

PATHWAYS OF LOVE THROUGH SONG: THE COMPOSER'S INTENTION

by

ANNA ELIZABETH RIDER GARD

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Dr. Amy Rosine

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Abstract

The following report is extended program notes that focus on the expression of love in various ways. These songs were presented on a graduate recital March 31, 2015 in All Faiths Chapel at Kansas State University. It is in partial fulfillment of the requirements for the Master of Music degree in vocal performance. The works included are by Bellini, Bernstein, Hahn, Koechlin, Obradors, Saint-Saëns, Schumann, and Sullivan. Below is a detailed description explaining the focus of the report.

Many musicians discuss the musical elements including key signatures, time signatures, harmony, rhythm, and melody. They may also discuss the understanding of the music through the viewpoint of the vocal text. The musical elements and how the subject matter connects the two together is important to understand when giving a recital. It makes the music come alive for the audience and it is a true interpretation of how it should be performed.

Love is a topic which many composers explore because of the natural emotion people feel about its perception. Different feelings and emotions conjured in the hearts and minds of humankind. Love is a personal feeling, and after studying the poetry and music, I assigned an adjective or verb to each song that describes a more specific facet of love's emotional spectrum. These adjectives and their portrayal by various composers will comprise the focus of this paper.

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Dedication

The blessings and love of music have made my life whole. My mother has always reminded me of the importance of the words “Soli deo Gloria.”

Chapter 1 - Longing

Vincenzo Bellini (1801-1835)

Italian composer Vincenzo Bellini was born into a musical family in Catania, Sicily. His grandfather, Vincenzo Tobia Bellini, was an organist, composer, and teacher.¹ Rosario, Bellini's father, was also a composer, teacher, and *maestro di cappella* in Catania. His father taught him piano lessons at a very young age and he was an expert by the time he was five.² Bellini began to compose when he was six years old and studied composition with his grandfather.³ His education was traditionally well rounded including Latin, Italian literature, philosophy, and modern languages.⁴ Once he learned all he could from his grandfather, Bellini received a scholarship to study at the Real Collegio di Musica Naples during the month of June in 1819. He studied with Giovanni Furno, Carlo Conti (maestrino of conducting), Giacomo Tritto (counterpoint) and Niccolò Zingarelli (composition). His focused his studies not only in harmony and counterpoint, but also in “the composition of hundreds of wordless solfeggi (none of which survive).”⁵

In 1825 Bellini graduated and received the honor and opportunity to have his first opera *Adelson e Salvini* performed at the conservatory. This led to a commission for another opera, *Bianca e Gerardo*, which was performed in May 1826 for a gala at the Teatro San Carlo. The following year, he composed another opera, *Il pirata*, which gave him the foundation for his

¹ Smart, Lippmann, Maguire, *The New Grove Dictionary of Music and Musicians*, 2nd ed. (London: Macmillan Publishers, 2001), s.v. “Bellini, Vincenzo.”

² Ibid.

³ Friedrich Lippmann, *The New Grove Masters of Italian Opera* (New York: W. W. Norton & Company, 1980), 155-189.

⁴ Smart, Lippmann, Maguire, *The New Grove Dictionary of Music and Musicians*.

⁵ Idib.

career. His collaboration with the librettist Felice Romani for *Il pirata* formed a friendship between the two and they went on to collaborate for the operas *La staniera* (1829), *Zaira* (1829), *I Capuleti e i Montecchi* (1830), *La sonnambula* (1831), *Norma* (1831), and *Beatrice di Tenda* (1833).⁶

Bellini was a very skilled opera composer and is remembered for his expressive melodies and sensitive setting of text.⁷ He made his living solely from opera commissions throughout his life and never held any official position such as conservatory teacher or artistic director of an opera house.⁸ He composed a total of ten dramatic operas (three of which have a second version), and other works including sacred, vocal and instrumental music. A testament to Bellini's achievement is that his opera *I Capuleti e i Montecchi* has never completely disappeared from the repertoire. His music remains into the current century.

“Oh! Quante volte” from I Capuleti e i Montecchi by Vincenzo Bellini

<p>Eccomi in lieta vesta...eccomi adorna... Come vittima all'ara. Oh almen potessi Qual vittima cader dell'ara al piede! O nuziali tede, Abborrite cosi, cosi fatali, Siate, ah! Siate per me facci ferali. Ardo...una vampa, un foco Tutta mi strugge. Un refrigerio ai venti io chiedo invano. Ove se'tu Romeo? In qual terra t'aggiri? Dove, dove inviarti i miei sospiri?</p>	<p>Behold me decked out Like a victim on the altar. Oh if only I could fall like a victim at the foot of the altar! Oh nuptial torches, So hatred, so fateful, Light ye me to my bed of death. I burn, a blaze, a fire all my torment. In vain I call on the winds to cool me Where are you Romeo? In what lands do you wander Where, where shall I send them, all of my sighs?</p>
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⁶ Friedrich Lippmann, *The New Grove Masters of Italian Opera* (New York: W. W. Norton & Company, 1980), 155-189.

⁷ Smart, Lippmann, Maguire, *The New Grove Dictionary of Music and Musicians*, 2nd ed. (London: Macmillan Publishers, 2001), s.v. “Bellini, Vincenzo.”

⁸ Friedrich Lippmann, *The New Grove Masters of Italian Opera* (New York: W. W. Norton & Company, 1980), 155-189.

Oh! Quante volte,
Oh quante ti chiedo
Al ciel piangendo
Con quale ardor t'attendo,
E inganno il mio desir!
Raggio del tuo sembiante
Parmi il brillar del giorno:
L'aura che spira intorno
Mi sembra un tuo sospir.

