vii.

Haydn took the first four notes of the soprano line from "Der Greis," and put them on a visiting-card with the following words:

"Gone is all my strength, I am old and weak."<sup>10</sup>

He protested when this motive was published with the end of the unfinished String Quartet, op. 103. Later, it was made into a canon.

Johann Gansbacher, a respected contemporary singer of Haydn's time, recorded that he participated in one of the first performances of Haydn's part songs. It was a quartet group and Haydn once called the pieces "Vocal Quartets." A small group should perform these songs, especially those with many words. The intelligibility of the text and the accentuation of words in the different voices can only be achieved in a small ensemble. For the songs by Gellert, which are religious, Haydn wished for a stronger number of forces.<sup>11</sup>

Haydn takes the few words of his chosen texts and sets them in an extensive musical way. He makes constant use of both homophonic and polyphonic textures for a continuous interest in contrast. Haydn's use of musical material in Mehrstimmige Gesänge is impressive but economical. The significance of the words is emphasized through the ingenious repetitions which occur in each song.

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<sup>10</sup>Eric Blom, ed., Grove's Dictionary of Music and Musicians, Vol. IV (New York: St. Martin's Press, Inc., 1954), p. 191.

<sup>11</sup>Mies, ed., Mehrstimmige, p. viii.

## ALLES HAT SEINE ZEIT

Lebe, liebe, trinke, l  rme, kr  nze dich mit mir, schw  rme mit mir, wenn ich schw  rme, ich bin wieder klug mit dir.

Translation

## THERE IS A TIME FOR EVERYTHING

Live, love, drink, carouse, adorn yourself with me, revel with me, when I revel, I am clear-sighted again with you.

## DER GREIS

Hin ist alle meine Kraft, alt und schwach bin ich, wenig nur erquicket mich Scherz und Rebensaft. Hin ist alle meine Kraft, meiner Wangen Rot ist hinweg geflohn, der Tod klopft an meiner T  r, unerschreckt mach ich ihm auf. Himmel, Himmel habe Dank. Ein harmonischer Gesang war mein Lebenslauf.

Translation

## THE OLD MAN

Gone is all my strength, old and weak am I, joking and the juice of the grape enliven my only slightly. Gone is all my strength, the red of my cheeks has fled away, Death knocks at my door, fearlessly I open it. Heaven, Heaven be praised. My life was an harmonious song.

## DIE BEREDSAMKEIT

Freunde, Wasser machet stumm, lernet dieses an den Fischen, doch beim Weine kehrt sich's um, dieses lernt an unsern Tischen. Was f  r Redner sind wir nicht, wenn der Rheinwein aus uns spricht, wir ermahnen, streiten, lehren, keiner will den andern h  ren.

## ELOQUENCE

Friends, water makes us mute, learn this from the fish, but with wine it's turned around, one learns this at our meals. What kind of orators are we not, when the Rhine-wine speaks out of us, we admonish, quarrel, instruct, no one will listen to the other.

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## BÉLA BARTÓK: FOUR SLOVAK FOLKSONGS

It was only after the death of Béla Bartók that his music found wide acceptance and performance. Its place became so prominent and secure that it is difficult to explain how the composer's music was understood by so few during his life. Bartók is regarded as the most prominent Hungarian composer of the twentieth century, his musical style being derived from a lifelong search and study of folk music. Not only is he recognized as a significant composer of this century, but also as a man of varied talents and abilities. He seems to have had the knowledge and skill to work simultaneously on different planes, excelling equally as concert pianist, teacher, multi-linguist, editor of pre-classical music, and as a musicologist of international fame.

