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A RECITAL

by

DALLAS DOUGLAS HAINLINE

B. S., Kansas State University, 1975

304

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A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree .

MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY  
Manhattan, Kansas

1977

Approved by:



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Major Professor

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GRADUATE STUDENT RECITAL No. 104

SEASON 1976-77

KANSAS STATE UNIVERSITY

DEPARTMENT OF MUSIC

presents

# The University Chorus

DALLAS HAINLINE, conductor  
B.S., Kansas State University, 1975

assisted by

JAN KAUP, CHRIS HILBERG, AND LON FRAHM  
ORGAN

Wednesday, April 27, 1977

All Faiths Chapel

8:00 p.m.

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

## PROGRAM

- STABAT MATER ..... *Alessandro Scarlatti*  
Stabat Mater Dolorosa (1660-1725)  
Tui Nati Vulnerati  
Quando Corpus Morietur  
Amen
- FOUR SONGS OP. 17 ..... *Johannes Brahms*  
The Harp Resounds with Wild Refrain (1833-1897)  
Song from Twelfth Night  
The Gardener  
Song from Fingal
- TOCCATA IN C MAJOR BWV 564 ..... *J. S. Bach*  
Ms. Kaup (1685-1750)
- DEUXIEME FANTASIE ..... *Jehan Alain*  
Mr. Hilberg (1911-1940)
- CHORAL NO. 3 IN A MINOR ..... *César Franck*  
Mr. Frahm (1822-1890)
- STÄNDCHEN OP. 135 ..... *Franz Schubert*  
Jonna Bolan, Mezzo Soprano (1797-1828)
- NOW THIS IS THE STORY ..... *Paul Fetler*  
(born 1920)
- THE WORLD IS SO FULL ..... *Luigi Zaninelli*  
Rain (born 1932)  
The Land of Nod  
Marching Song  
The Swing

Lisa Wilhite: accompanist



ALESSANDRO SCARLATTI: STABAT MATER

It is not known exactly who penned the poem "Stabat Mater Dolorosa." Most sources credit Jacopone da Todi in Umbria. He is certainly the earliest possibility, with a birthdate of approximately 1230. Although early in life he was a lawyer, he became a Franciscan Friar upon the death of his wife. It is from this period of his life that the "Stabat Mater" is thought to have come from the pen of this lawyer turned friar.

The poem deals with the scene of Jesus on the cross as Mary stands lamenting his crucifixion and sorrowing for him. It is used as a sequence in the "Passiontide Mass of the Seven Sorrows of the Blessed Virgin Mary," (March 24). From its inception it was widely admired, although it was not officially incorporated into the Missal until 1727. It seems that because of this widespread popularity, it was judged by the Council of Trent to be not worthy of the sanctity required for liturgical use and thus was excised along with many other sequences.

Here is the poem with a corresponding translation to English from the eighteenth century:

STABAT MATER

Stabat mater dolorosa,  
Juxta Crucem lacrimosa,  
Dum pendebat Filius.

Cujus animam gementem,  
Contristatam, et dolentem,  
Per transivit gladius.

At the Cross her station keeping,  
Stood the mournful mother weeping,  
Close to Jesus at the last.

Through her heart, His sorrow  
sharing,  
All his bitter anguish bearing,  
Now at last the sword has passed.

O quam tristis et afflicta,  
Fuit illa benedicta,  
Mater unigenite!

Quae moerebat, et dolebat,  
Pia Mater, dum videbat,  
Nati poenas inclyti.

Quis est homo, qui non fleret,  
Matrem Christi si videret,  
In tanto supplicio?

Quis non posset contristari,  
Christi Matrem contemplari,  
Dolentem cum filio?

Pro peccatis suae gentis,  
Vidit Jesum in tormentis,  
Et flagellis subditum.

Vidit suum dulcem natum,  
Moriendo desolatum,  
Dum emisit spiritum.

Eja Mater, fons amoris,  
Me sentire vim doloris,  
Fac, ut tecum lugeam.

Fac ut ardeat cor meum,  
In amando Christum Deum,  
Ut sibi complaceam.

Sancta Mater, istud agas,  
Crucifixi fige plagas,  
Cordi meo valide.

Oh how sad and sore distress'd  
Was that Mother, highly blest  
Of the sole-begotten one!

Christ above in torment hangs;  
She beneath beholds the pangs  
Of her dying glorious Son.

Is there one who would not weep  
Whelm'd in miseries so deep  
Christ's dear Mother to behold?

Can the human heart refrain  
From partaking in her pain,  
In that Mother's pain untold?

Bruis'd, derided, curs'd, defil'd,  
She beheld her tender child,  
All with bloody scourges rent.

For the sins of His own nation,  
Saw him hang in desolation,  
Till His spirit forth He sent.

O thou Mother! fount of love!  
Touch my spirit from above;  
Make my heart with thine accord.

Make me feel as thou has felt:  
Make my soul to glow and melt  
With the love of Christ my Lord.

Holy Mother! pierce me through;  
In my heart each wound renew  
Of my Saviour crucified.

Tui nati vulnerāti,  
Tam dignati pro me pati,  
Poenas mecum divide.

Fac me tecum pie flere,  
Crucifixi condolere,  
Donec ego vixero.

Juxta Crucem Tecum stare,  
Et me tibi sociare,  
In plactu desidero.

Virgo virginum praeclara,  
Mihi jam non sis amara!  
Fac me tecum plangere.