Oh! How much time,
Oh! How often I beg you!
The sky weeps
with the passion of my waiting
and delude my desires!
To me the light of day
Ah! Is like the flash of your presence
Ah! The air that winds around
is my longings.⁹

I Capuleti e i Montecchi is a lyric tragedy in two acts set in thirteenth century Verona, with a libretto by Felice Romani, who collaborated with Bellini on several operas. It continues to be a part of the traditional opera repertory, with performances all over the world. Bellini composed this opera in 1830 and it was premiered at the *Teatro La Fenice* in Venice on March 11.¹⁰ According to Simon Maguire, an author of *The Grove Book of Operas*, “Behind the libretto stand many Italian, ultimately Renaissance, sources rather than Shakespeare’s *Romeo and Juliet*: the theme was very popular in Italy,”¹¹ Bellini incorporated music into *I Capuleti e i Montecchi* from two previous operas, *Adelson e Salvini* and *Zaira*. In particular, the music for “Oh! Quante volte” was taken from the first.

The aria is set in Giulietta’s (Juliet’s) apartment during Act 1, Scene 2.¹² As her betrothed wedding to Tebaldo is about to take place, she is dressed in her bridal gown and stares into the mirror feeling unsure and distressed about her fate. Upon realizing these feelings, she longs for Romeo. The recitative begins in a *romanza* style with the strings pulsing eighth notes under a haunting horn melody. After the strings play an E-flat Major chord three times, the voice enters

⁹ Tina Gray, *The Aria Database* (1998); Maggioni, *I Capuleti e i Montecchi* (1800).

¹⁰ Maguire, Forbes, Budden, *The Grove Book of Operas* (Oxford: Oxford University Press, 2006), 100-102.

¹¹ *Ibid.*

¹² *Ibid.*

with a descending perfect fourth that continues downward in a repeated and stepwise motion.

The grace notes in almost every phrase of the vocal line emphasize the extreme ranges of emotion.

Figure 1-1 “Oh Quante volte”

The image shows a musical score for the opera 'Il Trovatore'. It consists of three systems of staves. The top system is the piano accompaniment, with a treble clef and a bass clef. The middle system is the vocal line for Giulietta, with a treble clef and lyrics: "GIU. *lunga* Ec-com-j. in lie-ta ve-sta... Ec-co-mi a-dorna... come vit-ti-ma all'a-za." The bottom system is a recitative section, with a treble clef and a bass clef, and the marking "REC.^{no}".

The orchestra and singer alternate phrases until Giulietta’s curse, “Siate per me faci ferali,” in which the vocal line rises dramatically, then falls in a descending melisma. These phrases need to be approached in a relaxed way with full support of breath in the voice.

As the recitative continues, the *romanza* melody returns in the horn with the soprano line hovering above in accompaniment expressing her emotions about her situation in short phrases. Once the horn line comes to an unfinished phrase, the vocal line continues on the same pitch as the horn left off an octave higher and then descends in stepwise motion.

Figure 1-2 "Oh! Quante volte"



Bellini next introduces the harp, which alternates with the unaccompanied vocal line in four phrases. He expresses Giulietta's longing for Romeo in the final phrase of the recitative, "Dove inviarti, dove, i miei sospiri?" As the pitches rise chromatically, the rhythm creates a sense of instability regarding her situation, thus strengthening her longing to have Romeo near by her final phrase.

After a pause, the harp accompaniment proceeds with an A-flat Major scale, followed by ascending arpeggiated patterns that descending one half step moving to G Minor and eventually D Major.

Figure 1-3 "Oh! Quante volte"



The aria begins *andante sostenuto*, with an introduction of the melody in the flutes with the harp accompaniment using G Minor arpeggiated triplets. The aria melody begins on B-flat

and descends in stepwise motion to F-sharp, the leading tone, then ascends to D, dominant. This aria is known for the long phrase, “Oh! Quante volte.”

Figure 1-4 "Oh! Quante volte"



The main melody is somewhat syncopated, yet extremely legato, and continues for twelve measures, the last two of which repeat the same words. The orchestra plays an interlude which leads into the melody with a different text that is embellished through rhythm and vocal ornamentation. The last phrase contains a cadenza marked *a piacere*, for the performer to interpret as they wish. This occurs at the cadence. It has the words “un tuo sospir,” (“to me your sighs.”) Lingering on this phrase allows the singer to feel the integrity of the text and express the hopeful music.

Bellini’s style for aria melodic composition employed simple, stepwise motion with slightly embellished vocal lines. The music of “Oh Quante volte” expresses the emotion of the text through the use of the harp, representing the thoughts of Giulietta and her longing for Romeo. Bellini concludes the aria in G Minor (continued longing), and sets up the next scene, beginning in the relative major key of E-flat.

Chapter 2 - French Mélodies of Love

Between the mid-1800s and the 1960s marks the history of the French *mélodie*.¹³ The *mélodie* developed from the earlier French *romance*, a simple strophic song. Around the same span of time German composers were writing vocal music with piano accompaniment called *Lieder*. Many ideas for the French *mélodie* came from *Lieder*. The musical elements of the *mélodie* are a combination of the words and music uniting that create dramatic scenes with a free structure or schematic form. Also, the vocal line is a recitative while the piano became more expressive, and above all the literature and poetry chosen became more important.¹⁴ The three art songs below all fall into this *mélodie* category from the Romantic period.

Charles Koechlin (1867-1950)

Charles Koechlin was a French composer and teacher, renowned as a writer and lecturer on music, born in Paris November 27, 1867. He grew up in a wealthy family; his father was a textile designer. Robert Orledge, author of *The New Grove Dictionary of Music and Musicians* article described, “From his ancestors Koechlin inherited what he called his Alsatian (a person from the Alsace region of northeast France) temperament: an energy, naivety, and an absolute and simple sincerity that lie at the heart of his music and character.”¹⁵ His father wished for his son to be a military soldier; due to contracting tuberculosis however, he was unable to pursue this occupation.