Bartók was born on March 25, 1881, in Nagyszentmiklós, a small town which, at the time, was in Hungary. Both of his parents were gifted musically and active in many ways. His mother gave him piano lessons when he was six years old. Bartók's father, who was the head of an agricultural school, died in 1889. Bartók began writing music for the piano at the age of nine and made his first public appearance as a pianist and composer at Nagyszöllős in 1891. In 1893 both he and his mother moved to Pozsony, a small town with an extremely active musical life. He studied piano and composition with László Erkel during this time and attended many musical performances, both as listener and performer.<sup>1</sup>

After the conclusion of his high school education, Bartók decided to take up musical studies at the Budapest Academy of Music. He stayed there from 1899 to 1903, studying piano with István Thomán and composition with Hans Koessler.

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<sup>1</sup>Benjamin Suchoff, ed., Béla Bartók Essays (New York: St. Martin's Press, 1976), p. 408.



There was little independent compositional work during this period, but Bartók became known as a virtuoso pianist. Recognition of his pianistic abilities came when he joined the faculty at the Budapest Academy in 1907, as a teacher of piano.<sup>2</sup> Performances of his compositions were few and in 1911, to help improve the situation, he, Kodály and other young musicians formed a New Hungarian Musical Society. The main purpose of the organization was the formation of an orchestra for the proper performance of new music. Due to lack of financial support, the Society was soon disbanded.<sup>3</sup>

Bartók retired completely from public performance in 1912 because of many personal disappointments, including the incident mentioned above. He devoted himself almost entirely to studies in musical folklore. In 1913 Bartók traveled across the country collecting Arabic folk music. After the outbreak of the war his studies became minimal with only a small portion of Hungary remaining accessible to his work. Some recognition was achieved through his compositions, more so in other countries than in his own. He began to perform his own works in the 1920's with tours in Belgium, Denmark, Germany, England, France, Holland, Spain, Russia, Italy and Switzerland. In 1927 Bartók gave his first concert tour in America. In 1934 he gave up his position at the Academy in Budapest and in 1940, left for the United States as a refugee because of the political situation in Hungary.<sup>4</sup>

Although Bartók was wise in leaving Europe to avoid the Occupation, he did not find the peace desired in America. His life in the States, compared with Budapest, was entirely different and not very congenial for a man of his age. He had to cope with financial difficulties until he was able to start

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<sup>2</sup>Eric Blom, ed., Grove's Dictionary of Music and Musicians, Vol. I, (New York: St. Martin's Press, 1954), p. 464.

<sup>3</sup>Suchoff, Bela Bartók, p. 410.

<sup>4</sup>Blom, Grove's, p. 466.

giving recitals with his wife and had found a temporary appointment (1940-42) at Columbia University. There he was awarded an Honorary Doctorate of Music and was commissioned to edit a collection of Yugoslavian folksongs. In 1943 Bartók also lectured at Harvard University but had to abandon it owing to an "illness due to exhaustion."<sup>5</sup> During periods he was better he continued working and composing (Bartók composed four works while in the U.S., the last being the Piano Concerto No. 3, 1945). He was eventually taken to the West Side Hospital in New York, due to the highly advanced leukemia from which he was suffering. Bartók died, evidently an indigent man, at the hospital on September 26, 1945.

As mentioned previously, Bartók created a personal idiom around the use of certain folk tunes. During the turn of the century a new national movement was taking place in Hungary and by the time it reached Bartók, it inspired him to study his country's folksongs. In 1905 his research began and was helped by his fellow countryman and friend, Zoltán Kodály (1882-1967). Together they published arrangements of Twenty Hungarian Folksongs (1906). In 1907 Bartók won a grant to study the music of Székely county in Transylvania and found a vast repertory of pentatonic tunes. A report of his findings was published in 1908, the first in a series of scholarly writings of folk music. He recorded and transcribed over eight thousand tunes by the end of his life. Bartók's original research for "nationalistic" purposes later turned into an interest in folk music outside his country. He made important studies of Rumanian, Slovak, Arabian, Turkish and Serbo-Croatian music. The effect of these folksong studies on his compositions was immediate. A letter to Octavian Ben in 1931 reveals Bartók's feelings behind his research and

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<sup>5</sup>Suchoff, Bela Bartók, p. 434.

compositions:

My true guiding idea, which has possessed me completely, ever since I began to compose, is that of the brotherhood of peoples, of their brotherhood through and despite all war, all conflict. . . . That is why I do not repulse any influence, whether its source be Slovak, Rumanian, Arab or some other; provided this source be pure, fresh and healthy.<sup>6</sup>

Bartók's compositions to about 1908 show the affects of Romantic and impressionistic music, combined with a "nationalistic" influence. His works from about 1908 to 1928 reveal an experimentation with new harmonies and rhythms. Many compositions are folkloristic and others are abstract in style, approaching the style of "expressionism." Bartók's final period reveals a strong orientation to tonality and a more mellow harmonic style.<sup>7</sup>

Bartók's study of folksongs can be seen in every type of composition he created. Not only did he compose works for the most obvious setting, the voice, but he also transposed many of the melodies into much more complicated instrumental settings. Bartók composed a total of twenty-two vocal works; eleven, solo pieces and eleven choral pieces. All of the choral works are influenced by folksongs and set in various sonorities.

The Four Slovak Folksongs of 1917, are set for mixed voices with piano accompaniment. As the title indicates, each song is based on tunes from the Slovaks, a people which are a part of the Czechoslovakians. The collections of Slovak folk tunes consist almost entirely of vocal melody. The original melodies fall into three types of structure: 1) those known as "valaska" (shepherd) songs, 2) melodies of unequal meter and form, and 3) certain lullabies, haymaking-, harvesting-, wedding, and midsummer night songs.<sup>8</sup>



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<sup>6</sup>William Austin, Music in the Twentieth Century (New York: W.W. Norton & Co., Inc., 1966), p. 225.

<sup>7</sup>Homer Ulrich and Paul A. Pisk, A History of Music and Musical Style (New York: Harcourt, Brace & World, Inc., 1963), p. 599.

<sup>8</sup>Suchoff, Bela Bartok, pp. 128-130.

Melodies of the last two types are used in the Four Slovak Folksongs.

No. 1, "Wedding Song from Poniky," and no. 2, "Song of the Hayharvesters from Hiadel," belong to the second group of melodies. These melodies have the following characteristics: they consist of four melody lines and are usually cast in the Mixolydian mode.<sup>9</sup> No. 3, "Dancing Song from Medzibrod," and no. 4, "Dancing Song from Poniky," belong to the last group of melodies. Their characteristics are: variety of form and scale, use of the Lydian mode, the notes are almost always quarters and eighths, and they make use of the rhythmic forms  and  in a  $\frac{2}{4}$  meter.<sup>10</sup> Bartók adheres to most of these elements with little change in his settings. His creativity is demonstrated by appropriate usage of the accompaniment, rich harmonic changes and varieties of rhythm.

"Wedding Song from Poniky," begins with eight measures of downward chordal progressions, establishing a tonal center of Bb. The sopranos enter with the first statement of the melody, one which breaks from the normal mode of this type, being a minor scale, not Mixolydian. The accompaniment stays chordal throughout the statement with quarter-note pick-ups to each measure, helping to establish both harmonic and rhythmic flow. The melody is stated three more times in the top voice with no changes in pitch. Variety comes from textural settings: altos enter in free (rhythmic) imitation of the sopranos during the second statement, all of the voices enter in a chordal texture of the harmonies found in the accompaniment of flowing eighths during the third statement, the top three voices give the final statement in unison and in a slower tempo against the same type of accompaniment found in the third statement except for different harmonies.

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<sup>9</sup>Suchoff, Béla Bartók, p. 130.

<sup>10</sup>Suchoff, Béla Bartók, p. 128.

"Song of the Hayharvesters from Hiadel," is set in various meters ( $\frac{5}{8}$ , —  $\frac{3}{8}$ ,  $\frac{3}{4}$ ), making rhythm the most interesting element in the piece. This short piece, of twenty-one measures, is cast in the Mixolydian mode and in homophonic texture. Once again, the sopranos give the statement (twice this time) without pitch alteration. The harmonies employed in the voices of the first statement are different from those in the second. The interesting feature of the accompaniment is the dualistic effect of texture against the voices. The piano plays eighth-note patterns while the voices sing lower note values.

