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A RECITAL

by

JAMES LEE BELL, III
B.M., Belhaven College, 1971

-

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

1975

Approved by:

A handwritten signature in black ink, appearing to read "Carl Walker", is written over a horizontal line.

Major Professor

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GRADUATE ARTIST RECITAL 104

SEASON 1974-75

KANSAS STATE UNIVERSITY

DEPARTMENT OF MUSIC

presents

JAMES LEE BELL III, Tenor

B. M., Belhaven College, 1971

assisted by

LEANN HOUSE

Thursday, March 27, 1975

All Faiths Chapel

8:00 p.m.

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

PROGRAM

- When Laura smiles *Philip Rosseter*
(c. 1575-1623)
- Woeful heart with griefe oppressed *John Dowland*
(1586-1641)
- Here she her sacred bower adorns *Thomas Champion*
(1567-1620)
- What if I seek for love *Robert Jones*
(fl.c. 1597-1617)
- Four songs from *Liederkreis*, Opus 39 *Robert Schumann*
(1810-1856)
- In der Fremde Waldesgesprach
Intermezzo Die Stille

INTERMISSION

- Beau Soir *Claude Debussy*
(1862-1918)
- Après un Reve *Gabriel Faure*
(1845-1924)
- "En ferment les yeux" from *Manon* *Jules Massenet*
(1842-1912)
- The Ash Grove *arr. Benjamin Britten*
(born 1913)
- The Miller of Dee *arr. Benjamin Britten*
- O Waly, Waly *arr. Benjamin Britten*
- Oliver Cromwell *arr. Benjamin Britten*

Immediately following this evening's performance, a reception honoring Mr. Bell will be held at 1122 Kearney, apt. no. 11. You are cordially invited to attend.

THE ENGLISH LUTE AYRE

The English school of Lutenist song-writers was short-lived. It began with the publication of John Dowland's first volume in 1597 and essentially ended with his 1612 publication of "A Pilgrim's Solace." During this fifteen-year period approximately thirty volumes, or sets, were issued. A set generally contains about twenty songs; a majority of the volumes consists of exactly twenty-one numbers.

Important composers in this school were Thomas Campion, Robert Jones, John Dowland, Thomas Morley, Philipp Rosseter, Thomas Ford, William Coekine, and Francis Pilkington. The most prolific of this group were the song-writers Campion and Jones, with five volumes each, and Dowland with four. Campion's volumes are particularly noteworthy, since they reveal his talents both as composer and poet.

Basically, the ayre was a late sixteenth and early seventeenth-century type of English song, which was derived from the French air de cour and, like it, was primarily a solo song accompanied by the lute.

On the whole, the art of the lutenist song writers is a decorative and dispassionate one. Their songs are written with a nice concern for form, balance, and elegance of expression, and without much display of personal or romantic feelings. However, some of them, particularly those of Dowland and a few by Campion, reveal an intensity of emotion reminiscent of their Italian contemporaries, Gesualdo and Monteverdi.

Although the lute seems to have been the standard instrument of accompaniment, the bass viol was sometimes used in conjunction with it. The notation of the lute accompaniment was supplied by a special system known

as tablature. Six lines were employed (corresponding to the six strings of the lute), and on each line letters were placed to indicate the notes - each open string being represented by the letter (a), the note produced by stopping the first fret (a semitone higher than the open note) by (b) - and so on.

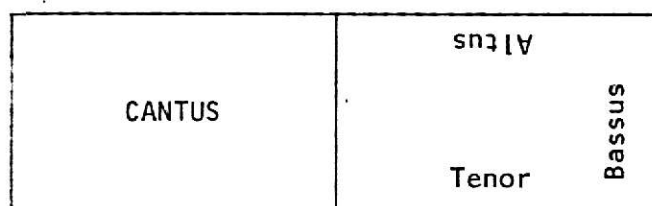
One of the most outstanding features of the lute ayre is the great care with which the text was set to music. The lutenist composers had a true appreciation of the poetic word value: their sole purpose was to enhance the beauty of the recitation through the medium of simple musical expression. As a rule, a musical phrase in the ayre corresponds to a full line of the poetry, sometimes to more. Usually a syllabic textural treatment prevails. However, restrained melismas are reserved for the expressive treatment of a word here and there.

The structural device most favored in the ayres is immediate repetition of musical sections to either the same words or new ones. As a rule, the last strain is repeated, even if the ayre is otherwise through-composed; in three-section songs, repetition is common at both the beginning and the end but rare in the middle section. Songs in two sections outnumber those in three aBB being the preferred repetition scheme.

In the ayre, the rhythmic progression of chords is usually more rapid and crowded than in the later music. Although the ayre developed before the advent of functional harmony, tonic, dominant and subdominant chords are used in a functional way.

Although the lute ayre, as a genre, was primarily a solo accompanied song, it was also planned for alternative methods of performance. This alternate method provided for four unaccompanied voice-parts. These voice

parts were printed on a single page and were so disposed that all the performers could gather comfortably around one book.