¹³ Carol Kimball, *Song: A Guide to Art Song Style and Literature* (Milwaukee: Hal Leonard Corporation, 2005), 157-158.

¹⁴ Frits Noske, *French Song from Berlioz to Duparc* (New York: Dover Publications, 1970), 22-38.

¹⁵ Robert Orledge, *The New Grove Dictionary of Music and Musicians* (London: Macmillan Publishers Limited, 2001) s.v. “Koechlin, Charles.”

Koechlin began musical studies at the Paris Conservatoire in 1890, studying composition with Jules Massenet until Massenet's resignation in 1896. Gabriel Fauré succeeded Massenet and became a large influence over Koechlin.¹⁶ Koechlin was friends with many of the great contemporary French composers, including Maurice Ravel, Claude Debussy, Erik Satie, Albert Roussel, Darius Milhaud, and Ernest le Grand. He would stay connected to these friends throughout his life through personal contact and music.

His life was simple until 1903, when he married Suzanne Pierrard; changing his life in a slow, yet drastic way. By 1915 financial pressures from World War I and his marriage led him to begin writing about music theory. His writings opened the door to lecture opportunities to teach others about music, and he made four lecture tours to the United States between 1918 and 1937. Koechlin's music gained popularity not only through his writings, but also by his creating the *Société Musicale Indépendante* in 1909, a group to promote new music. By 1921, Koechlin's scholarly journal articles led to more performances of his music.

Desire

“Si tu le veux” (If you so desire) by Charles Koechlin

Si tu le veux, ô mon amour,
Ce soir dès que la fin du jour
Sera venue,
Quand les étoiles surgiront,
Et mettront des clous d'or au fond
Bleu de la nue,
Nous partitons seuls tous les deux
Dans la nuit brune en amoureux,
Sans qu'on nous voie,
Et tendrement je te dirai

If you so desire, O my love,
This evening, as soon as day
Has ended,
When the stars appear
And stud with gold
The blue of the skies,
We two shall set out alone
As lovers into the dark night,
Without being seen,
And tenderly I shall sing you

¹⁶ Ibid.

Un chant d'amour où je mettrai
Toute ma joie.

Mais quand tu rentre ras chez toi.
Si l'on te demande pourquoi,
Mignonne fée,
Tes cheveux sont plus fous qu'avant,

Tu répondras que seul le vent
T'a décoiffée,
Si tu le veux, ô mon amour.

A love-song into which I'll pour
All my joy.

But if, when you return home,
They ask you why,
Sweet elfin creature,
Your hair is more tousled than
before,

Tell them that the wind alone
Disheveled you,
If you so desire, O my love.¹⁷

Koechlin composed this song in 1894 while studying at the Conservatoire. “Si tu le veux” begins with sixteenth note arpeggiated chords in the piano accompaniment that leads smoothly to the voice’s entrance. The vocal line is in the lower to middle tessitura, which creates an intimate feel. This is something common in Koechlin’s compositional style for setting text, which is speech-like, using a small range of motion. “This might be described as a triumph of non-melody aided by adept harmony and sweeping arpeggios in the accompaniment; the result is something which manages to sound both offhand and exquisite.”¹⁸

¹⁷ Graham Johnson and Richard Stokes, *A French Song Companion* (Oxford: Oxford University Press, 2000), 268-274.

¹⁸ *Ibid.*

Figure 2-1 “Si tu le veux”

The musical score for "Si tu le veux" is presented in two systems. The top system shows the vocal line in a treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. It begins with the instruction "All^o con moto." and a rest for two bars, followed by the lyrics "Si tu le veux, ô mon a -" with a dynamic marking of *mf legg.* The bottom system shows the piano accompaniment in a grand staff (treble and bass clefs) with the same key signature and time signature. It also starts with "All^o con moto." and features dynamic markings of *mp* *lent.*, *animer.*, and *pp legg.* The piano part consists of a continuous eighth-note accompaniment with a melodic line in the right hand.

The text describes how one's desire for another person can be very intimate, yet not necessarily a physical yearning. The context of the song is about a physical desire and the emotional longing to be the beloved. Koechlin achieves this utilizing intervals of the vocal line that ascend a fifth interval at the end of several phrases.

Figure 2-2 "Si tu le veux"

This musical score shows a close-up of the piano accompaniment for "Si tu le veux". It is in a grand staff with a key signature of two sharps and a 6/8 time signature. The piano part features a steady eighth-note accompaniment. The right hand has a melodic line that ascends in intervals of a fifth. Dynamic markings include *poco* and *cresc.* The lyrics "- quoi, Mi-gnon - ne fé -" are written below the vocal line in the first system.

Koechlin uses the term *dolce* to express the musical flow and the text. The text is by Maurice de Marsan (1871-1929), a French poet and novelist. Koechlin set the poetry to smoothly flow in four bar phrases. He did this by making every word within each phrase consistent with the time signature.

Camille Saint-Saëns (1835-1921)

Music is something besides a source of sensuous pleasure and keen emotion, and this resource, precious as it is, is only a chance corner in the wide realm of musical art. He who does not get absolute pleasure from a simple series of well-constructed chords, beautiful only in their arrangement, is not really fond of music.¹⁹

Camille Saint-Saëns, a French composer, organist, and pianist, was born in Paris in 1835. His father passed away several weeks after his birth, leaving his mother and grandmother to care for him. Throughout his life he would be compared to Mozart for his Classicalism and accomplishments in music. Saint-Saëns was a young musician of the keyboard; beginning piano lessons at age three. His teacher was Camille Stamaty, a pianist, composer, teacher and business man.

