

Master's voice recital

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Abstract

This document was submitted to the Graduate School of Kansas University as a partial requirement for the Master's in Music degree. It contains the analysis of the vocal works performed on April 14th, 2019 for the Master's recital. The sources were utilized to discuss composers' biographies and the vocal works' theoretical, historical analyses for *Gitanjali* by John Alden Carpenter, *Air Chantés* by Francis Poulenc, *Magnificat* by J.S.Bach and Lieder (*Dans un Bois Solitaire*; *An Chloe*; *Abendempfindung*; *Alsluise die Brifeihresungetreuen Liebhabers verbrannte*) by Mozart.

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Chapter 1 – *Air Chantés* by Francis Poulenc

For Francis Poulenc, writing music was not an intellectual work, but a means of expression. He wrote instinctively and did not concern himself with the principles of composition that were the norm at the time. Poulenc's compositional style is very distinct and is easily recognized within the first few bars of his music.

Beyond all doubt, most of Poulenc's finest work was in the field of vocal composition, in which he gave the best of himself, and it is in these he most likely to confront successfully the test of time. In the first place it was because he loved the human voice. A beautiful voice and a finely sung phrase gave him intense joy. Secondly, his inspiration never flowed more spontaneously than when stimulated by a literary text. To quote his own words: "The musical setting of a poem should be an act of love, never a marriage of convenience. I have never claimed to achieve the musical resolution of poetic problems by means of intelligence; the voice of the heart and of instinct are far more reliable." He had the astonishing mind to set the words, their colours, their accents, their rhythm of a phrase or of a line as well as its sense, the general movement, the pulsation, the form of the poem in addition to its meanings, all combined together to awaken in Poulenc his inspiration.¹ For instance, he will not choose the most celebrated poems, but those that are best in view of the final result like which those that leave a margin round the words, those which not being too rigidly designed, not being too closely welded at the outset. He chooses poems which have within them sufficient room to tolerate the presence of music, seeing

¹ Pierre, Bernac, *Francis Poulenc: The Man and His Songs*, Translated by Winifred (London, Victor Gollancz, Ltd., 1977.), 38.

that from then onwards they will be fixed in time and place with a definite emotional aspect.²

Third, from the harmonic point of view, his incredible ease in modulating from one key to another allowed him to retain the different fragments of a poem always in the key in which he had first conceived them, thus creating their atmosphere with extraordinary subtlety and sensuousness. Finally, he had exceptional feeling for French declamatory style, and his melodic gift inspired him to find the appropriate musical line to heighten the expression of the literary phrase.

Francis Poulenc wrote around 150 *mélodies*. They are extremely varied in character, ranging from the craziest buffoonery to the sincerest lyricism, and forming obvious sensuousness to poignant gravity; but they never fail to bear the mark of his personality.³ There are seldom any rhythmic difficulties in his melodies. The vocal lines are often written in notes of equal value which should be observed very strictly. Poulenc was strict about the singing of perfect legato lines, and there is little *parlando* in his vocal writing.

There are many indications on Poulenc's scores: *Indications of tempo*. There is always a metronomic indication, generally accurate, especially in his later melodies. This tempo should be established and maintained; very few of his songs have any changes of tempo. *Indications of dynamics*. There are always carefully marked and should be observed. There are relatively few crescendo and diminuendo marking, but more often contracted plains: one phrase being *p*, the next *f*; *mf* or *pp*.⁴

² Ibid., 40.

³ Pieer, Bernac, *The Interpretation of French Song*, Radford (Translations of song texts by Winifred, The Norton Library, 1978), 269.

⁴ Ibid., 270.

Poulenc first started composing *Air chantés* in 1927, and completed it in May 1928. The poet is Jean Moréas (1856 - 1910), who was chronologically and aesthetically of another generation from Poulenc. Moréas was a Greek poet (born in Athens) who wrote in French. Not wishing to be Parnassian or symbolist, he founded the *École Romane*, of which the one pride was his own collection, *Stances* (1890)

A quote from Poulenc's own writing: "...I do not admire this poet, but for fun, to tease my publisher and friend François Hepp, who adored his work, I decided to set four poems to music, promising myself every possible sacrilege... I, who so little gifted for paradox, it needs mastery of a Ravel for that, I am always astonished at myself for having been able to write these songs." However, as Henri Hell writes: "It is obvious that the pseudo-classicism of Moréas, melodious according to rule and cold as an imitation of the antique in the style of Louis Quatorze: 'l'aiglon', 'le noble océan', 'la source déesse' - all pompous vocables devoid of sense, could scarcely inspire Poulenc."⁵ Although these songs may not be Poulenc's favorite, they certainly have a charm and a vocal line infinitely attractive to interpreters.

Air romantique

Regarding the first song of the set, "Air romantique," Poulenc commented: 'The first song should be sung fast, the wind in one's face. The tempo must be implacable.' Therefore, the indication of the tempo is '*Extrêmement animé*' which means extremely animated, and he set the $\text{♩} = 152$, and after the second quatrain, still faster. Eight bars of piano gradually slow down and lead to a more peaceful section of eight bars in 2/2. All the first part of the song is *f* or *ff*.⁶ The

⁵ Ibid, 202.

⁶ Ibid, 203.

strong dynamic level and the continuous sixteenth-note figuration help paint the picture of one walking outside in a storm, wind howling and thunder rumbling in the distance. A great gust of wind, very *legato*, on “Et l’Aquilondoublait ses longs gémissements,” shows the melancholy of autumn (Figure 1-1). The last part is *f*, which also creates another impression of a gust of wind. A slightly *diminuendo* on the words “Sans rien changer à mon destin” and by making a big *crescendo-diminuendo* on the last E, which can be prolonged *ad libitum*.⁷

Air romantique⁸ *Romantic air*

J’allais dans la campagne avec le vent d’orage,
Sous le pâle matin, sous les nuages bas,
Un corbeau ténébreux escortait mon voyage
Et dans les flaques d’eau retentissaient mes pas.
La foudre à l’horizon faisait courir sa flamme
Et l’Aquilon doublait ses longs gémissements;
Mais la tempête était trop faible pour mon âme,
Qui couvrait le tonnerre avec ses battements.
De la dépouille d’or du frêne et de l’érable
L’Automne composait son éclatant butin,
Et le corbeau toujours, d’un vol inexorable,
M’accompagnait sans rien changer à mon destin.

I walked in the countryside with the stormy wind,
Beneath the pale morning, beneath the low clouds,
A sinister crow followed me on my way
And my steps splashed through the water puddles.
The lightning on the horizon unleashed its flame
And the North Wind intensified its wailing;
But the storm was too weak for my soul
Which drowned the thunder with its throbbing.
From the golden spoils of ash and maple
Autumn amassed her brilliant plunder,
And the crow still, with inexorable flight,
Without changing anything, accompanied me to
my fate.

⁷ Ibid, 204.

⁸ Richard Stokes, from *A French Song Companion* (Oxford, 2000)

Figure 1-1, Air romantique, meas. 28-35.

12

- zon fai - sait cou -rir sa flam - me Et l'A - qui -
 played and flashed in splen - dour fleet - ing, Bit - ter the
 - zont less Flam - men - zun - gen ja - gen, lau - ter und

lon dou - blait ses longs gé - mis - se - ments;
 wind that blew, to cry of sor - row stirred;
 lau ter schwell des Win - des Stöh - nen an.