The harmonies of these additional voice-parts do not always conform with those of the lute, and the simultaneous performance of the lute accompaniment with the full vocal arrangement produces quite a definite conflict of harmony at times.

In the earlier portion of this period, the only key signature was the flat upon the line or space which represented B; all other flats or sharps were marked, as they occurred, before (or under) each note. Later on, E^b was added to indicate the key of B-flat. These two keys were found to answer every purpose of vocal composition.

The time-signature at the beginning of an original lute ayre never indicates the number of beats in a bar but merely the relative value of the longer notes to the shorter. Rhythms of 4/4, 3/2, 3/4, and 6/8, not to mention more complex rhythms, were introduced promiscuously by these composers, and they were indicated by the true accentuation of the words rather than by any system of time-signature or of barring.

In transcribing the lute tablature for modern keyboard, it was found that in hardly any case could the accompaniment remain totally unaltered. In order to retain the characteristic charm of the ayres, however, the accompaniment has been tampered with as little as possible. Thus, the transcriptions very closely reflect the composers' original intentions. Although the playing of these accompaniments on pianoforte is not wholly ineffective, the harpsichord is more stylistly authentic.

The first part-

XVII.

PRIMVS CANTO



Hether runeth my sweet hart .ii. stay stay stay stay and

take me with thee, merily .ii. .ii. He play my part, stay, stay, and thou shalt see me,

.ii. .ii. O O haue I ketcht haue I ketcht thee, .ii.

hay ding a ding a ding .ii. .ii. .ii. this ketching is

a pretty thing .ii.

This facsimile of a page from "A Booke of Ayres" by John Bartlet, London, 1606, shows an ayre in its original form with the tablature notation.

WHEN LAURA SMILES

When Laura smiles,
 Her sight revives,
 Both night and day.
 The Earth and Heaven,
 Views with delight,
 Her wanton play.

And her speech with everlasting musicke doth repaire
 The cruel wounds of sorrow, and untam'd despaire.

The Spirits
 That remaine
 In floating air;
 Affect for pastime,
 To untwine
 Her tressed hair.

And the birds think sweete Aurora, morning's Queene, doth shine
 From her bright sphere, when Laura shows her looks divine.

Diana's eyes
 Are not adorned
 With greater power
 Than Laura's, when
 She lifts awhile,
 For sport to loure.

But when she her eyes encloseth, blindnesse both appeare
 The chieftest grace of beautie sweetly sealed there.

WOEFUL HEART WITH GRIEFE OPPRESSED

Woeful heart with griefe oppressed,
Since my fortune most distressed
From my joyes hath me removed,
Follow those sweet eyes adored!
Those sweet eyes wherein are stored
All my pleasures best beloved.

Fly my breast -- leave me forsaken --
Wherein griefe his seat hath taken,
All his arrows through me darting!
Thou mayst live by her sunshining:
I shall suffer no more pining
By thy loss than by her parting.

HERE SHE HER SACRED BOWER ADORNS

Here she her sacred bower adorns,
 The rivers clearly flowe;
 The groves and meadows swell with flowres,
 The windes all gently blowe.
 Her sun-like beauty shines so faire,
 Her spring can never fade,
 Who then can blame the life that strives
 To harbour in her shade?

 Her grace I sought, her love I wooed,
 Her love though I obtaine,
 No time, no toyle, no vow, no faith,
 Her wished grace can gaine.
 Yet truth can tell my heart is hers,
 And her will I adore;
 And from that love when I depart
 Let Heav'n view me no more.

 But from her bower of joy, since I
 Must now excluded be,
 And she will not relieve my cares,
 Which none can helpe but she,
 My comfort in her love shall dwell,
 Her love lodge in my breast,
 And though not in her bower, yet I
 Shall in her temple rest.

WHAT IF I SEEK FOR LOVE

What if I seek for love of thee?

Shall I find

Beauty kind

To desert that still shall dwell in me?

But if I sue and live forlorn,

Than alas

Never was

Any wretch to more misfortune born,

Though thy looks have charmed mine eyes,

I can forbear to love;

But if ever sweet desire

Set my woeful heart on fire,

Then can I never remove.

Frowne not on me unless thou hate,

For thy frowne

Casts me downe,

To despaire of my most haplesse state.

Smile not on me unless thou love;

For thy smile

Will beguile

My desires, if thou unsteadfast prove.

If thou needs wilt bend thy brows,

Awhile refraine my deare;

But if thou wilt smile on me,

Let it not delayed be;

Comfort is enough for me.

ROBERT SCHUMANN AND "LIEDERKREIS" Opus 39

As a composer of German art song, Robert Schumann is generally recognized as Franz Schubert's most distinguished successor. From Schubert, Schumann inherited all the innovations and techniques that had established the lied as a legitimate and sophisticated art form. Schumann brought the bulk of these new thoughts, these new techniques, and this new spirit to his songs, and in addition he incorporated a number of his own innovations. The end-product of this amalgamation was a lied that was the epitomized expression of German romanticism.