In 1848 Saint-Saëns entered the Paris Conservatoire. He continued piano studies and then began organ and composition lessons with Fromental Halévy. In 1851, he earned the Premier Prix in organ. Following his education at the Conservatoire, his first positions were random organ performances where he became well known for his improvisations.

Saint-Saëns was versatile in all forms of music. However, he only composed around fifty *mélodies*. Much of his compositional output, consisting of symphonies, concertos, chamber music, the beginnings of an opera, and over half of his *mélodies*, occurred between the 1850s and 1880s. He also composed five symphonies, three of which were published during his lifetime.

Opera is the next main musical genre of his interest. *Samson et Dalila* is considered his best known opera, however, the stage production was not performed in France, but in Weimar in 1877.

¹⁹ Ralph P. Locke, *The New Grove Dictionary of Music and Musicians*, 2nd ed., edited by Stanley Sadie, 22:124-135 (London: Macmillan Publishers Limited, 2001).

As time changed and music evolved, the impressionistic features in art began to inspire musicians. Claude Debussy considered by many to be one of the important compositional figures in this genre, came forward with new musical ideas that were of no interest to Saint-Saëns. The traditionalist composer dedicated his life to preserving the values of Classic ideals and perfecting music.

From 1861-1865 Saint-Saëns taught piano at the École Niedermeyer, a boarding school for boys aimed to improve music in French churches.²⁰ Among his pupils was Gabriel-Fauré, and they grew to become close friends. Other friends throughout his life included Pauline Viardot, Georges Bizet, Gioacchino Rossini, Pablo de Sarasate, and Ignacy Jan Paderewski. Saint-Saëns' personal interests included the poetry of Victor Hugo, Greek musical instruments, astronomy, and the music of Jean-Philippe Rameau.

²⁰ Ibid.

Devotion

“Aimons-nous” (Let us Love) by Camille Saint-Saëns

Aimons-nous et dormons Sans songer au reste du monde! Ni le flot de la mer, Ni ouragan des monts Tant que nous nous aimons Ne courbera ta tête blonde, Car l’amour est plus fort Que les Dieux et la Mort!	Let us love and sleep Without a care for the rest of the world! Neither ocean waves or mountain storms, While we still love each other, Can bow your golden head, For love is more powerful Than Gods and death!
Le soleil s’éteint drait Pour laisser ta blancheur plus pure. Le vent qui jusqu’à terre incline la forêt, En passant n’oserait Jouer avec ta chevelure, Tant que tu cacheras Ta tête entre mes bras!	The sun would extinguish its rays To make your purity more pure, The wind which inclines to earth the forest Would not in passing dare To frolic with your hair, While you nestle Your head in my arms,
Et lorsque nos deux cœurs S’eniront aux sphères heureuses Où les célestes lys écloront sous nos pleurs, Alors, comme deux fleurs, Joignons nos lèvres amoureuses, Et tâchons d’épuiser La mort dans un baiser!	And when our two hearts Shall ascend to paradise, Where celestial lilies shall open beneath our tears, Then, like flowers Let us join our loving lips And strive to exhaust death in a kiss! ²¹

The poetry was written by Théodore de Banville in 1846 from his *Les Exilés* in number three *Odelettes*, no. 15.²² “An odelette does not last any longer than the trill of a nightingale, but for the play of these trills and these arpeggios quickly flown away a voice of constantly pure timbre would be required.”²³ It is a short poem with rhythmic, yet lyrical lines of text. Banville

²¹ Richard Stokes, The LiederNet Archive (recmusic.org)

²² Ted Perry, TheLiederNet Archive (recmusic.org)

²³ Alvin Harms, *Théodore de Banville* (Boston: Twayne Publishers, 1983).

was a French lyric poet during the Parnassian period who lived by the creed, “Art for art’s sake.”²⁴

He began writing poetry at age sixteen and produced seventeen collections of verse between 1850 and 1880. A very prolific writer, Banville’s first collection alone contained five thousand verses. The devotion and passion expressed in the poetry of “Aimons-nous” is reflected by the fact that Banville had a happy life and marriage.

When he composed the song in 1892, Saint-Saëns captured the meaning of the text with a simple, yet exquisite melody. D-flat Major is the overall tonality of the song. The vocal and piano lines share a melody with two main phrases divided into three subphrases. Saint-Saëns set each of the text’s three verses using the same melody each time, yet altering the rhythm. This gives each verse its own unique quality.

The song opens with a chorale-like beginning (Figure 2.2). giving way syncopated eighth notes halfway through the second verse and then sixteenth notes by the end phrases. Saint-Saëns separates the verses with a piano interlude in the accompaniment. The vocal line begins with a pickup beat and descends chromatically, creating an intimate sense of devotion. It has the pulse of the smaller division throughout the phrase.

²⁴ Ibid.

Figure 2-3 "Aimons-nous"

Assez lent *p*

Assez lent Aimons-nous et dor. mons Sansson.

p

This musical score consists of three staves. The top staff is the vocal line, starting with a whole rest followed by eighth notes and a triplet. The middle staff is the piano accompaniment, featuring a steady eighth-note accompaniment. The bottom staff is the bass line, also with eighth notes. The tempo is marked 'Assez lent' and the dynamics include 'p' (piano).

The first and second verses contain text painting in the lines, “Ni le flot de la mer, ni l’ouragan des monts,” and “Le vent qui jusqu’à terre incline la forêt.” Each of these phrases express how time changes the earth with constant motion, such as the waves of the ocean, and the rhythm reflects that flow with eighth notes and triplets.

Figure 2-4 "Aimons-nous"

cresc.