Air champêtre

The second song, “Air champêtre” is among the best known and most frequently performed of Poulenc’s melodies.⁹ Poulenc writes: “In Air champêtre, I have actually permitted, ‘sous la mou, sous la mousse à moitié’. Have I been punished for my vandalism? I am afraid so because this song is said so “a success.” Nevertheless, as Bernac points out, “the words are quite unimportant; the virtue of the song lies in the opportunity it gives for a beautiful display of vocal and musical qualities.” Even though the tempo *Vite* ($\text{♩} = 144$), the melody is very singable. In Poulenc’s song, metronomic precision from beginning to the end of the song is required. The diction must be clear and accurate. The marking *mf* is essential, indicating that the song in its entirety does not require formuch dynamic changing. The quarter rest between “demeure” and “cetami” should be disregarded, as well as the both quaver rests between “je veux” and “me

⁹ Ibid, 274.

rappeler” at the first verse and the repeat verse.¹⁰ The high B natural can on occasion be *staccato*, and slight vowel modification is acceptable at this point. The one essential is to make a pretty sound.

Air champêtre¹¹

Pastoral air

Belle source, je veux me rappeler sans cesse,
Qu'un jour guidé par l'amitié Ravi,
j'ai contemplé ton visage, ô déesse,
Perdu sous la mousse à moitié.
Qu'en est-il demeuré, cet amant que je pleure,
O nymphe, à ton culte attaché,
Pour se mêler encore au souffle qui t'effleure
Et répondre à ton flot caché.

Lovely spring, I shall never cease to remember
That on a day, guided by entranced friendship,
I gazed on your face, O goddess,
Half hidden beneath the moss.
Had he but remained, this friend whom I mourn,
O nymph, a devotee of your cult,
To mingle once more with the breeze that

Air grave

“Air grave,” the third piece, is sharply contrasting to the other three songs of the cycle. It “has indefensible lack of originality” according to Poulenc, however, the stunning vocal lines give credence to Poulenc’s reputation as “the last of the lyrical composers”.¹² *Forte* would be a good dynamic for the first page. Then dynamic turns to *piano*, also very *legato* from “Sentiers de mousses, fontaines, vaporeuses fontaines...” The performer should use a vowel modification that can be happened in the A-flat in the end of the second- to-last sentence in order to pursue a beautiful

¹⁰ Ibid, 205.

¹¹ Richard Stokes, *A French Song Companion* (Oxford: Oxford University Press, 2000).

¹² Emily Cline, *2011 Graduate Recital Program Notes: Francis Poulenc - Air Chantés*, (M.M. degree, Southern Illinois University Carbondale, 2011), 27

tone, sing in [♩] will be an option at this point. The ascending from “insectes, animaux...” can bring out a beautiful *crescendo*, and also bring the dynamic back to *f*, making a perfect balance with the beginning.

Air grave¹³

Grave air

Ah! fuyez à présent,
malheureusespensées!
O! colère, ô remords!
Souvenirs qui m’avez
les deuxtempespressées,
de l’etreinte des morts.
Sentiers de mousse pleins,
vaporeusesfontaines,
grottesprofondes, voix
des oiseaux et du vent
lumièresincertaines
des sauvages sous-bois.
Insectes, animaux,
Beauté future,
Ne me repousse pas
Ô divine nature,
Je suis ton suppliant
Ah! fuyez à présent,
colère, remords!

Ah! begone now,
Unhappy thoughts!
O anger! O remorse!
Memories that oppressed
My two temples
With the embrace of the dead.
Paths full of moss,
Vaporous fountains,
Deep grottoes, voices
Of birds and wind,
Fitful lights
Of the wild undergrowth.
Insects, animals,
Beauty to come –
Do not repulse me,
O divine nature,
I am your suppliant.
Ah! begone now,
Anger, remorse!

Air vif

In the fourth and final song of the song cycle “Air vif”, Poulenc introduced an even faster tempo than in the first two songs, making the jubilation of the song border just on the edge of

¹³Richard Stokes, *A French Song Companion* (Oxford: Oxford University Press, 2000).

hysteria. As for the ‘explosion of joy’, this applies particularly to the first four lines, for it is good to contrast them with the ending of the piece ‘Hélas! et surleur tête le vent enflesavoix’ - the wailing and roaring of the wind. ¹⁴The tempo is ♩=192 and it quite difficult, especially for the pianist, but it must have maintained without slacking. The dynamic in the middle section indicates *ff*. The opening low E flat requires a strong and rich tone, in order to make big contrast with the previous section. The legato style of this section also contrasts with the sections around. For the last vocalize, the group of three notes must be clearly marked. ¹⁵

Air vif¹⁶
Lively air

Le trésor du verger et le jardin en fête,
Les fleurs des champs, des bois
éclatent de plaisir
Hélas! et surleur tête le vent enflesavoix.
Maistoi, noble océan
quel’assaut des tourmentes
Ne saurait ravager,
Certes plus dignement lors que tu te lamente
Tu te prends à songer.

The treasures of the orchard and the festive garden,
The flowers of the field, of the woods
Burst forth with pleasure
Alas! and above their head the wind swells its
voice.
But you, noble ocean whom the assault of storms
Cannot ravage,
You will assuredly, with more dignity,
Lose yourself in dreams when you lament.

¹⁴ Ibid, 206.

¹⁵ Ibid, 206

¹⁶ Richard Stokes, *A French Song Companion* (Oxford: Oxford University Press, 2000).

Chapter 2 – Lieder by W. A. Mozart

Did Mozart write songs? The answer could be yes and no. There was a clear difference between aria and song in Schubert, Schumann, Brahms and Hugo Wolf's time, but in Mozart's life time there was not such a clear cut distinction. There is quite a close relationship between Mozart's songs and arias.¹⁷ Although songs do not figure prominently in Mozart's catalog of compositions, the best of them still exhibit his intuitive sense of blending music and drama.

Mozart composed comparatively few songs and considered them fairly insignificant. There also seems to have been no pattern to Mozart's song writing. There are songs for public and private consumption, and most were writing for specific commissions¹⁸ Some of the lieder are quite operatic, through- composed settings. One of his most well known songs, 'Das Veilchen,' K476, sets a ballad from Goethe's first singspiel, *Erwin und Elmire*. Mozart's role in the development of German art song has been largely ignored, perhaps because there is not a clear distinction between his songs and his arias. Some critics have had difficulty with discerning the overlapping styles between his sacred and secular vocal music too.¹⁹

¹⁷Simon P. Keefe, *The Cambridge Companion to Mozart* (Cambridge: Cambridge University Press, 2003), 129.

¹⁸Carol Kimball, *Song A Guide to Art Song Style and Literature* (Wisconsin, Hal. Leonard Corporation, 2006), 44.

¹⁹ Keefe, *The Cambridge Companion to Mozart*, 130.

Dans un Bois Solitaire

While in Mannheim in the autumn of 1777 and the spring of 1778, Wolfgang Amadeus Mozart (1756-1791) composed a pair of songs for Gustl Wendling, daughter of J.B. Wendling, the flutist in the Mannheim orchestra. *Oiseaux, sitous les ansis* the first song and *Dans un bois solitaire* is the second one, which Mozart began in February. With their semi-dramatic texts and semi-expressive forms, both songs might be more properly classified as ariettas with a straightforward piano accompaniment.²⁰ This little fairy tale illustrates how hard it is to forget an unrequited love. In some early editions the poem had the title *L'amour réveillé* (Love awakened). Mozart took both this poem and his French lyric from the same *Anthologie Française*, and changed the first line from “Dans un lieu...” (in a place) to “Dans un bois...” (in a wood).²¹

Mozart composed this song for a female voice,²² even though the story is told from the point of view of a teenaged boy. The song is in a major key, but it is one considered “melancholy” that of A-flat major. The tempo must be somewhat slow along with the complex rhythms to represent the boy’s gloomy mood due to his being rejected by his love, Sylvie. The boy discovers a sleeping child, whom he recognizes as Amour, also known as Cupid. The child has a spirit that resembles Sylvie, and though the boy is not yet out of his depression but his curiosity awakens hesitantly. Mozart delayed the rhythm in measure 16 for the words “J’approche, sa beauté me flatte,” (I draw near, his beauty pleases me) (Fig.2-1). The boy doubts his own eyes, as he sees features of his beloved Sylvie on the child. Mozart modulated from A-flat major to E-flat minor from measures 20-25. The low notes in the melodic line represent the

²⁰ <http://www.allmusic.com>, Wolfgang Amadeus Mozart (Description by James Leonard) 02.26.2019.