While Schubert was primarily a melodist, Schumann demanded that his melodies should express even the most delicate textural nuance. His primary concern was that the impact of speech should remain uncompromised when set to music. To this end he strove for a natural and unaffected declamation. Schumann selected each poem carefully for some specific musical reason, and he had the advantage of having access to the extraordinary lyrics of both Heine and Eichendorff. Schumann himself was a man of unquestioned literary ability. As a child he had excellent exposure to classical and modern literature through his father's library. It was there that he was first exposed to the writings of Jean Paul Richter, who became his idol. Jean Paul's writings encouraged both his natural leaning to sentimentality and his idea of dual personality. In time Schumann developed a highly facile literary style of his own, and this talent served him well with his own publication, Die Neue Zeitschrift für Musik.

Even more important than Schumann's textural treatment was his new harmonic and pianistic technique. Schumann's background was basically pianistic, and it was only after ten years of composing for the piano that

he took up song-writing. Quite naturally this piano background manifested itself clearly in his song-writing. By providing an accompaniment that was both independent and integral, Schumann was able to add yet another dimension to German art song.

Schumann began his musical education in 1816 as a pianoforte student of J. G. Kuntzsch, organist of St. Mary's Church in Zwickau. In 1820 he entered the Zwickau Lyceum where he remained for eight years. Schumann's father was responsible, in large part, for his son's artistic development. At his insistence, Schumann was exposed to some of the finest solo performers and musical organizations of the day.

Following his father's death in 1826, Schumann, respecting the wishes of his mother, entered law school in Leipzig. However, in Leipzig, Schumann made the acquaintance of the celebrated piano teacher, Frederick Wieck and eventually moved into his house as a sort of pianoforte student-in-residence. As a consequence he made the acquaintance of Wieck's daughter, Clara, and began what was to eventually become a serious love affair.

In 1832, a hand injury forced Schumann to abandon all ideas of becoming a piano virtuoso, and, as a compensation, he directed all his artistic energies to composition and literature.

Apart from a few basic instructions from Heinrich Dorn (1804-1892), Schumann was basically self-taught in the art of composition. His first compositions, Opus 1 through 23, were exclusively for the piano and are characterized by the use of unconventional, dissonant harmonies and bold rhythms, especially in the strong dislocations of accent and extended syncopations.

By the beginning of 1840 Schumann had reached the summit of his powers as a composer for the piano. The assurance of Clara's love and the possibility of marriage inspired him to compose, within the year, a

profusion of songs which was to rival in quality and quantity his entire pianistic literature.

"I can hardly tell you," he wrote Clara, February, 1840, "how delightful it is to write for the voice and how agitated and excited I am when I sit down to work." Schumann continued, "I have composed so much that it almost frightens me. But I can't help it; I'm having to sing myself to death, like a nightingale."

By the end of the year Schumann had composed 140 songs, considered by many to be among the finest literature available for solo voice and piano.

The Eichendorff Liederkreis, composed in May of 1840, is one of Schumann's most popular and best loved cycles, though not a cycle in the strictest sense of the word. The songs have no structural interrelationship, but they do share a unity of theme and emotion. The twelve (12) songs, dedicated to Clara, all express the romantic element of being in close contact with nature. Birds, flowers, and the moon all symbolize the love theme. The whole cycle deals with some aspect of romance and its connection with the human experience.

With the Eichendorff Liederkreis, Schumann's piano style attains a new unity, where the prelude is treated as an inseparable and integral part of the musical structure. The keys proceed from F sharp minor to F sharp major; the key centres are mainly contained within the fourth from E major or minor to A major or minor.

IN DER FREMDE

Aus der Heimat hinter den Blitzen rot da kommen die Wolken her.
Aber Vater und Mutter sind lange tot, es kennt mich dort keiner mehr.
Wie bald, ach wie bald kommt die stille Zeit, da ruhe ich auch, da ruhe
ich auch,
Und über mir rauscht die schöne Waldeinsamkeit, die schöne Waldeinsamkeit,
und keiner kennt mich mehr hier, und keiner kennt mich mehr hier.

TranslationIN A FOREIGN LAND

Out of my homeland behind the red lightning, the clouds come forth.
But father and mother are long since dead; nobody there knows me anymore.
How soon, ah how soon will come the time of silence, when I also shall
rest, and over me will rustle the beautiful forest solitude, and
no one here will know me anymore.

INTERMEZZO

Dein Bildniss wunderselig hab' ich im Herzensgrund,
 das sieht so frisch und fröhlich mich an zu jeder Stund.
 Mein Herz still in sich singet ein altes, schönes Lied,
 das in die Luft sich schwinget und zu dir eilig zieht.
 Dein Bildniss wunderselig hab' ich im Herzensgrund.
 das sieht so frisch und fröhlich mich an zu jeder, jeder Stund!