"Dancing Song from Medzibrod," begins with a syncopated pattern on F in the right hand of the accompaniment for four measures while the left hand progresses downward in octaves to the key center of B $\flat$ . The tenors enter at m. 5 with a statement of the eight measure melody. As in the other pieces, variety is achieved by changes of sonorities. The altos give the second statement of the Lydian tune, this time on F, and followed one measure later by the tenors with a counter-theme. The third statement is in the soprano line (G-Lydian), against a parallel harmonic movement in the lower two voices (in 6ths). The accompaniment keeps the same rhythmic pattern during the first three statements ( $\frac{7}{\text{F}} \text{ } \text{♩} \text{ } \frac{7}{\text{F}} \text{ } \text{♩}$ ), but different harmonies. Another striking element is the pedal F which lasts for twenty measures in the right hand of the accompaniment. The last statement returns to B $\flat$ -Lydian, utilizing all voices and with the accompaniment in strict quarter-note figures.

"Dancing Song from Poniky" is also cast in B $\flat$ -Lydian with three statements of the folksong in the top voice. Each statement is cast in the same manner basically, with changes occurring in the rhythmic and harmonic elements. Of significance, are the following techniques: the half-note bass figure which doubles with accompaniment (mm. 1-8); the change of rhythm in the accompaniment at m. 9; the chords found in the right hand of the accompaniment during the last verse and the augmentation of the final two measures of the piece.

## WEDDING SONG FROM PONIKY

Thus sent the mother her little daughter into a distant land.  
 Sternly she bid her: "Follow thy husband. Never return to me."  
 "Lo, I shall change me into a blackbird, Shall fly to mother's home;  
 There I'll be waiting perch'd in her garden on a white lily's stem."  
 Out came the mother: "Who is this blackbird? Strange is her song and sad.  
 Forth and begone now, thou little birdling, From my white lily's stem."  
 "To a bad husband mother, hast sent me forth to a distant land.  
 Hard 'tis to suffer such bitter pining in an illmated bond."

## SONG OF THE HAYHARVESTERS FROM HIADEL

Where the Alps soar so free, Flow'ry vale bright with glee;  
 There to rest. Oh, there's no bed in the world softer.  
 Done the work of the day, Fill'd the barn with our hay.  
 Comes the night, let us turn peacefully home, Brethren.

## DANCING SONG FROM MEDZIBROD

Food and drink's thy only pleasure and to dance recklessly,  
 But to work with pin and needle never appeals to thee.  
 To the bagpipe player have I paid four dimes foolishly,  
 So that you may dance with others, and I am quite lonely.

## DANCING SONG FROM PONIKY

Bagpipe shall be playing. Pairs in dance be swaying.  
 Piper play till all is spent to our our hearts' and heels' content.  
 Play on, bright and bonny, while yet lasts the money.  
 Tavernkeeper, here's for thee. Here is for the piper's fee.  
 Once a goat was straying; Now his skin is playing.  
 While the goat no more can prance, Bagpipe now makes young folk dance.

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A RECITAL

by

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B. M., Southwest Baptist College, 1977

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AN ABSTRACT OF A MASTER'S REPORT

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requirements for the degree

MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY  
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## ABSTRACT

This Master's Report (recital) features choral selections by Josquin des Prez, Heinrich Schütz, Joseph Haydn, Béla Bartók, Benjamin Britten, and Samuel Barber. Included with the recital program and a tape of the recital is a series of program notes and text translations. Those program notes which concern the compositions by Schütz, Bartók, Britten, and Barber include a brief biographical sketch, some historical background on the work discussed, and a brief analysis of the works. Special consideration is given to the historical background on the compositions by Josquin and Haydn.