Ni le flot de la mer, ni l’oura. gan des monts

cresc. *f*

This musical score consists of three staves. The top staff is the vocal line, featuring a triplet of eighth notes and a melodic line. The middle staff is the piano accompaniment, with eighth notes and a triplet. The bottom staff is the bass line, with eighth notes. The tempo is marked 'Assez lent' and the dynamics include 'cresc.' (crescendo) and 'f' (forte).

Figure 2-5 "Aimons-nous"

poco cresc.

Le vent — qui jusqu'à terre incline la forêt,

The image shows a musical score for the song "Aimons-nous". It consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). It begins with the instruction "poco cresc." and features a melodic line with a rising contour. The lyrics "Le vent — qui jusqu'à terre incline la forêt," are written below the vocal line. The piano accompaniment is written on two staves (treble and bass clefs) and consists of chords and moving lines that support the vocal melody.

The overall meaning of the poem is reflected in the last phrase, “Et tâchons d’épuiser la mort dans un baiser!” The phrase begins on the dominant scale degree, rises to tonic and continues upward winding through passing tones until the climactic moment that vanquishes death with a kiss. With this song, Saint-Saëns illustrates devotion to the end of life.

Figure 2-6 "Aimons-nous"

The image displays a musical score for the piece "Aimons-nous". It consists of two systems of music. The first system features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "Et tâ - chons d'é - pui - ser La" and includes dynamic markings such as *cresc.* and *f*. The piano accompaniment features a rhythmic pattern of eighth notes and includes a *cresc.* marking. The second system continues the vocal line with the lyrics "Mort dans un bai. ser!" and includes tempo markings for *Rit.* and *A tempo*. The piano accompaniment in this system includes a *ff* marking, a *dim.* marking, and a *Ped.* (pedal) instruction. The score is written in a key signature of two flats and a 3/4 time signature.

Reynaldo Hahn, a singer and composer (1874-1947)

Although Venezuelan by birth, Reynaldo Hahn was known as a French composer, conductor, and singer. The youngest of twelve children, he was born to Elena Echenagucia and Carlos Hahn in Caracas on August 9, 1874. The family moved to Paris just before he turned four years old, and it was there he began his musical studies.

In October 1885 Hahn entered the Paris Conservatoire and studied with Jules Massenet. Many of his *mélodies* were of the salon style, intimate and simple. Hahn possessed a light baritone voice and was often asked to perform for the most fashionable salons in Paris, where he would sing and accompany himself.²⁵ He sang constantly and was known for his love of the singing voice.²⁶

In 1894, a political crisis emerged that centered around treason resulted in the conviction of Alfred Dreyfus, a French army captain who was part Jewish. Dreyfus was accused of selling secrets to Germany. Hahn, also part Jewish, believed Dreyfus innocent and joined the Dreyfus camp. The Dreyfus issue made life difficult for Hahn because France was being torn apart. After he left the Dreyfus camp, Hahn's life began to change for the better. In the early 1900s he gained popularity as a conductor and music critic.

During his lifetime, Hahn composed ninety-five works for solo voice: eighty-four *mélodies*, five English songs, and 6 Italian Songs (Venetian dialect).²⁷ Most of these were written before 1912. In 1913 and 1914 he gave a series of lectures on his beliefs about the technique of singing, later edited into a book, *Du chant* (the singing). Following the songs, his interest turned to composing in the genres of opera, operetta, and film music.

²⁵ Carol Kimball, *Song: A Guide to Art Song Style and Literature* (Milwaukee: Hal Leonard Corporation, 2005), 210-212.

²⁶ *Ibid.*

²⁷ *Ibid.*

Patrick O'Connor, author of the article "Hahn, Reynaldo" from *The New Grove Dictionary of Music and Musicians* reflected "Because of his Jewish ancestry, Hahn's music was banned by Nazis during the occupation of France (1940-44) and the elderly composer spent part of the war years in hiding, but still working" on his music."²⁸ This was a difficult time for him as a composer; much of his music went untouched while he was in hiding. Once the war was over he returned to his beloved home in Paris. He spent his final years as the director of Opéra and continued conducting concerts. His music was rediscovered (particularly the *mélodies*) in the 1970s.

²⁸ Patrick O'Connor, *The New Grove Dictionary of Music and Musicians* (London: Macmillan Publishers Limited, 2001), 663-665.

Captivation

“Le Printemps” (The Spring) by Reynaldo Hahn (1874-1947)

Le Printemps

Te voilà, rire du Printemps!
Les thyrses des lilas fleurissent.
Les amantes, qui te chérissent
Délivrent leurs cheveux flottants.

Sous les rayons d’or éclatants
Les anciens lierres se flétrissent.
Te voilà, rire du Printemps!
Les thyrses des lilas fleurissent.

Couchons-nous au bord des étangs,
Que nos maux amers se guérissent!
Mille espoirs fabuleux nourrissent
Nos coeurs émus et palpitants.
Te voilà, rire du Printemps!

Spring

Smiling Spring, you have arrived!
Sprays of lilac are in bloom.
Lovers who hold you dear
Unbind their flowing hair.

Beneath the beams of glistening gold
The ancient ivy withers.
Smiling Spring, you have arrived!
Sprays of lilac are in bloom!

Let us lie alongside pools
That our bitter wounds may heal!
A thousand fabled hopes nourish
Our full and beating hearts.
Smiling Spring, you have arrived!²⁹

The poem was written by Théodore de Banville and published with a set in 1875. Hahn composed this *mélodie* in 1899 from a set of twenty-four *rondels*, a classic type of French rhythm that consisted of two quatrains (eight lines of verse) followed by thirteen or fourteen lines of verse. Banville wrote these *rondels* that continued to preserve the art of French poetic form. “Le Printemps” was a *rondel* form in thirteen lines of verse.