²¹ John Glenn Paton, editor, *Mozart: 12 songs* (New York, Alfred Publishing, 1992), 19.

²² Ibid, 19.

boy mumbling to himself in disbelief (Fig. 2-2). Suddenly he recalls his oath to forget Sylvie in measures 26-28, which Mozart delivered through dotted rhythms suggesting a ritualistic oath (Fig. 2-2). In measures 29-33, a descending melodic line signifies the boy's admiration and surrender to what he sees in the child's features. Unintentionally he sighs and Cupid awakes. The tempo changes to *allegro* in measures 40-57, as Cupid takes an arrow and shoots him in the heart. Frequent dynamic changes at measure 58, along with the unusual key of A-flat minor all indicate a highly emotional state, that the increases *topresto* as Cupid orders the boy away in anger. The piano accompaniment fully supports the atmosphere with firmly repeated chords. Cupid's final judgment is that the boy is fated to love Sylvie all his life. Mozart brought back the opening melody with an expressive piano part which is slightly varied from the opening, indicating that the boy's unhappy love has not gone away, and it never will.²³

²³ Ibid, 19.

Dans un bous solitaire et somber

In a lonely and somber forest

Dans un bois solitaire et sombre
Je me promenais l'autr' jour,
Un enfant y dormait à l'ombre,
C'était le redoutable Amour.
J'approche, sa beauté me flatte,
Mais je devais m'en défier;
Il avait les traits d'une ingrante,
Que j'avais juré d'oublier.
Il avait la bouche vermeille,
Le teint aussi frais que le sien,
Un soupir m'échappe, ils s'éveillent;
L'Amour se réveille de rien.
Aussitôt déployant ses ailes
Et saisissant son arc vengeur,
L'une de ses flèches, cruelles
En partant, il me blesse au cœur.
Va ! va, dit-il, aux pieds de Sylvie,
De nouveau languir et brûler !
Tu l'aimeras toute la vie,
Pour avoir osé m'éveiller.

In a lonely and somber forest
I walked the other day;
A child slept in the shade,
It was a veritable Cupid.
I approach; his beauty fascinates me.
But I must be careful:
He has the traits of the faithless maiden
Whom I had sworn to forget.
He had lips of ruby,
His complexion was also fresh like hers.
A sigh escapes me and he awakes;
Cupid wakes at nothing.
Immediately opening his wings and seizing
His vengeful bow
And one of his cruel arrows as he parts,
He wounds me to the heart.
"Go!" he says, "Go! At Sylvie's feet
Will you languish anew!
You shall love her all your life,
For having dared awaken me.

Figure 2-1, *Dans un bois solitaire et sombre*, meas. 14-17.

14 15 16 17

ta - - ble A - mour! J'ap - pro - - che, sa beau -
A - - - mor war's! Wie lag - - er da so -

Figure 2-2, *Dans un bois solitaire et sombre*, meas. 22-29.

22 23 24 25

vais - m'en dé - fier; il a - vait - les traits d'une in - gra - te, que j'a -
ihm mein Herz nicht trau'n; denn er glich - der Un - dank - ba - ren, der Ver -

26 27 28 29

vais ju - ré - dou - bli - er, - que j'a - vais ju - ré - dou - bli - er. Il a -
ges - sen - heit ich - schwur, der Ver - ges - sen - heit ich - schwur. Ich

An Chloe

The text for this song is by Johan Georg Jacobi (1740-1814) a German Poet, and Mozart found the poem in *GöttingenMuses' Almanac* (1785). He entered this song in his *Verzeichnison* June 24, 1787, the same day as *Abendempfindung*. Both songs were published by Artaria in 1789.²⁴

Chloe is a name of a shepherdess often used in the poetic pastoral tradition. Mozart only used the first four stanzas of the poem, which is the pleasant and amusing part of the poem. The stanzas not used tell how the lover's happiness was cut short by betrayal and death, in this case a real death. However the word *sterbend* in the third stanza does not refer to physical death but to the height of passion after lovers release their embrace; their eyes cloud over, and they can only sit together, exhausted and happy.²⁵

Mozart did not use a traditional strophic form, but instead the dance-like rondo (A-B-A-C-A') with a coda. The vocal line is independent from the piano accompaniment. The first three verses are covered in 39 measures, while the fourth alone takes 30 measures. The whole song is composed in a lighthearted amorous mood. The main theme enters in measure 7 and returns in different variations in measures 7, 29, and 48, with the last statement by the piano part in measure 67. Mozart use a repeated upward melodic leap to indicate the lovers' tender delightful mood. The imitation of heartbeats in the piano is repeated throughout piece, as seen in measures 21, 23, and 25 (Fig. 2-3). The feeling of lovers trembling is indicated by the octaves and big leaps in the piano part in measure 24(Fig. 2-3). The use of short patterns separated by rests in measure 41- 43 indicate a sense of breathlessness with the lovers (Fig. 2- 4). The downward

²⁴ Ibid, 52.

²⁵ Ibid, 52.

modulation in the voice part in measures 49-50 shows that the lovers are exhausted, which vividly echo the word *ermattet*(exhausted). The coda is from measures 62 to 70. It has a feeling of comic opera, the contrasting dynamic between measure 62-63 and measure 64-65 is requested. Mozart reintroduces the music from the piano introduction from measure 67 and extends it to form a postlude (Fig. 2-5).²⁶

An Chloe
To Chloe

Wenn die Lieb' ausdeinenblauen,
Hellen, offenenAugensieht,
Und vor Lust hineinzuschauen
Mir's imHerzenklopft und glüht;

Und ichhalte dich und küße
DeineRosenwangen warm,
LiebesMädchen, und ichschließe
Zitternd dich in meinem Arm,

Mädchen, Mädchen, und ichdrücke
Dich an meinenBusen fest,
Der imletztenAugenblicke
Sterbendnur dich von sichläßt;

Den berauschtenBlickumschattet
EinedüstreWolkemir,
Und ichsitzedannermattet,
Aberseligneben dir.

When love shines from your blue,
bright, open eyes,
and with the pleasure of gazing into them
my heart pounds and glows;

and I hold you and kiss
your rosy, warm cheeks,
lovely maiden, and I clasp
you trembling in my arms,

maiden, maiden, and I press
you firmly to my breast,
which at the last moment,
only at death, will let you go;

then my intoxicated gaze is shadowed
by a gloomy cloud,
and I sit then, exhausted,
but blissful, next to you.

²⁶ Ibid, 52.

Figure 2-3, *An Chloe*, meas. 19-27.