Fac ut portem Christi mortem,  
Passionis fac consortem,  
Et plagas recolare.

Fac me plagis vulnerari,  
Fac me Cruce inebriari,  
Et cruore Filii.

Flammis me urar succensus  
Inflammatus et accensus,  
Per te, Virgo, sim defensus.

In die judicii  
Christe, cum sit hinc exire,  
Da per Matrem me venire,  
Ad palman victoriae.

Quando corpus morietur,  
Fac ut animae donetur,  
Paradisi gloria.  
Amen.

Let me share with thee His pain,  
Who for all my sins was slain,  
Who for me in torments died.

Let me mingle tears with thee,  
Mourning Him who mourned for me,  
All the days that I may live.

By the cross with thee so stay,  
There with thee to weep and pray,  
Is all I ask of thee to give.

Virgin of all virgins best  
Listen to my fond request:  
Let me share thy grief divine.

Let me, to my latest breath  
In my body bear the death  
Of that dying Son of thine.

Wounded with His every wound,  
Steep my soul till it hath swooned  
In his very blood away.

Be to me, O Virgin, nigh,  
Lest in flames I burn and die,  
In His awful Judgement day.

Christ when Thee shall call me hence  
Be my mother, my defense,  
Be thy Cross of victory.

While my body here decays,  
May my soul Thy goodness praise,  
Safe in paradise with Thee.  
Amen.

There are numerous musical works which use this poem as their text. Josquin Des Prez's 15th century polyphonic setting is one of the first to reflect the tremendous potential for musical expression of the poignant verses. His work is divided along the textual lines mentioned above. It is for five-voices with the succession of long notes in the tenor probably played by an instrument such as a trombone.

An indication of Palestrina's respect for the text is reflected by his setting for eight-part double chorus. The use of double chorus is extremely unusual for Palestrina and may indicate a need to use his most eloquent tools to serve a high regard for this text.

Alessandro Scarlatti's Stabat Mater comes at a very good time in his life for us. He is at the height of his skill, having spent a lifetime developing his craft; and he is unhurried by pressures to compose rapidly or for a sponsor's tastes. No specific date has of yet been given to this piece. However, technical and structural components indicate that it must have been composed very late in his life. The scoring for soprano and alto, two violins and continuo also indicates the relatively late position of this piece. Scarlatti did not combine instruments in this fashion until later in life.

Scarlatti's early operas are generally scored for a band of strings, supported of course, by the harpsichord and other harmonic instruments, such as the lute, playing from the basso continuo.... To this band are added occasionally trumpets, flutes, oboes and bassoons, not as regular constituents of the orchestra, but treated more as obbligato instruments, with a view to special colour effects. The burden of

the accompaniment rested on the harpsichord. Violin playing was at the close of the 17th century still so primitive that the strings of an opera band could seldom be trusted with the delicate task of supporting a singer. In most cases they enter only to play the final noisy ritornello at the close of an air; sometimes they are given a share in the accompaniment but are treated as a group antiphonal to the harpsichord. Scarlatti, however, was evidently interested in the development of violin playing, and as time went on he allotted to the strings a more important share of the work...<sup>1</sup>

Indeed, E. J. Dent goes so far as to say, "It is evidently one of Scarlatti's very latest works, as it employs turns of phrase more characteristic of the next generation than of his own, and the appoggiatura, rare even in his latest operas, frequently appears here."<sup>2</sup>

The music often contains odd turns of phrase and seemingly strange modulations. This is due for the most part to Scarlatti's insistence upon carrying contrapuntal activities to their logical conclusion, a practice which was often carried out at the expense of the harmonic structures thus formed. "Scarlatti seems, indeed, to have desired less to make a thing perfectly beautiful of its kind than to use the most intellectual form at his disposal to sketch the shadowy outlines of ideas...."<sup>3</sup> In fact, Scarlatti and his contemporaries are said to have taken great delight in

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<sup>1</sup>Eric Blom, Grove's Dictionary of Music and Musicians. New York, New York: St. Martin's Press, 1973, p. 450.

<sup>2</sup>Edward J. Dent, Alessandro Scarlatti. London, England: Edward Arnold Ltd., 1960, p. 187.

<sup>3</sup>Dent, p. 191.

producing structurally sound music as opposed to music more pleasing to the ear. It is no wonder, therefore, that Pergolesi's much less dissonant setting of the Stabat Mater has survived the test of time with much greater acceptance.

Pergolesi's more celebrated setting of the same words is said to have been composed as a substitute for it, and it is not surprising that Scarlatti's was forgotten, since it has little of the grace and charm of the younger composer's. But it probably served as a model to Pergolesi....<sup>4</sup>

The eighteen musical movements of this setting are built around four choruses: "Stabat Mater Dolorosa," "Vidit Suum Dulcem Natum," "Tui Nati Vulnerati" and the final, "Quando Corpus Morietur and Amen." The rest are divided approximately equally between soprano and contralto solos and duets. It was the custom in those days to strive for a balance between the amount or number of solos given to each respective voice, thus the rough parity of material for the two voices. As mentioned, this setting does not contain the easy harmonies of the later Pergolesi setting. It is, however, heart-felt and, in my opinion, is a much more frank reflection of the text from a musical standpoint than is the Pergolesi. The two central aspects of this piece are the contrapuntal activity and the reflection of the ideas of the text and, in this case, their wedding to form a most expressive union.

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<sup>4</sup>Dent, p. 187.