TranslationINTERMEZZO

Your blessed image I have in the depths of my heart,
 which looks at me so fresh and joyful every hour!
 My heart silently sings within itself an old beautiful song
 that soars in the air and hurries along to you.
 Your blessed image I have in the depths of my heart,
 which looks at me so fresh and joyful every hour!

WALDESGESPRÄCH

Es ist schon spät, es ist schon kalt, was reit'st du einsam durch den Wald?
 Der Wald ist lang, du bist allein, du schöne Braut, ich führ dich heim!
 Gross ist der Männer Trug und List, vor Schmerz mein Herz gebrochen ist,
 wohl irrt das Waldhorn her und hin, O flieh, o flieh, du weisst nicht,
 wer ich bin!

So reich geschmückt ist Ross und Weib, so wunderschön, so wunderschön der
 junge Leib;

jetzt kenn ich dich, Gott steh' mir bei, du bist die Hexe Loreley!
 Du kennst mich wohl, du kennst mich wohl, von hohem Stein schaut still mein
 Schloss tief in den Rhein. Es ist schon spät, es ist schon kalt, Kommst
 nimmermehr aus diesem Wald, nimmermehr, nimmermehr aus diesem Wald.

Translation

FOREST DIALOGUE

It is already late, it is already cold.

Why do you ride lonely through the forest?

The forest is long; you are alone. You beautiful bride, I will lead you home.

Great is man's deceit and cunning. From pain my heart is broken.

Indeed the hunting-horn misleads here and there.

Oh flee, oh flee, you do not know who I am.

So richly adorned is horse and woman, so exquisite the young body.

Now I know you. God stand by me! You are the witch Lorelei!

*You know me well, you know me well. From high cliff my castle gazes
 silently deep into the Rhein. It is already late, it is already cold.*

*You will nevermore come out of this forest. Nevermore come out of
 this forest!*

DIE STILLE

Es weiss und räth es doch Keiner, wie mir so wohl ist, so wohl!
 Ach! wüsst' es nur Einer, nur Einer, kein Mensch es sonst wissen sollt.
 So still ist's nicht draussen im Schnee, so stumm und verschwiegen
 sind die Sterne nicht in der Höh, als meine Gedanken sind.
 Ich wünscht, ich wär ein Vöglein und zöge über das Meer,
 wohl über das Meer und weiter, bis dass ich im Himmel wär.
 Es weiss und räth es doch Keiner, wie mir so wohl ist so wohl,
 ach! wüsst' es nur Einer, nur Einer, kein Mensch es sonst wissen sollt,
 kein Mensch es sonst wissen sollt.

TranslationTRANQUILLITY

Nobody knows or guesses how happy I am, so happy.
 Ah, if only one knew it, only one, nobody else need know it.
 It is not so silent outside in the snow,
 nor are the stars in the sky so mute and secluded as my thoughts.
 I wish I were a little bird and could fly over the sea.
 Well over the sea and further, until I were in heaven.
 Nobody knows or guesses how happy I am, so happy.
 Ah, if only one knew it, only one, nobody else need know it.
 Nobody else need know it.

THE FRENCH ART SONG

Prior to Hector Berlioz, French song was still represented by the antiquated strophic romance. However, with Berlioz's arrival on the musical scene in France, the romance became subordinate to the more imaginative and progressive melodie. The term melodie is used to signify the French pièce vocale (piece for the voice) and is characterized by rhythmic flexibility, melodic subtlety, and harmonic richness.

In Berlioz's youth, the melodie was still in its embryonic stage. His earliest songs are in the conventional romance form, but by his late twenties he was writing songs in which the formal symmetry and expected cadences of the romance are no longer found.

Berlioz's most important contribution to song literature is the cycle Les Nuits d'Été (1841). These songs are works of remarkable imagination, depth, and beauty. Unfortunately, however, after Les Nuits d'Été, Berlioz retrogressed to a quasi-romance style of composition.

Although many French composers before and after Berlioz wrote songs, there is no significant French art song until the age of Franck, Fauré, and Debussy. Much of the work of the earlier song-writers was essentially an adjunct to opera and made no substantial contribution to the art-song literature.

For all practical purposes, César Franck (1822-1890) is considered the composer who began the development of French art song. His songs encouraged French composers to venture into wider realms, and some of these achieved an artistic level which had not been envisioned in France for a long period.

One of the most vital creative forces that France produced during the last part of the nineteenth century was Gabriel Fauré (1845-1924).

His song writing is characterized by impeccable taste and a profound sense of form and design. Through his harmonic explorations, new colour was added to French vocal music. Fauré's total song output amounted to more than sixty songs, and these are considered gems of lyricism and grace.

In addition to Franck and Fauré, many other composers contributed to the development of the French art song. These include Emanuel Chabrier, a fervent admirer of Wagner; Alfred Bruneau, Paul Vidal and Gustave Charpentier, all students of Massenet; Guillaume Leken, Henri Duparc, Ernest Chausson, and Vincent d'Indy, all students of César Franck.