Two melodic themes comprise this song. Hahn introduces the first theme at the beginning in the piano and is repeated several times. It begins with an intricate rhythmic texture of consistent, moving sixteenth notes. The second theme in the vocal line is a lyric melody with long phrases.

²⁹ Graham Johnson and Richard Stokes, *A French Song Companion* (Oxford: Oxford University Press, 2000), 235-249.

Figure 2-7 "Le Printemps" (First Theme)

The musical score for "Le Printemps" (First Theme) is presented in two systems. The first system shows the vocal line with lyrics "Te voi là, ri re da Prin" and the piano accompaniment. The piano part features a right hand with a melodic line and a left hand with a rhythmic pattern of sixteenth notes. The piano part is marked "p". The second system shows the vocal line with lyrics ". temps: Les" and the piano accompaniment. The piano part continues with the same rhythmic pattern in the left hand and a melodic line in the right hand.

While the vocal line emphasizes the large rhythmic beats, the sixteenth note patterns in the piano can be viewed as a representation of the growth and blossoming of springtime. The grace note in the melodic line of the piano could be considered a possible representation of a bird wings fluttering. The main key(s) established throughout is an E Major tonality making the song sound joyful and lively because of the emphasized rhythms in the piano.

According to Thea Engelson, author of *The Melodies of Reynaldo Hahn*, "Although he briefly slips into F major for the second verse, he travels through the circle of fifths to return to E major."³⁰ His use of chromaticism is smooth, precise and flows easily from one phrase to the next.

³⁰ Thea Sikora Engelson, *The Melodies of Reynaldo Hahn* (Ann Arbor, MI: ProQuest Information and Learning Company, 2006).

Many of Hahn's songs are considered more simplistic, which in particular ranks this as an exuberant *mélodie*.³¹ He composed this to be sung with a high, powerful voice, one that has the ability to flow effortlessly through the phrases.

³¹ Graham Johnson and Richard Stokes, *A French Song Companion* (Oxford: Oxford University Press, 2000), 235-249.

Chapter 3 - Heartbreak

Robert Schumann (1810-1856)

Robert Schumann, a German composer of the early Romantic period, was the fifth and last child born to August and Johanna Schumann in Zwickau, Saxony on June 8, 1810. His father was an author of novels, a lexicographer, and translator,³² helping form young Schumann's literary education.

At the age of seven, he began to study piano with the local church organist, J. G. Kuntsch.³³ "At the same time he attended the private school of the Archdeacon H. Döhner, studying Latin, Greek and French."³⁴ Much of his creative mind was developed from reading novels and studying the music of Joseph Haydn, Wolfgang Amadeus Mozart, Ludwig van Beethoven, and Carl Maria von Weber.

When his father and sister died suddenly in 1826, Schumann was devastated. Part of his inheritance included his father's wish for him study an unmentioned subject for three years at a university.³⁵ His mother urged him to pursue Law, and in March 1828 he entered the University of Leipzig, without much enthusiasm. He studied there for one year and then transferred to the University of Heidelberg where he thought it would be more "adaptable" for his focus toward law.³⁶

³² John Daverio, *The New Grove Dictionary of Music and Musicians*, 2nd ed. (London: Macmillan Publishers Limited, 2001); s.v. "Schumann, Robert."

³³ Ibid.

³⁴ Ibid.

³⁵ Ibid.

³⁶ George Hall, *The Oxford Companion to Music* (Oxford University Press, 2015); s.v. "Schumann, Robert."

In 1828 Schumann began to study piano with Friedrich Wieck, who taught him about pedagogy and introduced him to the music world. Wieck had a daughter named Clara who would eventually become a concert pianist, and a companion of Schumann.³⁷ This study is what eventually helped Schumann decide in 1830 to focus on music. In order to make this change, Schumann had to get permission from his mother and Friedrich Wieck and was granted a six month trial period. Along with piano, he began lessons in harmony and counterpoint with Heinrich Dorn in 1831. His first published composition was *Papillions*, a set of variations for piano.

In his piano studies, Schumann was expected to progress to a professional level. However, this became impossible due to a mysterious injury to his right hand. When he realized he would never be a virtuoso pianist, Schumann turned to journalism for an income. In April 1834 he created the musical journal *Neue Zeitschrift für Musik*-with Wieck and composer friends in Leipzig. They called themselves the ‘Davidsbündler’. Their perspective for the journal was to keep the classical traditions of music alive, while never forgetting contributions of previous composers. According to George Hall, in his article on Schumann for *The Oxford Companion to Music*, “It took a thoughtful and progressive line on the new music of the day.”³⁸

Around 1835 Schumann realized he had gradually fallen in love with Wieck’s daughter Clara and her father was not happy with the match. Wieck even threatened to disinherit Clara and steal her performance earnings if she continued her loyalty to Schumann.³⁹ This may have had to do with the fact that Wieck would lose her monies she received as a travelling virtuoso

³⁷ John Daverio, *The New Grove Dictionary of Music and Musicians*, 2nd ed. (London: Macmillan Publishers Limited, 2001); s.v. “Schumann, Robert.”

³⁸ George Hall, *The Oxford Companion to Music* (Oxford University Press, 2015); s.v. “Schumann, Robert.”

³⁹ John Daverio, *The New Grove Dictionary of Music and Musicians*, 2nd ed. (London: Macmillan Publishers Limited, 2001); s.v. “Schumann, Robert.”

pianist. During this time Schumann was composing nonstop in order to earn money and impress his teacher. Since Wieck would still not allow Robert and Clara to marry, they went through many court cases and after five long years were granted permission to marry. They were married September 12, 1840.