FRANZ SCHUBERT: "STÄNDCHEN"

In contrast to the hundreds of songs he wrote, Franz Schubert composed only seven works for a chorus of female voices. Among them the "Ständchen" is the last, post-dating the well-known "Psalm XXIII" of 1820 by seven years and "Coronach, Op. 52, No. 4" by two. The other four pieces of this group are "Das Leben," 1815; "Klage um Ali Bey," 1815; "Das grosse Halleluja," 1816; and "Gott in der Natur," 1822.

Schubert's position in life did not make the composition of music for female voices a profitable venture. He was born to Franz and Elizabeth Schubert on January 31, 1797. The older Franz was a schoolmaster in a suburb of Vienna. The position was less than well-paid, which probably caused his father to press Franz and his brother, when they were old enough, to become his assistants and thus reduce the expense of operating the school.

As a kind of preliminary training, young Franz was taught the violin by his father and also studied piano under his older brother, Ignaz. Having shown a high aptitude for music, he was placed under the tuition of an organist at the local parish and shortly thereafter was accepted as a choir boy in the court chapel of the Imperial and Royal Seminary in Vienna. His acceptance also enabled him to study subjects other than music while he continued to further his musical education. While at the seminary, he also studied violin, played in a recently formed student orchestra, and worked to develop his compositional skills.

Schubert's studies at the Seminary lasted until 1813, at which time he was forced to make a decision as to the career he would pursue in life. The offer of an endowment created a difficult decision, but in the end Schubert's family ties won out. He returned to become an assistant schoolmaster in his father's town, where he began to teach in 1814. In 1815, Schubert found himself still teaching but liking it less and less. The drudgery of the classroom was balanced by the almost constant expression of his inner-self through his pen. His first two works for female chorus, "Das Leben," and "Klage um Ali Bey" date from this year and are followed by another similar work in 1816, "Das grosse Halleluja." While these works are of secondary importance in the total scheme, they are important if only to show to what lengths Schubert would go to carry out his desires of expression in this period, since there was no prearranged performance of them by any close-at-hand group.

His newfound friend, Franz von Schober, helped to influence him away from teaching when he persuaded the very famous singer Vogl to visit Schubert. Upon his first visit Schubert introduced his songs to Vogl. With Vogl as a supreme interpreter with an already famous name, Schubert and he were soon "the delight of the Viennese drawing rooms."<sup>5</sup>

His first musical position was for the famous Esterhazy family. It was through this position that Schubert's growing circle of friends began to include other influential and impor-

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<sup>5</sup>Groves, Vol. VI, p. 543.



tant people, not the least of whom were the Frohlich sisters. This relationship was to eventually become one of the most important associations of his life.

Through the Frohlichs he met the dramatist Franz Grillparzer. A long and warm relationship developed with Grillparzer, a man whose poems were to influence Schubert greatly. The relationships with the Frohlichs and Grillparzer are important because it is from these ties that the final works for female chorus originate. Finally, after a four year absence from the medium, in 1820, Schubert composed "Psalm XXIII," for female voices.

Schubert had composed the "Twenty-third Psalm," "The Lord is my Shepherd," in Moses Mendelsshon's translation in December, 1820, for Anna Frohlich's pupils. It appeared posthumously as "Op. 132 (xviii.2)."<sup>6</sup>

This is the same piece that later on was requested by the Cecilia chorus of Lemberg which Mozart is said to have started. At the same time that the "Twenty-third Psalm" was sent, a copy of the "Ständchen" was also sent. After the "Twenty-third Psalm" the next piece for female voices again was composed for the Frohlichs and completed in 1822, with the title "Gott in der Natur." "Choronach" followed in 1823, and was succeeded by his final composition, the "Ständchen" in 1827.

There is a quite well-known and interesting story associated with the composition of the "Standchen." Newman Flower in his

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<sup>6</sup>Otto Deutsch, The Schubert Reader. New York, New York: W. W. Norton & Company, Inc., 1947, p. 821.

book Franz Schubert: The Man and His Circle reveals the efforts involved in the writing of and the eventual hearing by the composer of the "Serenade."

She [Anna Frohlich] had asked Grillparzer to write a poem to celebrate the birthday of one of her pupils, Fräulein Gosmar.... Grillparzer at first was thoughtful. Then he told Anna that he would write a poem for the occasion if he got an idea. "Well," Anna replied, "See to it that you do get an idea!"

In a few days Grillparzer produced the words of the "Serenade." "Only Schubert must set it; only he could find notes for such a poem." When Schubert came to the house a few days later, Anna placed the Grillparzer manuscript in his hand and asked for a setting. He leaned over the piano and read the poem. It moved him deeply. For awhile he looked vacantly across the room as if lost in thought. "How beautiful it is!" He said presently. And then again: "How beautiful it is!" Three days later Schubert returned to the Frohlichs' house with the "Serenade" set for a mezzo soprano and four male voices.

"No, Schubert, I cannot use it like this. It must be for female voices. I remember quite well when I told him this," said Anna Frohlich. "He was sitting there in the right-hand nitch by the window in the entrance room. But he soon brought me the song set for the voice of Pepi [the nickname of Josefine Frohlich] and with the female chorus it has now."

If the beauty of the "Serenade" was not apparent to Schubert until he heard it played, he had even less interest in its performance.... She [Anna Frohlich] had a piano placed secretly below the girl's window, and invited Schubert to come and play the "Serenade." The company waited for him, but he did not arrive. Another took his place at the piano, and the "Serenade" was sung for the first time in the moonlight under the window of a girl of sixteen.