In all of song literature, there have been few composers to equal Claude Debussy (1862-1918) in innovation and originality. His musical influences, ranging from Massenet and Wagner to Russian and possibly Javanese music, were assimilated into a highly personal idiom that fostered the movement known as French Impressionism. Debussy's songs, like all of his music, are characterized by sensitivity, innumerable shadings, and rich harmonic colouring. His song treatment is unique in the sense that he treats the voice and piano on equal terms in a duet-like fashion. Like many French composers, Debussy was extremely sensitive to the literary and pictorial movements of the day. To this end, he placed particular emphasis on a textural treatment that would not interrupt the natural flow of the French language. It is along these lines that his greatest contributions to French art song lie. Apart from these advances in word setting, Debussy introduced a number of harmonic innovations that were basically a blend of the new and old. On the one hand he was greatly attracted by the combinations of the higher overtones, by chords of the ninth and their derivatives and in particular by the whole tone scale; on the other hand he often referred back to the ecclesiastical modes and still further to the diaphony in parallel fourths and fifths. Though

Debussy's harmonic innovations were considered extremely progressive, they remained rooted in definite major, minor or modal tonalities. However, Debussy's use of chordal harmonies is sometimes non-functional. Debussy's accompaniments are highly expressive and seem to transcend the limits of the keyboard by providing new sonorities that at times subtly suggest the harp and flute.

BEAU SOIR

Lorsque au soleil couchant les rivières sont roses,
 Et qu'un tiède frisson court sur les champs de blé,
 Un conseil d'être heureux semble sortir des choses
 Et monter vers le coeur troublé.

Un conseil de goûter le charme d'être au monde,
 Cependant qu'on est jeune, et que le soir est beau.
 Car nous nous en allons, comme s'en va cette onde;
 Elle à la mer, nous au tombeau.

TranslationBEAUTIFUL EVENING

When in the setting sun the rivers are rose-colored,
 and a lukewarm shiver runs over the fields of grain,
 a counsel to be happy seems to come out of things and
 to rise towards the troubled heart. A counsel for
 tasting the charm of being of the world
 while one is young, and while the evening is beautiful.
 For we are going away, as that wave is going away;
 it to the sea, we to the tomb.

APRÈS UN RÊVE

Dans un sommeil que charmaït ton image, Je rêvais le bonheur ardent mirage;
 Tes yeux étaient plus doux ta voix pure et sonore,
 Tu rayonnais comme un ciel éclairé par l'aurore;
 Tu m'appelais et je quittais la terre Pour m'en fuir avec toi vers la lumière;
 Les cieux pour nous entr'ouvraient leurs nues, Splendeurs inconnues,
 Lueurs divines entrevues. Hélas! Hélas!, triste réveil des songes,
 Je t'appelle, ô nuit, rends-moi tes mensonges. Reviens, reviens radieuse,
 Reviens, ô nuit mystérieuse!

Translation

AFTER A DREAM

In a sleep that your image charmed, I dreamt of happiness, ardent delusion!
 Your eyes were most mild, your voice pure and sonorous,
 you radiated like a sky illuminated by the dawn.
 You called me and I left the earth in order to flee with you towards the light.
 The skies opened up their clouds for us,
 Splendors unknown, divine glimpses briefly forseen.
 Alas! alas, sad waking from dreams.
 I call you, o night, give me back my illusions.
 Return, return, radiant one. Return, oh mysterious night.

FRENCH OPÉRA-COMIQUE

After 1870 almost every important new operatic work in Paris was produced not at the Opéra but at the more enterprising and progressive Opéra-comique. The old distinction between the forms of opera and opera-comique had practically disappeared by the end of the nineteenth century, for the latter had by then largely abandoned the traditional spoken dialogue. The repertoire of the two theatres in the last third of the century contrasted simply as large-scale, established, conventional works in the one, and new, often experimental works in the other alternating, of course with the light, operetta-like pieces, which continued to flourish.

How little the term "opéra comique" in this period had to do with "comic" opera will be realized by recalling that Bizet's Carmen, Delibes's Lakmé, Lalo's Roi d'Ys, Bruneau's Attacque du moulin, D'Indy's Fervaal, Charpentier's Louise, and Debussy's Pelléas et Mélisande were all staged at the Théâtre de l'Opéra-comique in Paris.

The outstanding French opera composer of this era was Jules Massenet (1842-1912). Massenet received his first instruction in music from his mother who taught him how to play the piano. Because of his talent and promise, he entered the famous Paris Conservatory at the age of 11. There he was thoroughly regimented in the musical arts, studying with such notables as Ambroise Thomas. In 1863, at the age of 21, Massenet won the first prize for fugue, and then went on to win the most coveted and prestigious award available to a young French composer, the Grand Prix de Rome.