The same year of their wedding, Robert composed 138 songs for solo voice, more than half of his total output in the genre. These include the monumental song cycles *Dichterliebe*, *Liederkreis*, and *Frauenliebe und -leben*. Schumann also composed over 200 *lieder* during the next two years of his life.⁴⁰ As the son of an author, Schumann understood how to turn the written word into song. Even though he was not able to play the piano professionally, he used his compositional skill to create intriguing accompaniments that often tell their own story.

Robert and Clara had eight children, and their bond of love was strong. Many of his works include melodies based on her name.⁴¹ She was an inspiration for him, but even with this deep commitment, Robert was quite jealous of Clara's popularity. Throughout his life he struggled with several health issues, including depression, which put a great strain on their relationship. His physician, Dr. Carl Helbig, insisted that he give up composing altogether, but for Schumann that was not an option, since music was his passion, and a distraction from his health issues. Oddly, the more mentally unstable Schumann became, the more his musical output increased. He was healthy again the following year and he began composing piano concertos, studying counterpoint, and focusing mainly on orchestral works.

During this time, the Schumanns found strength in their friend, Johannes Brahms. There has been much speculation about the relationship between Brahms and Clara, however it has

⁴⁰ Carol Kimball, "German Song: Robert Schumann," *Song: A Guide to Art Song Style and Literature* (Milwaukee, MI: Hal Leonard Corporation, 2005), 77-90.

⁴¹ *Ibid.*

never been fully proven.⁴² Due to Schumann's worsened condition, he asked to be taken to an asylum on February 26, 1854. Soon after he tried to commit suicide and was admitted to an institution at Endenich. Two years later, he died of pneumonia at the asylum at age forty-six.

Robert Schumann contributed work to all genres, however he is known today for his piano works and songs.⁴³ Both Robert and Clara kept diaries of their lives and this is why so much information is known about them to this day.

⁴² Carol Kimball, "German Song: Robert Schumann," *Song: A Guide to Art Song Style and Literature* (Milwaukee, MI: Hal Leonard Corporation, 2005), 77-90.

⁴³ John Daverio, *The New Grove Dictionary of Music and Musicians*, 2nd ed. (London: Macmillan Publishers Limited, 2001); s.v. "Schumann, Robert."

“Der arme Peter,” Op. 53, No. 3 by Robert Schumann

In April 1840, Schumann composed opus 53, a collection of five *Lieder*. However, the first two are not related to the last three. *Der arme Peter* is a folk idiom tale about a man named Peter whose heart is broken by Greta as she marries Hans.

(I)

Der Hans und die Grete tanzen herum,
Und jauchzen vor lauter Freude,
Der Peter steht so still und stumm,
Und ist so blaß wie Kreide.
Der Hans und die Grete sind Bräut'gam und Braut,
Und blitzem im Hochzeitgeschmeide.
Der arme Peter die Nägel kaut
und geht im Werkeltagkleide
Der Peter spricht leise vor sich her,
Und schauet betrübet auf beide:
“Ach! Wenn ich nicht gar zu vernünftig wär;
ich täte mir was zu Leide.”

Hans and Greta are dancing together,
And laughing for sheer joy.
Peter stands silent and still,
His face as white as chalk.
Hans and Greta are bridegroom and Bride
Sparkling in their wedding jewels.
Poor Peter chews his nails as he
goes his way in workday clothes.
Peter mutters to himself,
as he miserably watches them both,
'Alas! If I hadn't so much sense,
I'd do myself some real harm.'

(II)

“In meiner Brust da sitzt ein Weh,
Das will die Brust zersprengen;
Und so ich steh' und wo ich geh'
Will's mich von hinnen drängen.
Es treibt mich nach der Liebsten Näh'
Ala könnt's die Grete heilen;
Doch wenn ich der in's Auge seh',
Muß ich von hinnen eilen.
Ich steig' hinauf des Berges Höh',
dort ist man doch alleine;
Und wenn ich still dort oben steh,
Dann steh ich still und weine.”

The grief that weighs in my heart
will surely burst in my breast;
Wherever I am, and wherever I go,
It drives me away from here.
It drives me to my loved one's side,
As if Greta could ease my pain.
But when I look into her eyes,
I have to hasten away.
I climb right to the mountain-top,
For there I can be alone.
And when I stand up there so still,
Silently I weep.'

(III)

Der arme Peter wankt vorbei.
Gar langsam, leichenblaß und scheu.
Es bleiben fast, wie sie ihn seh'n,
Die Leute auf den Straßen steh'n.
Die Mädchen flüstern sich ins Ohr:
“Der stieg wohl aus dem Grab hervor?”
Ach nein, ihr lieben Jungfräulein,
der steigt erst in das Grab hi nein.
Er hat verloren seinen Schatz,
Drum ist das Grab der beste Platz,

Poor Peter falters
slowly along timid and pale as death.
In the streets the passers-by
almost stop when they see him.
Girls whisper to each other:
“Has he just climbed out of his grave?”
“Oh no, my dear young ladies
- he's just on his way there!
He's lost his sweetheart,
and so the grave's the best place

Wo er am besten liegen mag
und schlafen bis zum jüngsten Tag.

for him to lie
And sleep till the day of judgment.”⁴⁴

Heinrich Heine (1797-1856)

(I)

The first *Lied* is a *Ländler* (slow country waltz) that represents Grete and Hans as bride and groom, while poor Peter is full of grief at losing his love. The point of view is mostly through a narrative style, which Schumann characterizes by a dance composed by in G Major. The singer begins on an upbeat consisting of two eighth notes. Schumann constructs the phrases in typical four-measure lengths. The melody moves mostly in a stepwise motion, except for a descending third interval either at the end of each phrase or entering the next one.