On the following day Anna Frohlich met Schubert walking down the street and asked him why he had failed to appear. He was profuse in his apologies, "Oh," he said, "I forgot about it!"

Anna Frohlich decided to have the "Serenade" performed at the Unter den Tuchlauben Hall, so that an audience greater than some stragglers under a bedroom window might hear what she considered to be one of Schubert's greatest songs. Schubert, penitent for the Dobling incident, had promised to be at the piano. On no account would he fail.

The day arrived. The hall was crowded. Again no Schubert, no message from Schubert. Anna Frohlich stormed, then sought the only consolation of tears.... In her distress, she asked Hofrat Walcher what could be done. If Walcher did not condone Schubert's bad manners, surely there was something he could do! Only two months previously Schubert had inscribed his "Allegretto in C" "In memory of my dear friend Walcher," and the friendship between them was sincere....

Walcher thought deeply. Perhaps Schubert was at Wanner's beer-house, "Zur Eiche." He knew that Schubert liked the place because the musical fraternity went there, and because the beer was good.... Walcher departed in haste for the beer-house.

He reached the "Zur Eiche." There was Schubert with a few boon companions enjoying his beer. He had forgotten the "Serenade" entirely. He returned to the hall with Walcher, all contrition. He went to the piano. After the performance he stood, a little plump figure, in a crowd that pressed about him. He was deeply moved and spoke only under the stress of great emotion. "I did not know that it was so beautiful!"<sup>7</sup>

The poem is equally divided into three eight-line stanzas. These three divisions are reflected in Schubert's music. The first verse is characterized by an almost constant use of dotted rhythms in the voices, while the left-hand in the piano has a single eighth note played on the beat against the left-hand pattern of three consecutive eighths following an eighth rest on the beat. An example of these patterns is reproduced below:

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<sup>7</sup>Newman Flower, Franz Schubert: The Man and His Circle. New York, New York: Tudor Publishing Co., 1936, Pp. 229-233.

6

Dun — kels nächt' — ger Stil — le  
dusk of e — vening still-ness

in des Dun — kels nächt' — ger Stil — le  
in the dusk of e — vening still-ness

Beginning with the second verse, both the piano and voices assume even eighth and sixteenth note rhythms, contrasting the uneven motion of the first verse. The section ends with an almost lateral repetition of the elongated cadence that finished the first verse. As might be expected, the third verse moves back to both the same rhythms and key center as that of the first. Thus, an arch is formed by key movement from /F/D-B<sup>b</sup>-D/F/ (verses denoted by vertical lines).

Upon hearing the "Ständchen," one becomes aware that Schubert's approach to secular female choruses owes much to that same style already developed by him in his songs for solo voices. The three verses of the "Ständchen" are built in modified strophic form with the second verse deviating slightly from the first and the third verses. This type of variety was a favorite device of Schubert in his songs, as was key movement down a minor third from F to D to B<sup>b</sup> and then

back to the original tonic, F. Whereas this key movement is not sudden as can be found in many of the songs, it is nevertheless accomplished in a relatively short span of time and is indicative of the ease with which Schubert uses a form already well-developed in his solo songs for this medium. Of course the most obvious connection between these two mediums can be found in the reinforcing piano accompaniment of the "Ständchen" and in the lyricism of the vocal lines. These two factors are perhaps the most distinguishing characteristics of Schubert's solo song literature and they are of no less importance in the "Ständchen." Suffice it to say that within the "Ständchen" the wedding of beautiful lyric melody and expressive reflective pianistic stylis is as successful as it is in the best of Schubert's solo songs.

## STÄNDCHEN

Zogernd leise  
in des Dunkels nacht' ger Stille  
sind wir hier  
und den Finger sanft gekrümmt,  
leise, leise  
pochen wir an des Liebchens Kammerthur  
doch nun steigend  
schwellend, schwellend, hebend,  
mit vereinter Stimme,  
laut rufen aus wir hochwertraut  
Schlaf du nicht,  
wenn der Neigung Stimme spricht,

Sucht' ein Weiser nah und ferne  
Menschen einst mit der Laterne,  
Wie viel seltner dann als Gold,  
Menschen uns geneigt und hold,  
drum wenn Freund schaft, spricht,  
Liebe spricht, Freundin, Liebchen,  
schlaf du nicht

aber was in allen, Reichen  
war' dem Schlummer zuvergleichen?  
Drum statt Worten und statt Gabe-  
sollst du nun auch Ruhe haben,  
noch ein Grusschen, Noch ein Wort,  
es verstummt die frohe Weise  
leise, leise,  
schleichen wir, schleichen wir uns  
wieder fort.

## SERENADE

Lingering softly  
in the dusk of evening stillness  
we are here  
and with fingers gently bent,  
lightly, lightly,  
knock we thus on our sweetheart's chamber door,  
now uprising  
swelling, swelling, surging,  
with united voices  
loud, calling forth to her we love,  
Sleep, though not  
when affection seeks thine ear,

Once a sage with lantern seeking  
Men looked for men of honest speaking  
More than gold 'tis hard to find,  
lovers gentle, true and kind,  
So when friendship cries, passion cries  
Oh my darling  
ope thine eyes

Yet of all the goods we number  
what can be compared to slumber?  
So instead of gifts or singing,  
we to you sweet rest are bringing  
Just a greeting we shall say  
so we silence all our music  
Lightly, lightly,  
vanishing, lightly vanishing away.