From 1878 to 1896, Massenet was professor of advanced composition at the Paris Conservatory. Among his pupils were Alfred Bruneau, Gustave Charpentier, Gabriel Pierné, Xaxier Leroux and Paul Vidal.

In the autumn of 1881, Jules Massenet suggested to Henri Meilhac the

feasibility of an opera based on Abbe Prevost's semi-autobiographical novel, Les Aventures du Chevalier des Grieux et de Manon Lescaut (1731).

The next day, according to Massenet's memoirs, Meilhac surprised him with the libretto for the first two acts. During the ensuing year, the two men, together with Philippe Gille, collaborated until the opera was complete.

One evening in the Spring of 1883, Massenet and the librettist brought the completed score to the home of the director of the Opéra-comique, Leon Carvalho. The opera was read before Carvalho and dedicated to his wife, the former Mlle. Felix Miolan, distinguished lyric soprano.

Manon's première took place at the Opéra-comique in Paris on January 19, 1884, with Marie Heilbromm in the title role, Talazac as the Chevalier Des Grieux, Taskin as Lescaut and Cobalet as the Count Des Grieux. The orchestra was directed by Jules Danbe.

Massenet's Manon was not the first time Prevost's novel had been set to music. It had been treated twice by the famous French dramatist and opera librettist Eugene Scribe (1791-1861), first in a ballet-pantomime in 1830 with music by Halévy, and again in an opéra-comique, with music by Auber, in 1856. Puccini's version, Manon Lescaut, was premiered in 1893. One year later, in 1894, Massenet followed his original setting with the sequel, Le Portrait de Manon.

MANON

An Opera in Five Acts

by

Jules Massenet

Henri Meilhac and Philippe Gille, Librettists

DRAMATIC PERSONNEL

The Chevalier Des Grieux	Porter of the Seminary
The Count Des Grieux, his father	Sergeant
Lescaut, Manon's cousin	Manon Lescaut
Guillot Morfontaine, a nobleman	Pousette, actress
De Bretigny, a tax collector	Javotte, actress
Innkeeper	Rosette, actress
Two Guardsmen	Maid

SCENARIO

The curtain rises on the courtyard of an inn at Amiens, where a group of guests impatiently await their dinner. No sooner are they served than the coach from Arras arrives. Among those to arrive is Manon, a girl of 16, on her way to a convent. Her cousin, Lescaut the guardsman, is there to meet her. While Lescaut is fetching her luggage, the nobleman Guillot tries to arrange a rendezvous with Manon. Manon consents and Guillot, startled by the return of Lescaut, hurries away to make the arrangements. Once again, Lescaut ventures off, leaving Manon unattended.

At this point the young and dashing Chevalier Des Grieux enters and on sight falls deeply in love with Manon. In the matter of a few short minutes, the impressionable Manon decided to abandon Guillot for Des Grieux. As Guillot's hired coach arrives, Manon and Des Grieux get in and drive off to Paris. Soon Lescaut returns, drunk, only to find Manon gone. When he hears that she has driven off in Guillot's carriage, he confronts Guillot with a loud barrage of accusations and heated scuffle ensues.

In the second act, Manon and Des Grieux are living in Paris. The Chevalier is writing a letter to his father asking for his consent to marry Manon. Suddenly, a pair of guardsmen storm in: one is Lescaut, bent on punishing Des Grieux; the other is Bretigny, a disguised admirer of Manon. Manon is informed that Des Grieux is to be abducted that very evening by order of his father and that she must not interfere. When Des Grieux returns, he finds Manon alone and tells her of a vision he has just had of their future. As he finishes, a knock is heard at the door. When he answers it he is seized by the abductors and carried away.

Act III, scene I, finds Manon Queen of the Cours La Reine Festival. She is attended by Bretigny and a crowd of admiring noblemen. The Count Des Grieux, father of the Chevalier, also happens to be at the festival; and in a conversation with Bretigny the Count reveals that the Chevalier is about to take the Holy Orders at St. Sulpice Seminary. Manon overhears and arranges for Lescaut to take her to St. Sulpice.

Act III, scene II, takes place in the reception-room of the St. Sulpice Seminary. When Manon appears she convinces the porter to let her speak with Des Grieux. Des Grieux, seeing Manon again, is helpless and, with little resistance, forsakes the Seminary.

The fourth act is set in the gambling cassino of the Transylvania Hotel. Lescaut, Guillot, and his three actress-friends are among the crowd of gamblers. Manon and Des Grieux enter; and, much against his will, Des Grieux is persuaded to gamble. When Des Grieux consistently wins, Guillot becomes suspicious, accuses him of cheating and storms out, vowing revenge. In a few minutes the police arrive and at Guillot's insistence arrest both Des Grieux and Manon. The police take them away, purposing to release the Chevalier shortly but to hold Manon in arrest.