Ro - sen - wan - gen warm, lie - bes Mäd - chen, und ich

schlie - ße zitternd dich in mei - nen Arm, in meinen Arm, in meinen Arm! N

Figure 2-4, *An Chloe*, meas. 39 - 43.

nur - dich von - sich läßt; den be - rauschten Blick umschattet eine

Figure 2-5, *An Chloe*, meas. 60 - 74.

se - lig ne - ben dir, a - her se - lig ne - ben dir, a - her

se - lig neben dir, ne - ben dir, ne - ben dir

Abendempfindung

This poem, signed only with the initial L. appeared in poet's *Manuscripts* under the title *Abendempfindung an Laur* (Evening perception to Laura). Later, the text is thought to be by Joachim Heinrich Campe (1746-1818). Mozart omitted the woman's name in order to make the song less a love song but more a universal meditation on death. He also altered many words, making the poetic meter smoother and more regular.²⁷

Abendempfindung was completed on June 24, 1787 in Vienna. The same year, Mozart's father died on May 28, and his wife also lost two infants. Mozart was surrounded by death and it was always on his mind. This sentimental poetry immediately grabbed Mozart's heart, the poem begins in the evening, as the narrator contemplates the passing of time and life with the words "Soon we must die and our friend's tears will fall on our graves." The narrator then speaks of his own death and asks the listener to shed a tear for him, which will become the most beautiful pearl in his crown. According to John Glenn Paton, this song is among Mozart's most marvelous creations: Tranquil throughout, undramatic, modest in vocal range and technical demands.²⁸ It is in a through-composed form with varied accompaniment figures that underlie the poetic content. The vocal phrases are long-lined and full of ornamentation, roulades, and declamatory phrases, which all are reminiscent of his operatic works.²⁹

Mozart introduced the principle theme in the first two measures. The piano part returns at measures 78-79, even though the vocal melody is changed considerably to accommodate the rhythm of the words. The motif symbolizing moonlight occurs throughout the song, reminding

²⁷ Ibid, 44.

²⁸ Ibid, 44.

²⁹ Kimball, *Song A Guide to Art Song Style and Literature*, 46.

the listeners continually of the evening scene (Fig. 2- 6). Such as the melody of *strahltSilberglanz* (radiates silver light) in measure 9-10 which is echoed in the piano, both parts make a vivid scene of the beautiful and peaceful moon-night (Fig. 2-7). Mozart created a musical parenthesis in measure 35-39 in a simple and ingenious way by stopping the melodic movement of the song while the poet expresses a sense of having a quiet premonition (Fig. 2-8). Breathless rests separate certain words into detached syllables – an expressive device that Mozart often used in his operas.

Abendempfindung
Evening perceptions

Abend ist's, die Sonne ist verschwunden,
Und der Mond strahlt Silberglanz;
So entfliehn des Lebens schönste Stunden,
Flieh'n vorüber wie im Tanz.

Evening it is; the sun has vanished,
And the moon streams with silver rays;
Thus flee Life's fairest hours,
Flying away as if in a dance.

Bald entflieht des Lebens bunte Szene,
Und der Vorhang rollt herab;
Aus unser Spiel, des Freundes Träne
Fließt schon auf unser Grab.

Soon away will fly Life's colorful scenes,
And the curtain will come rolling down;
Done is our play, the tears of a friend
Flow already over our grave.

Bald vielleicht (mir weht, wie Westwind leise,
Ein stiller Ahnung zu,
Schließ dich dieses Lebens Pilgerreise,
Fliege in das Land der Ruh.

Soon, perhaps (the thought gently arrives like the
west wind -
A quiet foreboding)
I will part from life's pilgrimage,
And fly to the land of rest.

Werdet ihr dann an meinem Grab weinen,
Trauernd meine Asche sehn,
Dann, o Freunde, will ich euch erscheinen
Und mit Himmel auf euch blicken
Schenk auch du ein Tränchen mir und pflücke
Mir ein Veilchen auf mein Grab,
Und mit deinem seelenvollen Blicke
Sieh dann sanft auf mich herab.

If you will then weep over my grave,
Gaze mournfully upon my ashes,
Then, o Friends, I will appear
And waft you all heavenward.

And You [my beloved], bestow also a little
tear on me, and pluck
Me a violet for my grave,
And with your soulful gaze,
Look then gently down on me.

Weih mir eine Träne, und ach! schäme
dich nicht, sie mir zu weihn;
Oh, sie wird in meinem Diademe
Dann die schönste Perle sein!

Consecrate a tear for me, and ah!
Do not be ashamed to cry;
Those tears will be in my diadem
then: the fairest pearls!

Figure 2-6, *Abendempfung*, meas. 6-11.

Handwritten musical score for measures 6-11 of "Abendempfung". The score is in G major (one sharp) and 3/4 time. It features a vocal line and a piano accompaniment. The lyrics are: "schwun - den und der Mond strahlt Sil - ber - glanz;". Measure numbers 9, 10, and 11 are written above the vocal staff. The piano accompaniment consists of a flowing eighth-note pattern in the right hand and a steady quarter-note bass line in the left hand.

Figure 2-7, *Abendempfung*, meas. 76-81.

Handwritten musical score for measures 76-81 of "Abendempfung". The score is in G major and 3/4 time. The lyrics are: "mich her - ab. Wehmirei - ne Trä - ne, und". The piano accompaniment continues with the same eighth-note pattern in the right hand and a steady bass line in the left hand.

Figure 2-8, *Abendempfung*, meas. 33-37.

Handwritten musical score for measures 33-37 of "Abendempfung". The score is in G major and 3/4 time. The lyrics are: "Grab. Bald viel - leicht mir weht, wie Westwind lei - se, ei - ne". Measure numbers 33, 36, and 37 are written above the vocal staff. The piano accompaniment features a more varied bass line, including some chords and rests.

Als Luise die Briefe, ihres ungetreuen Liebhabers verbrannte

Mozart dated *Als Luise die Briefe, ihres ungetreuen Liebhabers verbrannte* May 26, 1787, in Vienna. This song and *Abendempfindung* were composed in the same year, also the year of his famous opera *Don Giovanni*. Saying that it was written in the room of his friend, Gottfried von Jacquin. With Mozart's permission, Jacquin published it along with other songs as his own composition in 1791.³⁰

It is a tiny operatic *scena*, intensely dramatic and full of passion. Mozart's treatment of the text is highly theatrical, with the piano part illustrating the crackling flames and Luise's emotional state, which fluctuates from bitter anger to poignant despair. Although through-composed, the musical structure progresses very naturally and dramatically that it seems rounded.³¹ The song vividly demonstrates a solitary woman who has been betrayed by her lover Luise, sitting before her fireplace, tearing a letter in two and burning the fragments. The vigorous rhythm of this action is repeated in her first sung phrase (Fig. 2-9). She speaks to her lover's letters scornfully, probably in the same kind of high-flown literary language that they contain. She disdains to even use the word *Briefe* (letters) throughout whole song. She tears more of them as she wills their destruction. The ascending motive in the left hand of the piano in measure 7 illustrates the flames that roars in Luise's heart (Fig. 2-10). More letters catch fire and flame up. The piece ends with a restatement of the first measure, giving a sense of finality to the song, showing that Luise has no doubts about her decision to reject an unworthy lover.³²

³⁰ Paton, editor, *Mozart: 12 songs*, 40.

³¹ Kimball, *Song A Guide to Art Song Style and Literature*, 45.

³² Paton, editor, *Mozart 12 songs*, 40.

Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte
 As Luise burns the letters from her faithless lover

Erzeugt von heißer Phantasie,
 In einer schwärmerischen Stunde
 Zur Welt gebrachte, geht zu Grunde,
 Ihr Kinder der Melancholie!

Generated by ardent fantasy;
 in a rapturous hour
 brought into this world - Perish,
 you children of melancholy!

Ihr danket Flammen euer Sein,
 Ich geb' euch nun den Flammen wieder,
 Und all' die schwärmerischen Lieder,
 Denn ach! er sang nicht mir allein.