BRAHMS: FOUR SONGS FOR WOMEN'S CHORUS

Johannes Brahms was born May 7, 1833, in Hamburg, Germany, the second child of three born to Johann Jakob Brahms and his wife Johanna. As has been the case with the previous two composers, his family was poor, depending primarily on the father's income as a bass violinist in the Hamburg Orchestra for its livelihood.

The young Brahms showed an immediate aptitude in music, although not toward the orchestral instruments that his father might have taught him, but toward the piano. Lessons on the piano were secured for him with his first teacher, Otto Cossel, and after a few years instruction, he was passed on to a new teacher, Eduard Marxsen, who influenced him greatly for the rest of his life. Not only did Marxsen teach him piano, but he also gave Brahms his first lessons in theory and can be credited for laying the firm foundation of Brahms' musicianship. Marxsen was competent enough to develop Brahms' talents as a pianist into those of a first-class virtuoso on the instrument.

As a result in 1848, Brahms went on his first concert tour with the Hungarian violinist Eduard Remenyi, as Remenyi's accompanist and as a soloist on the piano. Brahms' fame as a pianist in Hamburg was already well established and was surely something out of the ordinary. An insight into Brahms' virtuosity on the piano and his outstanding musicianship can be gained by recounting an incident that occurred on this particular concert tour. On one of the stops in the tour the



piano that was to be used was found to be a semi-tone flat, necessitating the transposition of the piano part of Beethoven's "Violin Sonata in "C" Minor" to what was on this instrument "C" sharp. Brahms was able to accomplish this feat at sight.

After the tour Brahms was able to obtain a part-time appointment at the court of Detmold. His duties there included giving piano lessons to a young princess and some of her ladies-in-waiting. He was also allowed on occasion to direct the court orchestra and a choir formed of court personnel. While musically unfulfilling, these groups did provide him with an opportunity to apply his craft toward practical measures, and were useful in that respect. On the whole, however, the appointment was unsatisfactory, as Brahms had to supplement his court income by giving piano lessons in Hamburg. In addition he continued to play as he had when a young boy, improvising incidental music for sailors and their female companions in establishments on the waterfront.

In the early spring of 1859, while staying at a friend's house in Hamburg, Brahms had the good fortune to make the acquaintance of three young ladies who lived in the house next door. Actually, Fraulein Friedchen was already one of his pupils, and he was probably acquainted with her sister, Thusnelda. Also staying with them for a year was the reputedly very charming Fraulein Bertha Porubszky of Vienna, with whom Brahms was immediately taken. After a little coaxing by Brahms, these three offered their services for rehearsal of short two-



and three-voice works composed and directed by him. The three women, then, could be considered the first female choir under the direction of Brahms.

Shortly thereafter, Brahms was introduced to yet another small group of young lady singers. On May 19, Brahms was to play organ for an old friend of his, Fraulein Jenny von Ahsen, at her wedding. Also included in the musical festivities for the occasion was a small group of female voices conducted by Herr Gradener, who was also the composer of the number they sang. Brahms was impressed with their sound and expressed a desire to have them sing his own "Ave Maria," which he had composed the year before while at Detmold. Fräulein Friedchen made the arrangements for a rehearsal that was planned for Monday, June 5. This rehearsal went well, except for an extreme case of nervousness which struck Brahms. Fortunately, Herr Gradener was present and came to Brahms' aid. It was agreed by all to meet again the following day. These two rehearsals were sufficiently successful and enjoyable to elicit agreement from the twenty-eight ladies to continue meeting on Monday nights through the summer. This year's efforts by the ladies were climaxed on September 19, with a performance at St. Peter's before a small invited audience.

The following year the singing society was renewed. An explanation of the relationship between choir and director is given us by Florence May from her book The Life of Johannes Brahms:

The young musician's greatest pleasure was derived from his singing society of girls, who resumed with ardour their practices under his direction. He placed it this season on a more formal footing by drawing up a set of rules, signature to which was made a condition of membership....

Pro primo, it is to be remarked that the members of the Ladies Choir must be there.

By which is to be understood that they must oblige themselves to be there.

Pro secundo, it is to be observed that the members of the Ladies Choir must be there.

By which is meant, they must be there precisely at the appointed time....<sup>8</sup>

By this time the Choir had increased in size to some forty voices, and Brahms was increasingly busy composing and arranging material for them. It is for this choir that the "Thirteenth Psalm," "Three Sacred Choruses," "Adoramus" and "Regina Caeli" were composed. From the secular vein the Songs and Romances to be sung a capella, Op. 44, and the Four Songs for Women's Chorus, Two Horns and Harp, Op. 17, were also composed specifically for this group. There is some disagreement as to whether the "Regina Caeli" was actually composed for this group,<sup>9</sup> but it is known that the Canons Nos. 1, 2, 8, 10, 11, 12 of Op. 113, were sung at the ladies' rehearsals. Thanks to these ladies and their relationship with Brahms, the repertoire of female vocal music was increased tremendously and its quality extended to a plateau heretofore unachieved.

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<sup>8</sup>Florence May, The Life of Johannes Brahms. London, England: William Reeves Bookseller, Ltd., p.273.

<sup>9</sup>Only known corroboration by Walter Hubbe, "Brahms in Hamburg."