Act V finds Manon sentenced to deportation. Under guard she is, along with several other women prisoners, being conducted to Harvre. She is ill, faded, and broken-hearted. With Lescaut's help, Des Grieux is able to arrange a meeting with Manon. When reunited, they reaffirm their love for one another and Manon begs Des Grieux's forgiveness. Des Grieux freely forgives her and proposes that they flee together. However, Manon is physically unable to do so and dies in Des Grieux's arms.

"EN FERMANT LES YEUX"

The aria "En fermant les yeux" is sung by Des Grieux at the close of Act II. By this time Manon has learned of Des Grieux's intended abduction and resigns herself to the fact that her life of happiness with him must end. Des Grieux, oblivious to the abduction plot and Manon's misgivings, enters and relates a vision he has had. In it he sees a small white cottage surrounded by a beautiful forest. There the birds sing, the brooks flow clear and all nature lends itself to the beauty of the backdrop. It is a paradise. Yet even in this paradise Des Grieux sees one thing missing, the one thing that will complete the picture, Manon. She alone can complement the paradise and make Des Grieux's dream of perfect happiness come true.

EN FERMANT LES YEUX

Instant charmant, Où la crainte fait trêve, Où nous sommes deux seulement!
 Tiens, Manon, en marchant Je viens de faire un rêve!
 En fermant les yeux je vois Làbas . . . une humble retraite, Une maisonnette
 Toute blanche au fond des bois! Sous ces tranquilles ombrages
 Les clairs et joyeux ruisseaux Où se mirent les feuillages
 Chantent avec les oiseaux! C'est le paradis! Oh! non! Tout est là
 triste et morose,
 Car il y manque une chose. Il y faut encor . . Manon! Viens! Là sera
 notre vie,
 Si tu le veux, ô Manon!

TranslationON CLOSING MY EYES

Charming instant where fear makes truce, where we two are alone!
 Listen, Manon, while walking I have just had a dream!
 On closing my eyes I see down there a humble retreat, a cottage all
 white in the depths of the forest!
 Beneath those tranquil shadows, the clear and joyful brooks, where the
 foliage is mirrored, sing with the birds.
 It is paradise! Ah! no! All is sad and morose there because one
 thing is lacking.
 It needs yet Manon!
 Come!, There our life shall be, if you desire it, oh Manon!

ENGLISH FOLK SONG

Although there are histories dealing with English folk song, there is no exhaustive treatise on the subject. One day, no doubt, an all-inclusive multi-volume history will be available, but it will have to wait until all of the information has been gathered. Since the last major publication of English folk song, much pertinent information has been discovered and, in time, still more will be made available.

Generally, folk song developed anonymously among the uneducated common man. Originally the songs were not notated but were passed along orally from singer to singer. As a result of this oral transmission the original versions were modified again and again.

In the main, the songs are based on legendary or historical events or they deal with various aspects of daily life: work songs, love songs, cradle songs, drinking songs, patriotic songs, dancing songs, mourning songs, narrative and epic songs, etc. Only those, perhaps, who have been brought into close contact with the old folk-singers of today, can fully realize how intimately folk-singing has, in the past, been bound up with the social life of the English village.

The great majority of Western folk songs as they exist today belong to what might be termed "civilized" folk song, i.e., folk songs that show the influence of art music. This becomes clear by comparing any of them to a truly "aboriginal" folk song, such as those found in primitive cultures and occasionally in remote regions. Strict meter and measure, clear and regular phrases, well-defined tonality (sometimes with traces of modality), definite form, triadic intervals, etc., are features that have their origin in the rationalized vocabulary of art music and that have, in the course of one or two centuries, reached the lower classes in a characteristic process of seepage.

The process of seepage has had much more effect on the texts than on the melodies of folk songs. Numerous texts of folk songs have been shown to be merely modified or distorted versions of art poems.

Perhaps the earliest true folk songs traceable in written form are Icelandic songs and the Polish war song "Bogurodzica", which are preserved in thirteenth century MSS. A number of true folk melodies are best preserved in the tenors of polyphonic compositions, e.g., "Le Belle se siet" and "L'Homme armé".

The systematic recovery of English folk songs dates back only to the end of the nineteenth century. The first publication devoted exclusively to English folk songs is a collection made by the Rev. John Broadwood and privately printed by him in 1843 under the title "Sussex Songs". The early pioneers of collecting include not only Broadwood but Frank Kidson, J. A. Fuller-Maitland and the Rev. S. Baring-Gould.

One of the foremost authorities on English folk music was Cecil Sharp (1859-1924). By the time of his death he had notated approximately 5,000 folk tunes. In England, his researches covered twenty-seven counties, including the county of London; however, the main bulk of his research was done in the Somerset region. Mr. Sharp interviewed approximately 350 singers and instrumentalists in the compilation of his collection.

In general, English folk songs are not peculiar to any one country or region but are common to all parts of the British Isles in which the language is spoken, and they extend even to the English speaking countries overseas. In fact, the English tradition has survived to a greater extent on the North American continent than in Britain.