You owe the flames your existence,
 so I restore you now to the fire,
 with all your rapturous songs.
 For alas! he sang them not to me alone.

Ihr brennet nun, und bald, ihr Lieben,
 Ist keine Spur von euch mehr hier.
 Doch ach! der Mann, der euch geschrieben,
 Brennt lang noch vielleicht in mir.

I burn you now, and soon, you love-letters,
 there will be no trace of you here.
 Yet alas! the man himself, who wrote you,
 may still perhaps burn long in me.

Figure 2-9, *Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte*, meas. 1-2.

Figure 2-10, *Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte*, meas. 5-7.

Chapter 3– John Alden Carpenter’s *Gitanjali*

“I sometimes think that the existence of John Alden Carpenter, who is probably the most sensitive, sincere and accomplished American-born composer that we today among us, is as acute an artistic problem to him as it is a benefit to us.”³³

Olin Downes - J.A.Carpenter, *American Craftsman*

“I suspect that no one of all the myriad interpreters of Tagore has more truly caught his spirit. At any rate these songs are distinctive, original, not to be surpassed among the best American songs.”³⁴

William Treat Upton - *Art-Song in America*

John Alden Carpenter (1876-1951) was born into a wealthy family, in Chicago, Illinois. His father was a successful industrialist and his mother, Mrs. Elizabeth Curtis Greene Carpenter, was a professionally trained singer whose special activity was church-singing. She took particular interest in the musical development of her children and much of John Carpenter’s success in the field of music was due to her early influence. His talents were first developed by Chicago teachers. He studied piano with Amy Fay, and theory with W.C.E. Seeboeck, a gifted pianist and composer who played and taught in Chicago for a quarter of a century.³⁵ Carpenter attended Harvard, and studied with John Knowles Paine, graduating in 1897. Upon graduation he joined his father’s firm, George B. Carpenter & Co., becoming vice-president from 1909-36. But the new member to the firm could not forego his musical aspirations. He took a few composition

³³Olin Downes, *J.A.Carpenter, American Craftsman, The Music Quarterly*, XVI, (1930), 442,

³⁴William Treat Upton, *Art-Song on America – A study in the development of American music* (Boston, Oliver Ditson Company.1930), 208.

³⁵ Felix Borowski, *Johan Alden Carpenter, The Music Quarterly*, Vol. 16, No. 4 (1930), 450.

lessons in Rome with British composer Sir Edward Elgar, whose compositions he greatly admired. In 1908, Carpenter returned to Chicago. He took further studies in theory and composition with Bernhard Ziehn, from whom, the composer believes, that he derived more benefit than from any other teacher.³⁶

Carpenter epitomized the transition of music in American from romanticism to modernism. He was among the first American composers to recognize the importance of Debussy and Stravinsky and to experiment with rhythm, color, and harmony in the modernist fashion. Through this process he created the first significant American ballet scores – *Skyscrapers*.³⁷ He incorporated popular musical idioms from Tin Pan Alley and jazz into his works, thus anticipating the music of Gershwin, Copland, and Bernstein.

The composer's numerous songs played a large part in gaining him recognition and lasting popularity. His first published songs were *Eight Songs for a Medium Voice* and the *Four Poems* by Paul Verlaine, in 1912. He published *May, the Mayden* in the same year. These were followed by *Four Songs for a Medium Voice* in 1913, and in 1914, *Water Colors* – a set of four Chinese poems, it embraces the harmonic ambiguity and faux-Asian pentatonicism of Debussy and French impressionism. In 1927, *Four Negro Songs* set to texts of Langston Hughes, reveal Carpenter's effective use of popular elements, particularly jazz-like rhythms. He wrote *Young Man, Chieftain* in 1930, which was another type of folklore.³⁸

³⁶Thomas C. Pierson and Ryan Raul Banagale, "Carpenter, John Alden," *The Grove Dictionary of American Music*, second edition, (Oxford: Oxford University Press, 2013), 112.

³⁷Howard Pollack, *Skyscraper Lullaby-The life and Music of John Alden Carpenter*, (Smithsonian Institution Press, 1995), 14.

³⁸ Upton, *Art-Song on America*, 197.

Carpenter contented himself for the time with song composition; but the settings of six poems from *Gitanjali* by Rabindranath Tagore (1861-1941), published in 1914, brought him before a larger public than any previous compositions. It is considered as one of his most important works.

Rabindranath Tagore was a great Indian poet, who in 1913 became the first Asian to win the Nobel Prize in Literature. The success of *Gitanjali* came when it did, writes an Indian observer, because it carried a message of peace and love in a divided and embittered world.³⁹ Tagore's own poetry made no separation between religion and art. His poemshad a universalist intent, with deep roots in the Upanishads and in Vedantist spirituality, especially in the belief in Brahman (When the poems says "God," Tagore means Brahman); belief in the divinity of nature and the concept of time as cyclic. In many respects Tagore has a similar background to that of Carpenter. He came from one of Calcutta's wealthiest and most artistic families and grew up in the elite Anglo-Indian environment of colonial India. He studied literature in England during 1878 -80 and then returned to Calcutta, where he became a prominent in several areas: editor, teacher, playwright, short-story writer, musician, and above all, poet. Like Carpenter, Tagore also managed the family estate business.⁴⁰

Carpenter began working on *Gitanjali* in the summer of 1913. He loved song texts that had the lyric simplicity of Tagore. He empathized with the poet's delight in children as expressions of God's goodness, his yearning for spiritual union with nature, and his resolve to live a full and rich life. These sentiments had already attracted Carpenter to the poetry pf Blake, Verlaine, and Wilde. Significantly, Carpenter composed *Gitanjali* shortly after falling love with

³⁹Pollack, *Skyscraper Lullaby*,91.

⁴⁰ Ibid,91-93.

Ellen Borden, who shared his interest in Tagore. He first composed “Light, My Light,” because it specifically expressed Carpenter’s exhilarating love for Ellen.⁴¹

Carpenter arranged the songs as follows: “When I Bring to You Colour’d Toys” (no. 62), “On the Day When Death Will Knock at Thy Door” (no. 90), “I Am Like a Remnant of a Cloud of Autumn” (no. 80), “On the Seashore of Endless Worlds” (no.60), and “Light, my light” (no.57).

When I bring to you colour’d Toys⁴²

When I bring to you colored toys, my
child, I understand why there is such a
colours on clouds, on water, and why
flowers are painted in tints – when I give
coloured toys to you, my child.

When I bring sweet things to your greedy
hands I know why there is a honey in the cup
of the flower and why fruits are secretly filled
with sweet juice – when I bring sweet things to
your greedy hands.

When I sing to make you dance, I truly
know why there is a music in leaves, and
why waves send their chorus of voices to
the heart of the listening earth – when I
sing to make you dance.

When I kiss your face to make you smile, my
darling, I surely understand what the pleasure
is that streams from the sky in morning light,
and what delight that is which the summer
breeze brings to my body – when I kiss you to
make you slime.

In “When I Bring to You Colour’d Toys,” the poet’s love of nature is expressed through the joy an infant receives from specific things. The poem has four stanzas which compare a

⁴¹ Pollack, *Skyscraper Lullaby*, 93.