To Brahms, as to Schubert, song-writing was an important branch of composition from his early years, and with both composers the stimulus of setting poetry to music resulted in increasingly varied rhythmic schemes. Brahms frequently writes in periods of five bars with the greatest spontaneity....<sup>10</sup>

It is most directly to Schubert that Brahms owes his mastery of irregular rhythms in his music. Phrases of irregular length are common in the solo songs of Brahms. Their adaptation for choral works is well demonstrated in the Four Songs for Female Chorus, Two Horns and Harp. In general, Brahms's solo songs can be classified as portraying either ecstatic joy, deep sadness or a simple, almost frivolous state. These qualities are reflected very explicitly in the individual sections of the Four Songs for Female Chorus. Choral and solo music reflect his great skill in sustaining a long melodic line, while incorporating rich harmonic textures and sufficient amounts of contrapuntal activity. Again as a result of his solo song background, strophic form is a favorite device of Brahms for choral pieces. This is especially prevalent when the text is a poem with relatively short, well-rhymed verses. With Brahms, as with Schubert, the most outstanding characteristic of both solo and choral songs is the synthesis of all aspects to form an expressively lyric union.

While none of the Four Songs represent Brahms' mature style in its entirety, each one is suggestive of some of the aspects of

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<sup>10</sup>Groves, Vol. I, p. 888.

the composer's mature style. Principal interest in the first piece lies not so much in the choral writing as in the harmonic changes of the harp part and the easy handling of the horns. The harp is treated in a legato style with half-bar arpeggios of a harmonic nature by which the changing of only one note suggests a constant drift of the tonality. The horns are also well-handled in all of the pieces, owing in part to the fact that Brahms was acquainted with horns and their intricacies through his father, who was engaged for a time by a restaurant in Hamburg as a horn player. As is the case in all four of these pieces, the individual verses of text are repeated to the same music within each song.

"Lied von Shakespeare" is based on the text of "The Clown Song in Act II of Shakespeare's Twelfth Night. Again the two verses of the text are sung to identical music, but in this piece the sweeping harp arpeggios of the first have given away to the vertical harmonies which the harpist now plucks. Also of interest in this piece is the grafting of the last bar of the normal four-bar phrase onto the first bar of the next four-bar phrase, which creates the illusion of a five-bar phrase. This illusion is followed by two genuine five-bar phrases with a small two-bar tag added. Gone in this number is the sense of the constant harmonic drift of the first piece. In its place we find substituted constant rhythmic uncertainty provided by, in this case, the five-bar phrase.

In the third piece the half-bar arpeggios in the harp return again. This time, however, they occur at a much quicker

tempo. The lighter textual material, describing a maid in search of her lover by the German poet Eichendorff, is set in three-bar phrases with a four-bar tag added at the end, giving the needed feeling of finality.

The final piece of the set is "Gesang aus Fingal" or "Song from Fingal." It is based on the text by Ossian, who is the subject of much discussion.

The subject of the poems of Ossian is one of far-reaching interest, although the controversy with regard to them has long since subsided. "Fingal" was given out in 1762 by James MacPherson, as a genuine translation from the Gaelic of Ossian, a warrior poet who is said to have lived in the third century; but although it is generally conceded that it is partly drawn from original sources, the work as a whole is regarded as spurious by most authorities. The Brahms text relates to the grief of the "maid of Inistore" at the death of her lover who has fallen under the sword of Cuthullius; and the greyhounds of Trenar are represented as howling at the vision of their master's ghost. It is in blank verse....<sup>11</sup>

Beginning in duple meter the horns develop a four-bar phrase, consisting of a quarter note followed by two eighths to the bar. After the first phrase of the music, the harp joins in this same accompanying pattern. The even quarter notes soon give away, however, to eighths on the off-beat and after that to two groups of triplet eighths per bar. Thus, the first three movements are varied between the harp being arpeggiated in numbers one and three and even duple plucks in number two. In "Gesang aus Fingal" the harp makes the transition from the plucking

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<sup>11</sup>Edwin Evans, Historical, Descriptive and Analytical Account of the Entire Works of Johannes Brahms. London, England: William Reeves Bookseller, Ltd. p. 71.

effect at the beginning to the arpeggio at the conclusion. At the end of this particular piece, the harp moves to arpeggios on the final two repeats of the text. Against these sixteenth-note arpeggios a three-against-two feeling is developed by the use of even duple movement in the chorus.

The four songs, although each on a text by a different author, are held together by the shifting of the harp accompaniment from the more romantic arpeggios to the more heroic styles in No. 2 and the beginning of No. 4. Throughout the pieces the chorus rarely does any movement which is contrapuntally spectacular. However, the voice leading and harmonic aspects render these to be four extremely effective pieces.

ES TÖNT EIN VOLLER HARFENKLANG

Es tönt ein voller Harfenklang,  
den Lieb und Sehnsucht schwellen,  
er dringt zum Herzen tief und bang  
und lat das Auge quellen.

O rinnet, Tranen, nur herab,  
o schlage Herz mit Reben!  
Es sabken Lieb und Gluck ins Grab,  
verloren ist das Leben?

Translation

THE HARP RESOUNDS WITH WILD REFRAIN

The harp resounds with wild refrain,  
That glows with love and yearning,  
It fills my heart with deepest pain  
And tears flow hot and burning.

O flow my tears and soon be shed,  
O shake my heart with beating!  
My love and all my dreams are dead,  
And all my joy is fleeting!