There seems to be a great probability that originally all folk song was interspersed with rhyme. This inclusion not only enhanced the aesthetic appeal of the text but it served as a basic aid to memorization.

The extent to which English folk music has retained its modal structure is a marked characteristic. On the basis of Cecil Sharp's publications approximately 50% of the tunes are in the Ionian Mode or major scale, 20% in the Aeolian mode, 20% in the Dorian mode and 10% in the Mixolydian mode.

English tunes rarely, if ever, modulate in the sense of changing their tonal centre, but a change of mode is sometimes implied by the variation of major to minor in the third, sixth, and seventh degrees of the scale. In a considerable number of tunes, the sixth is absent, thus leaving it in doubt whether the tune is in the Dorian or Aeolian mode.

The pattern of the folk-tune has, throughout its evolution, been dominated by the words. Therefore, there is a close correspondence between the structure of melody and that of language. The analogy, however, is with metrical language only, i.e., poetry, not prose. The usual stanza of poetry contains four measured lines and the music to which such a stanza is set consists, normally, of four phrases, the points of division being marked off by means of cadences. Of these the middle cadence is the most important. The most common formula is ABA. The first A is often repeated and the formula is expanded to an AABA structure. Other patterns frequently employed are ABBA, AABC, ABAC, etc.

With very few exceptions folk tunes are strophic. That is to say, each stanza of the poem is accompanied by the same tune, or more accurately, the same melodic outline, for it is the custom of most folk singers to introduce slight variants into the successive repetitions of the tune, particularly when any irregularity in the rhythm of the words needs to be accommodated.

THE ASH GROVE

Down yonder green valley where streamlets meander,
When twilight is fading, I pensively rove,
Or at the bright noontide in solitude wander
Amid the dark shades of the lonely Ashgrove.
'Twas there while the blackbird was joyfully singing,
I first met my dear one, the joy of my heart;
Around us for gladness the bluebells were ringing.
Ah! then little thought I how soon we should part.

Still glows the bright sunshine o'er valley and mountain,
Still warbles the blackbird his note from the tree;
Still trembles the moonbeam on streamlet and fountain,
But what are the beauties of nature to me.
With sorrow, deep sorrow, my bosom is laden
All day I go mourning in search of my love.
Ye echoes, O tell me, where is the sweet maiden?
She sleeps 'neath the green turf down by the Ashgrove.

THE MILLER OF DEE

*There was a jolly miller once lived on the river Dee;
He worked and sung from morn till night, no lark more blithe than he.
And this the burden of his song for ever used to be,
I care for nobody, no, not I, since nobody cares for me.*

*I love my mill, she is to me like parent, child and wife,
I would not change my station for any other in life.
The push, push, push the bowl, my boys, and pass it round to me,
The longer we sit here and drink, the merrier we shall be.*

*So sang the jolly miller who lived on the river Dee;
He worked and sung from morn till night, no lark more blithe than he
And this the burden of his song for ever used to be
I care for nobody, no, not I, since nobody cares for me,
I care for nobody, no, not I, since nobody cares for me.*

O WALY, WALY

The water is wide, I cannot get o'er
and neither have I wings to fly.
Give me a boat that will carry two,
and both shall row, my love and I.

O, down in the meadows the other day,
A gath'ring flowers both fine and gay,
A gath'ring flowers both red and blue,
I little thought what love can do.

I leaned my back up against some oak
thinking that he was a trusty tree;
But first he bended, and then he broke;
and so did my false love to me.

A ship there is, and she sails the sea,
She's loaded deep as deep can be,
But not so deep as the love I'm in:
I know not if I sink or swim.

O, love is handsome and love is fine,
and love's a jewel while it is new,
But when it is old, it groweth cold,
and fades away like morning dew.

OLIVER CROMWELL

Oliver Cromwell lay buried and dead,

Hee-haw, buried and dead,

There grew an old apple tree over his head,

Hee-haw, over his head.

The apples were ripe and ready to fall;

Hee-haw, ready to fall;

there came an old woman to gather them all,

Hee-haw, gather them all.

Oliver rose and gave her a drop,

Hee-haw, gave her a drop,

Which made the old woman go hippety hop,

Hee-haw, hippety hop.

The saddle and bridle, they lie on the shelf,

Hee-haw, lie on the shelf,

If you want anymore you can sing it yourself

Hee-haw sing it yourself.

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A RECITAL

by

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B.M., Belhaven College, 1971

AN ABSTRACT OF A MASTER'S REPORT

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ABSTRACT

This Master's Report (recital) features vocal selections by Philip Rosseter, John Dowland, Thomas Champion, Robert Jones, Robert Schumann, Claude Debussy, Gabriel Fauré, Jules Massenet, and Benjamin Britten. Special consideration is given to the English School of Lutenist Song, French art song, French Opéra-comique, English folk song, and "Liederkreis", Opus 39 by Robert Schumann. Accompanying the recital is a series of program notes giving a general preface to the song literature, analytical comments, and text translations.