⁴² Rabindranath Tagore, *Gitanjali*, Introduction by W. B. Yeats (Lonson, Macmillan and Co., 1966), 57-58.

child's reaction to colored toys, music, sweet things, and kisses to the poet's own appreciation of clouds, water, flowers; leaves, and waves; honey and fruit; and morning warmth and summer breezes. Respectively. Tagore implies that much as man pleases a child with toys and kisses, so God pleases man with the beauties of nature. Carpenter set only the first three stanzas, omitted the stanza about the kiss. The song is 79 measures long, in addition to the 8 measures introduction and a brief postlude. The melody is in a lively three that befits Tagore's prose-poetry and also captures the rich melodiousness of Indian speech. The composer created a ternary form of statement, contrast, and restatement. The middle stanza is the climax in which the imagery of crashing waves provides a natural high point. The ternary structure is merely suggested in the voice part by a return in the third stanza to the opening motive of the first stanza. The opening motive, a broken triad that is repeated quite often throughout the whole piece, suggests the European pastoral tradition. The composer created a picture of the "colour'd toys" with the repeated parallel fourths to make a playful sound (Fig. 3-1). In the second stanza, the playful staccato octaves jumps evoke the small child lightly dancing (Fig. 3-2). The first and third stanzas are in a rich F-sharp Major; the second stanza begins in D major but returns to F-sharp major at its climax on the word "earth." Carpenter actually anticipates the move to D major in the middle of the first stanza from measure 18 - "On water, and why flowers are painted in tints." adding melodious elegance to the song.⁴³

⁴³Pollack, *Skyscraper Lullaby*, 95.

Figure 3-1, *When I bring to you colour'd toys*, meas.5-14.

Figure 3-1 shows musical notation for measures 5-14. The vocal line begins with the lyrics "When I bring to you colour'd" and continues with "toys, my child, I un-der-stand why there is such a play of". The piano accompaniment features a "rall." (rallentando) marking and a "p" (piano) dynamic. A red "4" is written above the vocal line at measure 10, and a yellow vertical bar is at measure 11.

Figure 3-2, *When I bring to you colour'd toys*, meas. 31-35.

Figure 3-2 shows musical notation for measures 31-35. The vocal line begins with the lyrics "When I sing to make you dance, I tru-ly know why there is". The piano accompaniment features a "rall." (rallentando) marking and a "mf" (mezzo-forte) dynamic. A red "5" is written above the vocal line at measure 31.

On the day when death will knock at thy door⁴⁴

On the day when day when death will	All the sweet vintage of all my
knock at thy door what wilt thou offer	autumn days and summer nights, all
to him?	the earnings and gleanings of my
Oh, I will set before my guest the full	busy life will I place before him at the
vessel of my life – I will never let	close of my days when death will
him go with empty hands.	knock at my door.

The solemn “On the day when death will knock at thy door” is in a simple question and answer form. That expresses the poet’s determinations to lead a full life even in the face of death. The composer repeated the question at the end of the poem with a very similar accompaniment textures and applied the same melody as the opening. The musical rendering of the opening question evokes traditional romantic rhetoric: for the voice, a funeral march sense created by the repeated notes, for the piano repeated minor chords and a four-note motive to depict death’s knocking (Fig. 3-3). The song begins with D minor in the first stanza, the second stanza is in F major, and the third stanza which F minor at first and then A-flat Major. The ending dominant seventh chords that function both as V of V in A-flat major and a German augmented sixth chord in D minor, allowing Carpenter to return to the opening phrases in its original tonality. Although the tonic never actually appears in the music. The uncertain sensation of the music echoes the text which ended by a question, and the answer for the question is also uncertain.⁴⁵

⁴⁴Tagore, *Gitanjali*, 83.

⁴⁵Pollack, *Skyscraper Lullaby*, 95-96.

Figure 3-3, *On the day when death will knock at thy door*, meas.1-4.

Voice

Piano

Grave maestoso (♩ = 40)

On the day when death will

The sleep that flits on baby's eyes⁴⁶

The sleep that flits on baby's eyes – does anybody know from where it comes? Yes, there is a rumour that it has its dwelling where, in the fairy village among shadows of the forest dimly lit with glow-worms, there hang two timid buds of enchantment. From there it comes to kiss baby's eyes.

The smile that flickers on baby's lips when he sleeps – does anybody know where it was born? Yes, there is a rumour that a young pale beam of a crescent moon touched the edge of a vanishing autumn cloud, and there the smile was first born in the dream of a dew-washed morning – the smile that flickers on baby's lips when he sleeps.

The sweet, soft freshness that blooms on baby's limbs – does anybody know it was hidden so long? Yes, when the mother was a young girl it lay pervading her heart in tender and silent mystery of love – the sweet, soft freshness that has bloomed on baby's limbs

⁴⁶Tagore, *Gitanjali*, 56-57.

In “The sleep that flits on baby’s eyes,” Tagore asks and then answers the following questions: (1) “the sleep that flits on baby’s eyes”? (2) “the smile that flickers on baby’s lips when he sleeps”? and (3) “the sweet, soft freshness that blooms on baby’s limbs”? Among these three verses, Carpenter only picked the first stanza to set as song text. He set the opening question in 3/2 time, and the answer in 4/4 time. Carpenter created a memorable diatonic melody for this song. The piano’s richly spaced diminished, augmented, and seventh chords, supported by pedal points which provide a tenderness sensation and fair-tale delicacy (Fig. 3-4).⁴⁷

Figure 3-4, *The sleep that flits on baby’s eyes*, meas. 41-48.

⁴⁷Pollack, *Skyscraper Lullaby*, 96.

I am like a remnant of a cloud⁴⁸

I am like a remnant of a cloud of autumn
uselessly roaming in the sky, O my sun
ever-glorious! Thy touch has not yet
melted my vapour, making me one with thy
light, and thus I count months and years
separated from thee.

And again when it shall be thy wish to
end this play at night, I shall melt and
vanish away in the dark, or it may be in a
smile of the white morning, in a coolness
of purity transparent.

If this be thy wish and if this be thy play,
then take this fleeting emptiness of mine,
paint it with colours, gild it with gold, float
it on the wanton wind and spread it in
varied wonders.

In the fourth song of the cycle, Carpenter set the complete text. Tagore's poem is like a prayer, where he acknowledged his fragmentary, useless existence, prays for the sun, clearly a symbol for God, to bring "varied wonders" to his life and "a coolness of purity transparent" to his death. Carpenter's tonal plan follows the shape of the poem. Each stanza ends with a fermata, evoking the sense of a fleeting and frail life. The first stanza moves from B-flat minor to E-flat minor; the second stanza climaxes with D-flat major; and the third stanza, like the first stanza, opens in Bb minor but ends in D-flat to close the piece.⁴⁹

⁴⁸Tagore, *Gitanjali*, 74-75.

⁴⁹Pollack, *Skyscraper Lullaby*, 96.

On the seashore of endless worlds⁵⁰

On the seashore of endless worlds
children meet.

The infinite sky is motionless overhead and
the restless water is boisterous. On the
seashore of endless worlds the children
meet with shouts and dances.

They build their houses with sand, and
they play with empty shells. With
withered leaves they weave their boats
and smilingly float them on the vast
deep. Children have their play on the
seashore of worlds.

The sea surges up with laughter, and pale gleams
the smile of the sea-beach. Death-dealing waves
sing meaningless ballads to the children, even
like a mother while rocking her baby's cradle.
The sea plays with children, and pale gleams the
smile of the sea-beach.

On the seashore of endless worlds children meet.
Tempest roams in the pathless sky, ships are
wrecked in the trackless water, death is abroad
and children play. On the seashore of endless
worlds is the great meeting of children.