LIED VON SHAKESPEARE

Komm herbei, Komm herbei, Tod!  
 Und ver senk in Cypressen den Leib.  
 La mich frei, la mich frei, Not!  
 Mich erschlagt ein holdseliges Weib.

Mit Rosmarin mein Leichenhemd,  
 o bestellt es!  
 Ob Lieb ans Herz mir totlich kommt,  
 Treu halt es.

Keine Blum, keine Blum su  
 sei gestreut auf den schwarzlechen Sarg.  
 Keine Seel, keine Seel gru  
 mein Gebein, wo die erd es verbarg.

Um Ach und Meh zu wenden ab,  
 bergt alleine  
 mich wo kein Treuer wall ans Grab  
 und weine!

TranslationSONG FROM SHAKESPEARE

Come away, come away, death!  
 and in sad Cypress let me be laid.  
 Fly away, fly away, breath!  
 I am slain by a fair cruel maid.

My shroud of white, stuck all with yew,  
 O prepare it!  
 My part of death, no one so true,  
 Did share it.

Not a flow'r, not a flow'r sweet,  
 On my black coffin let there be strewn.  
 Not a friend, not a friend greet  
 My poor corpse where my bones shall be thrown.

A thousand thousand sighs to save,  
 Lay me, O, where  
 True lover never find my grave  
 To weep there!



DER GARTNER

Wohin ich geh und schaue,  
 in Feld und Wald und Tal,  
 vom Berg hinab in die Aue:  
 viel schone, hohe Fraue,  
 gru ich dich tausendmal,

In meinem Garten find  
 ich viel Blumen schon  
 und fein, viel Kranze wohl draus wind ich  
 und tausend Gedanken bind ich  
 und Gre e mit darein,

Ihr darf ich keinen reichen,  
 sie ist zu hoch und schon,  
 die müssen alle verbleichen,  
 die Liebe nur ohne Gleichen  
 bleibt ewig im Herzen stehn,

Ich schein wohl froher Dinge,  
 und schaffe auf und ab,  
 und ob das Herz zerspringe,  
 ich grabe fort und singe  
 und grab mir bald mein Grabk.

TranslationTHE GARDENER

Where ever I may wander,  
 In field and wood and plains,  
 From hill or valley yonder:  
 I send you, ever fonder,  
 A thousand sweet refrains,

My garden now discloses  
 The fairest flow'rs I know;  
 A thousand thoughts it encloses  
 And with my garlands of roses  
 A thousand greetings go,

Alas, the one I cherish,  
 She is a thing apart,  
 My wreaths must wither and perish,  
 But boundless love will flourish  
 Forever in my heart,

I try to bear it gladly,  
 And labor bravely forth,  
 And though my heart beats madly,  
 I work there, singing sadly  
 And dig my grave on earth.

GESANG AUS FINGAL

Wein' an den Felsen der brausenden Winde,  
 weine, o Mädchen von Inistore!  
 Beug über die Wogen dein schönes Haupt,  
 lieblicher du als der Geist der Berge,  
 wenn er um Mittag in einem Sonnenstrahl  
 über das Schweigen von Morven fährt.  
 Er ist gefallen, dein Jungling liegt darnieder,  
 bleich sank er unter Cuthulins Schwert.  
 Nimmer wind Mut deinen Liebling mehr reizen,  
 das Blut von Königen zu vergießen.  
 Trenar, der liebliche Trenar starb!  
 Seine grauen Hunde heulen daheim;  
 sie sehn seinen Geist vorüber ziehn.  
 Trenar, der liebliche Trenar starb!  
 Sein Bogen hängt ungespannt in der Halle,  
 nichts, nichts regt sich auf der Haide der Rehe.  
 Wein' an den Felsen der brausenden Winde,  
 weine, o Mädchen von Inistore!

TranslationSONG FROM FINGAL

Weep on the rocks where the storm winds are  
 raging,  
 Weep, O thou maiden of Inistore!  
 Bend over the waters thy lovely head;  
 Fairer art thou than the mountain spirit  
 When he at noon in brightness of the sun  
 Touches the silence of Morven's height.  
 For he is fallen, thy true love lies defeated,  
 Slain by the might of Cuthullin's sword.  
 Never again will his valor inspire him  
 To sheathe his sword in the blood of princes.  
 Trenar, ah, Trenar the fair is dead!  
 See his growling hounds, they howl in his hall;  
 Suspicious his ghost walks past the door.  
 Trenar, ah, Trenar the fair is dead!  
 His bow is unstrung and hangs in his castle;  
 Hushed, hushed silence is where deer once did  
 wander.  
 Weep on the rocks where the storm winds are  
 raging,  
 Weep, O thou maiden of Inistore!

TWO CONTEMPORARY AMERICAN COMPOSERS

The final two works are by the contemporary American composers Paul Fetler and Luigi Zaninelli. Paul Fetler's "Now This is the Story" is based on a text by Dorothy Parker. It is an extract from her "Biographies," which is taken from her book, Enough Rope. The text is light-hearted, at times even comical. It deals with the lives of two girls, Lucy Brown and Marigold Jones, moving from their childhoods through their marriages, tracing each marriage and the effects of their widely divergent childhoods upon their marriages. The piano part often shares an equal weight with the voices, as opposed to a strictly accompanimental service. Fetler has chosen to make it as expressive of the two personalities involved as is possible, while still retaining enough traditional pianistic techniques to give the singers solid frames of reference.

Robert Louis Stevenson's poems from A Child's Garden of Verses form the text for the music of Luigi Zaninelli. "The World is so Full" deals specifically with the world of small children, their thoughts and their actions. Whether it be with the voice or piano or a combination of the two, the aim of these pieces seems to be a simple portrayal of the essence of each poem. "Rain" is an unaccompanied canon which, through the building of the voices, is very effective in portraying the steady, easy, increasing fall of rain. Contrasting this, "The Land of Nod" is a commentary on the strangeness of childhood dreams with an almost music-box-like effect in the

piano accompaniment. Unlike the Fetler, the piano is primarily used as an accompanying device with the voice parts supplying the primary interpretive effort of the text. Like the Fetler, they are decidedly tonal in structure, but lack the contrapuntal activity found in "Now This is the Story." Overall, the music portrays very effectively the lightness of the subject and the sincerity of the message.

NOW THIS IS THE STORY

Now this is the story of Lucy Brown,  
A glittering jewel in virtue's crown.  
From earliest youth, she aspired to please.  
She never fell down and dirtied her knees;

She put all her pennies in savings banks;  
She never omitted her "please" and "thanks"  
She swallowed her spinach without a squawk;  
And patiently listened to teacher's talk;

She thoughtfully stepped over worms and ants;  
And earnestly watered the potted plants;  
She didn't dismember expensive toys;  
And never would play with the little boys.

And when to young womanhood Lucy came  
Her mode of behavior was just the same  
She always was safe in her home at dark;  
And never went riding around the park;

She wouldn't put powder upon her nose;  
And petticoats sheltered her spotless hose;  
She knew how to market and mend and sweep;  
By quarter past ten she was sound asleep.

In the presence of elders she held her tongue--  
The way that they did when the world was young.  
And people remarked, in benign accord,  
"You'll see that she gathers her just reward."

Observe, their predictions were more than fair.  
She married an affluent millionaire  
So gallant and handsome and wise and gay,  
And rated in Bradstreet at Double A.  
And lived with him happily all her life,  
And made him a perfectly elegant wife.

Now Marigold Jones, from her babyhood,  
 Was bad as the model Miss Brown was good.  
 She stuck out her tongue at her grieving nurse;  
 She frequently rifled her Grandma's purse;

Se banged on the table and broke the plates;  
 She jeered at the passing inebriates;  
 And tore all her dresses and ripped her socks;  
 And shattered the windows with fairsized rocks:

The words on the fences she'd memorize;  
 She blackened her dear little brother's eyes;  
 And cut off her sister's abundant curls;  
 And never would play with the little girls.

And when she grew up--as is hardly strange  
 Her manner of life underwent no change  
 But faithfully followed her childhood plan.  
 And once there was talk of a married man!

She sauntered in public in draperies  
 Affording no secrecy to her knees;  
 She constantly uttered what was not true;  
 She flirted and petted, or what have you;

And tendered advice by her kind Mama,  
 Her answer, I shudder to state, was "Blah!"  
 And people remarked, with sepulchral tones,  
 "You'll see what becomes of Marigold Jones."

Observe, their predictions were more than fair.  
 She married an affluent millionaire  
 So gallant and handsome and wise and gay,  
 And rated in Bradstreet at Double A.  
 And lived with him happily all her life  
 And made him a perfectly elegant wife.

RAIN

The rain is raining all around,  
It falls on field and tree,  
It rains on the umbrella here,  
And on the ships at sea.  
Raining all around, raining all around.

THE LAND OF NOD

From breakfast on through all the day,  
At home among my friends I stay,  
But every night I go abroad,  
Afar into the land of Nod.

All by myself I have to go,  
With no one to tell me what to do  
All alone beside the streams  
And up the mountainsides of dreams.

The strangest things are there for me,  
Both things to eat and things to see,  
And many frightening sights abroad  
Till morning in the land of Nod.

Try as I like to find the way,  
I never can get back by day,  
Nor can remember plain and clear  
The curious music that I hear.

MARCHING SONG

Bring the comb and play upon it!  
Marching, here we come!  
Willie cocks his highland bonnet,  
Johnnie beats the drum.

Mary Jane commands the party,  
Peter leads the rear;  
Feet in time, alert and hearty,  
Each a Grenadier!

All in the most martial manner,  
Marching double quick;  
While the napkin, like a banner,  
Waves upon the stick!

Here's enough of fame and pillage,  
Great commander Jane!  
Now that we've been 'round the village,  
Let's go home! Let's go home!  
Let's go home again!

THE WORLD IS SO FULL

How do you like to go up in a swing,  
Up in the air so blue?  
Oh, I do think it the pleasantest thing  
Ever a child can do!

Up in the air and over the wall,  
Till I can see so wide,  
Rivers and trees and cattle and all  
Over the countryside.

Till I look down on the garden green,  
Down on the roof so brown  
Up in the air I go flying again  
Up in the air and down!



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A RECITAL

by

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B. S., Kansas State University, 1975

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## ABSTRACT

This Master's Report (recital) features choral selections by Alessandro Scarlatti, Franz Schubert, Johannes Brahms, Paul Fetler and Luigi Zaninelli. All are scored for a chorus of female voices. Special consideration is given to the events surrounding the composition of Schubert's "Standchen" and Brahms' Four Songs for Women's Chorus, Two Horns and Harp. Accompanying the recital is a series of program notes giving general historical references for each composer, analytical comments and text translations.