Carpenter set the entire poem, making this song the longest in the cycle. The poem describes children at play “on the seashore of endless worlds.” Their sea is not the sea of fishermen, pearl divers, struggle and tempests, but rather a sea that “surges up with laughter.” The children are oblivious to greed and death, as they are poised on the edge of cataclysm. The poem shifts from children to pearl fishers to the “death –dealing waves” which inspired the sectional shift of keys, meters, tempo and harmonic structures for each stanza. Carpenter wrote the song in a 5-part of ABCDA’ form with the first and the fifth stanzas in Ab major and the

⁵⁰Tagore, *Gitanjali*, 54-55.

fourth stanza providing a climax in terms of dynamics, tempo, high tessitura, and harmonic instability. The piano accompaniment has two basic motives: a singsong style that depicts the children (Fig.3-5) and the arpeggiated figure that represents the sea (Fig. 3-6).⁵¹

Figure 3- 5, *On the seashore of endless worlds*, mm. 109-110.

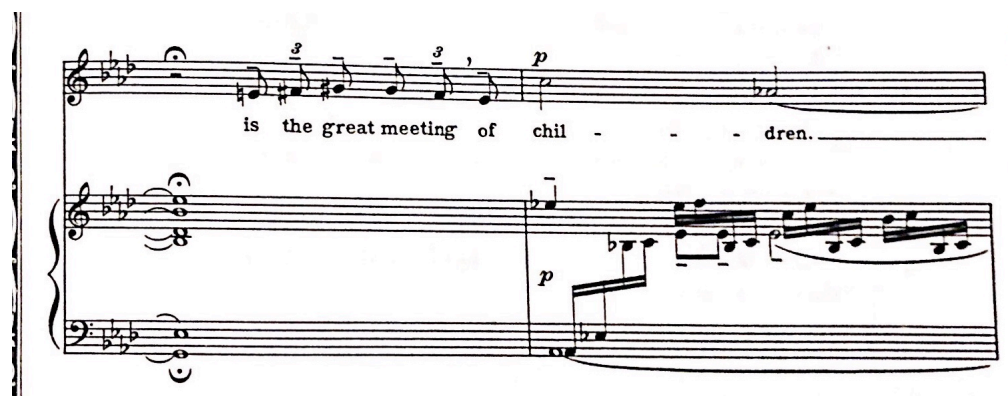


Figure 3-6, *On the seashore of endless worlds*, meas. 1-2.



⁵¹Shu – Pen Tsai Chow, *A Master's Report: Gitanjali: A study of the song cycle by Rabindranath Tagore and John Alden Carpenter*, (M.M. Kansas State University, 1973), 24-25.

Light, my light⁵²

Light, my light, the world-filling light,
the eye-kissing light, heart-sweetening
light! Ah, the light dances, my darling,
at the centre of my life; the light strikes,
my darling, the chords of my love; the
sky opens, the wind runs wild, laughter
passes over the earth.

The butterflies spread their sails on the
sea of light. Lilies and jasmines surge
up on the crest of the waves of light.

The light is shattered into gold on every
cloud, my darling, and it scatters gems in
profusion.

Mirth spreads from leaf to leaf, my
darling, and gladness without measure.

The heaven's river has drowned its banks
and the flood of joy is abroad.

Carpenter concluded *Gitanjali* with a supreme climax in the setting of "Light, my light."

It is among the most dramatic songs written by Carpenter.⁵³ The vocal writing of this song is forceful with high tessitura (often sitting between C4 – G5). The piano part contains chords and thunderous octaves and tremolos that illustrate "Light, my light." In using of dynamic marks, the *forte* (*f*) and *fortissimo* (*ff*) are used for the most of the time in both vocal and piano parts.

Furthermore, the *fortissimo* (*fff*) is used for the very last long note which is the great ending for both the song and the whole cycle. Upton was impressed:

Here is no slender threadlike melodic line, but great bursts of golden tone like the full-throated voice of the orchestra. It is no song in the true sense of the word, but a flaming forth of elemental ecstasy. I know of nothing like it. It is written for no mortal voice. Perhaps archangelic voices might cope with its long-drawn trumpet-like phrases, but no earthly voice should attempt these songs flights!⁵⁴

⁵² Tagore, *Gitanjali*, 52-53.

⁵³ Pollack, *Skyscraper Lullaby*, 97.

⁵⁴ Upton, *Art-Song in America*, 210-211.

Although all the stanzas of the poem are set into the song, Carpenter did not write the song in five stanzas. Instead, Carpenter designed it into a ternary form: an introduction over a dominant pedal (stanza 1); the main theme, in C major (stanza 2); a slightly slower middle section (stanza 3 and 4); and a return to C major (stanza 5). In the last returning part, Carpenter applied a “forward –driving” rhythmic pattern (Fig. 3-7) to the vocal line, gradually pushed the song to the highest climax with a high G (G5) for the voice and piano triple *fortissimo*.⁵⁵

Figure 3-7, *Light, my light*, meas.122-128.



⁵⁵Pollack, *Skyscraper Lullaby*, 97.

Chapter 4 - Bach's *Magnificat* in D Major

J. S. Bach (1675 - 1750) was employed as Thomaskantor in Leipzig in 1723 as a church musician and teacher. His most celebrated works, the passions, *Christmas Oratorio*, *Magnificat*, and smaller oratorios for Easter and Ascension, were composed for use in worship services. They have a specific function within these services and interact with other liturgical elements, much like reading, hymns or the sermon.⁵⁶

The first major piece composed by Bach after his position in Leipzig, was not a passion or an oratorio, but rather a setting of the Latin text of the Song of Mary, the *Magnificat*. This is a piece about the coming of Christ's and the anticipation of his glorious arrival. The text of this piece is taken from the first chapter of the Gospel according to St. Luke, verses 46-55. Mary, already pregnant with Jesus, visit her elder relative Elizabeth, who at this time is pregnant with John the Baptist. Elizabeth feels the special significance of Mary's child and praises her. In response, Mary sings the following text⁵⁷:

He has scattered the proud in the thoughts of their hearts.

He has brought down the powerful from their thrones,

and lifted up the lowly;

he has filled the hungry with good things,

and sent the rich away empty.

He has helped his servant Israel,

My soul magnifies the lord,

and my spirit rejoices in God my Savior,

for he has looked with favor on the

lowliness of his servant.

See from now on all generations will call

me blessed;

for the mighty One has great things for me,

⁵⁶Markus Rathey, *Bach's Major Vocal Works: Music, Drama, Liturgy*, (Yale University Press 2016), 9.

⁵⁷*Ibid*, 10.

In the Lutheran and Anglican Churches, The *Magnificat* was the musical highlight of the Vespers service. The vespers were celebrated in Leipzig on Saturday evening, on Sunday afternoon and before high feast days, and would have had the following structure.⁵⁸

Organ Prelude	Hymn: Herr Jesu Christ, dich zuuns wend'
Hymn	Scripture reading
Cantata	Sermon
Hymn of the day	Prayers
Psalm	Magnificat
Lord's prayer	
Hymn	
Announcement of the sermon	

Bach composed two versions of the *Magnificat*. The first, in E-flat major (BWV 243a), includes four hymns (laudes) for Christmas and was performed during his first Christmas feast in Leipzig on December 25, 1723. He revised the piece between 1728 and 1731, adding flutes, correcting some compositional mistakes, smoothing the voice leading and the harmonic progression, and transposing the composition from E-flat major down to D major. To accommodate the trumpets. This version is designated as BWV 243.2 and is the standard one used for performance, and is the version used for this document and performance.⁵⁹

⁵⁸Ibid, 11.

⁵⁹ Ibid, 12

Bach scores the piece for SSATB five-part choir who perform solos, duets and chorus. The form of the Magnificat is architectural in the Baroque sense, consisting of a frame (first movement *Magnificat* and last movement *Gloria patri*) and a center axis (movement seven *Fecit potentiam*). The last three movements (*Suscepit Israel*; *Scutlocutusest*; *Gloria patri*) tonally reflect the first three in reverse order, and center is a festive movement in the home key of D major.⁶⁰

Bach opens the *Magnificat* with celebratory fanfares: trumpets play broken triads while the other instruments create a complex web of 16th-note runs and broken chords.⁶¹ (Fig. 4-1) Large sections of the vocal part are built into a most literal repetition of the instrumental opening.⁶² He introduces the vocal line with the text “Magnificat anima mea Dominum” (My soul magnifies the Lord) in measure 31. Bach uses the five-part chorus which presents a splendid and magnificent opening piece.

The second movement, *Et exultavit spiritus meus* (And my spirit rejoices), an aria for the second soprano and strings. The aria continues the feeling of joy from the first movement, but in a less extroverted manner. It is a “moto” aria utilizing a joy motive which begins in the first measure and returns many times throughout the whole piece (Fig. 4-2). The text clearly asks for continuity: “and my spirit rejoices in God my Savior.” Bach keep using the broken triads, the fanfares, from the beginning; still alternating with vivid 16th-note motive. The movement feels

⁶⁰Martin R. Rice, “On Conducting the Bach Magnificat”, *Choral Journal*, Vol.8, No. 5 (1986), 12.

⁶¹Rathey, *Bach's Major Vocal Works: Music, Drama, Liturgy*, 15.

⁶² Ibid, 15.

like a variation of the opening that the trumpets have a “meaning:” the royal ruler-ship of God.⁶³ The text “Et exultavit spiritus meus in Deo salutary” (And my spirit rejoices in God my Savior) is the praise by a woman. The second soprano voice represents Mary here. Mary praises God but she herself is God’s humble maid.⁶⁴

The third movement is a humble aria for the first soprano, *Quia respexit humilitatem*. The contrast in vocal part is not obvious to the second movements. Instead, contrast is established by key (B minor), tempo (Adagio), and the instrumental sound of the oboe d’amore. Bach refrains from longer melismas and assigns the singer a simple, smooth, flowing melodic line. There is a slight change in the second half of the aria, when the text becomes increasingly excited as “Ecce” (see!) is repeated four times, first ascending and then descending with the complete “ecce enim ex hoc beatam.”⁶⁵ The fourth movement, *Omnes generations*, (all generations) is the second chorus movement, expresses the flow of generations past, present, and future that are eager to join in the praise. He created this idea through points of imitation in which one voice is following after the other.⁶⁶

The next pair of solo movements again sets up contrast. Movement five, *Quia, fecit mihi magna* (for the Mighty One has done) is a happy and glorious expression offers the impression of strength, virility and power. Movement six, *Et misericordia* (His mercy), a duet for alto and tenor, expresses the soul of loving kindness, presenting in a pastoral setting the idea of “ God the

⁶³ Ibid, 16.

⁶⁴ Ibid, 16.

⁶⁵ Ibid, 17.

⁶⁶ Ibid, 18.

Shepherd” and “ God’s Mercy”.⁶⁷ The voices move in close (Fig. 4-3), harmonious third and sixths, as do the accompanying instruments.⁶⁸

The following tutti movements *Fecitpotentes*(He has shown strength with his arm) the thirdchorus piece of the Magnificat. Each of the five voices has an extensive, melismatic solo that is pitted against the backdrop of a more homophonic texture in the remaining voices.⁶⁹ The text is about God’s power again. The most surprising moment comes towards the end of the chorus. Bach scatters his notes and lightens the dense texture. At measure 28, Bach suddenly arrives in an unexpected key (a diminished chord on E-sharp), followed by a long rest in all voices. The movement end in a harmonically rich adagio setting of the words “mentecordis sui.”⁷⁰

The two solo movements are given to the two voices that had not had individual soli, the alto and the tenor. The tenor aria *Deposuitpotents* stages the bringing down of the mighty from their thrones with rapid descending lines, while the lowly are lifted up with gradually ascending melismas. In the alto aria “Esurientesimplevit”, the instrumental introduction ritornello begins with “full” harmonies: parallel movements in the two flutes which its melody is taken from the alto-tenor duet. The voices get scattered when the text mentions the emptiness the rich have to expect at the end of time. The rich texture dissolves into ragged motive and the accompaniment drops out entirely for two measures. Bach ends the piece with a short instrumental postlude.⁷¹

⁶⁷Rice, “On Conducting the Bach Magnificat”, 19.

⁶⁸Rathey, *Bach’s Major Vocal Works: Music, Drama, Liturgy*, 20.

⁶⁹ Ibid, 21.

⁷⁰ Ibid, 21.

Movement ten, *Suscepit Israel*, is a motet setting for two sopranos, alto, oboes, and basso continuo. The movement opens in the way as previous movement had ended, with a single note. First soprano enters, conquers the musical space which followed by alto, with the second soprano enters one measure after basso continuo. Two oboes enter few measures after with a surprise that play the melody of the *tonus peregrinus* on the top of the polyphonic vocal texture.⁷²

Bach set *Sicut locutus* as a strict fugue, a reminder of God's Word and Promise. Bach reverted to an older manner of dance music expression, symbolically, by scoring this movement for five-voiced choir and continuo only.⁷³ After a homophonic declamation of the first word, the movement continues with a musical crescendo. Lines of ascending triplets claim the musical space from the material from the low A up to F sharp, before Bach finally returns to the musical material from the opening movement.⁷⁴

The concluding and majestic Gloria contains three interlocking passages symbolic of the Trinity. In the first half of the movement, the key to articulation is the essential six-note construction of the individual lines. The second half repeats the music of the opening movement to the text "*Sicut erat in principio, et nunc, semper et saeculorum, Amen*" ("As it was in the beginning, is now, and shall be forever in all eternity. Amen").⁷⁵

According to Mr. Markus Rathe,

Bach's Magnificat is an excellent example of the way the composer keeps a balance between text interpretation and musical independence, between drama and architecture. The setting of the Song of Mary was an appropriate way for Bach to present

⁷¹ Ibid, 23.

⁷² Ibid, 24.

⁷³ Ibid, 13.

⁷⁴ Ibid, 25.

⁷⁵ Ibid, 25.

himself and his music to a wider audience in 1723. It was the first large-scale piece Bach performed in Leipzig and it would remain part of this repertoire for years to come.⁷⁶

Figure 4-1, Magnificat, meas. 1-4.

MAGNIFICAT.

The musical score for the Magnificat, measures 1-4, is presented in a standard orchestral format. The title "MAGNIFICAT." is centered at the top. The instruments and voices are listed on the left side of the score. The music is in 3/4 time and D major. Measures 1-4 show the beginning of the piece with various instruments and voices entering. The score includes staves for Tromba I., Tromba II., Tromba III., Timpani, Flauto traverso I., Flauto traverso II., Oboe I., Oboe II., Violino I., Violino II., Viola, Soprano I., Soprano II., Alto, Tenore, Basso, and Organo e Continuo. The music is written in a clear, legible font, and the notation is standard for the period.

⁷⁶ Ibid, 25.

Figure 4-2, Et exultavit, *Magnificat*, meas.1-7.

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Violino I.

Violino II.

Viola.

Soprano II.

Organo e Continuo.

Figure 4-3, Et misericordia, meas. 4-7.

Et mise-ri cor-dia, mise-ri cor-dia a pro-ge-ni-e in pro-ge-ni-e.

Et mise-ri cor-dia, mise-ri cor-dia a pro-ge-ni-e in pro-ge-ni-es, in pro-ge-ni-e.

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