The accompaniment helps tell the story through the dance feel of the 3/4 meter. The notated tempo, *nicht schnell*, (“not fast,”) creates the tempo for Grete and Hans’ slow waltz. Gerald Moore muses, “Although the texture is light-weight, the dancers take large strides, as suggested by the broken octave intervals in the pianoforte treble and do not move on tip-toe (see the accented third beat).”⁴⁵

⁴⁴ Phillips, Lois; *Lieder Line by Line and word for word* (London: Gerald Duckworth & Co. Ltd., 1979), 152-154.

⁴⁵ Gerald Moore, *Poet’s Love: The Songs and Cycles of Schumann* (London: Hamish Hamilton Ltd, 1981), 101-105.

Figure 3-1 "Der arme Peter" I

Nicht schnell.
Der Hans und die Gre . te tan . zen her . um

In G major the chordal motion is mostly between tonic and dominant. The tonality modulates to D Major for a phrase as the bride and groom continue their dance. The tonality returns to G Major with repeated arpeggiated chords throughout the *lied*.

The vocal phrases should be sung legato and have a consistent flow with consonants. In the last phrase, Peter reflects “Ach! Wenn ich nicht gar zu vernünftig wär; ich täte mir was zu Leide.” These phrases are melodically different than any other phrase because each begin with the interval of a rising sixth which then descends to the mediant scale degree.

Figure 3-2 "Der arme Peter" I

de: „Ach! wenn ich nicht gar ruver, nünf . tig wär; ich tä . te mir was zu Lei . de.”

(II)

The true heartbreak for Peter begins in his continued narration found in the second *lied* of this collection. Schuman possibly alludes to this through a minor key, cut time meter, and a change in style for both the voice and piano textures. The piano accompaniment opens with first inversion tonic chords in both hands that are held out three and one-half beats, creating a somber atmosphere.

The vocalist portrays Peter's unsettled feelings through the agitation to which Schumann alludes with the tempo indication *ziemlich schnell*, (quite fast.) Gerald Moore, in *Poet's Love: The Songs and Cycles of Schumann*, observes that "the inner tumult which racks the breast is evident in that vocal line," and the B-natural "acts as a needle" in the first two phrases.⁴⁶

Figure 3-3 "Der arme Peter" II

The image shows a musical score for the second part of the song "Der arme Peter". It consists of three staves: a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The tempo is marked "Ziemlich schnell." The key signature has one sharp (F#) and the time signature is cut time (C). The lyrics are: "„In mei. ner Brust, da... sitzt ein Weh, das will die Brust zer.sprengen;". The piano accompaniment features first inversion tonic chords in both hands, held for three and one-half beats. Dynamics include *f* and *fp*.

Peter's aggravation turns into sorrow when he remembers her eyes. He then climbs a mountain; the vocal line descends and moves into *langsamer* (slower) tempo, which reflects his sinking sorrow.

⁴⁶ Ibid.

Figure 3-4 "Der arme Peter" II

Langsamer.

ich von hinnen ei - len. Ich steig' hin - auf des Ber - ges Höh', dort

Within the final two phrases, Schumann employs strong dissonance in the piano through the use of secondary and diminished chords that eventually resolve outward in the piano.

Figure 3-5 "Der arme Peter" II

(III)

The final lied begins in a *langsamer* (slow) trudge from Peter. It is a narration of how the people see Peter, whose “inevitable course [moves] toward the grave.”⁴⁷ The vocal part begins with a pick-up note followed by a descending tonic triad B-G-E in 3/4 meter. At first the rhythmic texture of the piano and vocal lines are similar and then they diverge.

⁴⁷ Ibid.

Figure 3-6 "Der arme Peter" III

Langsam.



Der ar-me Pe-ter wankt vor-bei, gar lang-sam, lei-chen-blaß und scheu.

As the vocal line continues a similar pulse of eighth notes, the piano changes between chords and eighth notes.

Schumann slowly builds the phrase beginning with the words, “Er hat verloren seinen Schatz,” using repeated notes coupled with dotted rhythms. This imitation continues to build to a dominant chord with a diminished seventh. Richard Miller indicates that “the chordal progressions of Lied III have a funereal mein.”⁴⁸ Schumann establishes this atmosphere both by the rhythms throughout and the many octaves in the bass line of the accompaniment. “A dirge completes the lied.”⁴⁹

⁴⁸ Richard Miller, *Singing Schumann* (Oxford: Oxford University Press, 1999), 121-123.

⁴⁹ *Ibid.*

Figure 3-7 "Der arme Peter" III

Er hat verlo - ren sei - nen Schatz, drum ist das Grab der be - ste Platz, wo er am be - sten

P

ritard.

lie - gen mag und schlafen bis zum jü - ng - sten Tag.

ritard.

pp

The musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with lyrics in German. The piano accompaniment is written in two staves. The score includes dynamic markings such as *P* (piano), *ritard.* (ritardando), and *pp* (pianissimo). The key signature is one sharp (F#), and the time signature is 4/4. The piece concludes with a final chord and a fermata.

Chapter 4 - Spanish Love Songs

Fernando Obradors (1897-1945)

Fernando Obradors was a Spanish composer, pianist, and conductor born in Barcelona. He studied piano with his mother, Julia, who was a professor at the Municipal School of Music in Barcelona.⁵⁰ He also studied piano with professors Lluís Millet and Joan Lamote de Grignon. Obradors was mostly self-taught in harmony, counterpoint and composition. He received compositional advice, however, from Antonio Nicolau. Another source claims that he completed his musical training in Paris.⁵¹

For unknown reasons, Fernando decided to take his mother's surname, Obradors, once his professional career began. His career included regular orchestral conducting at the Teatro del Liceo in Barcelona, and he created and directed the Symphonic Orchestra of Barcelona.⁵² He also conducted the Philharmonic Orchestra of Gran Canaria.

In the Teatro del Liceo's 1943-44 season, Obradors was honored in a commemoration for twenty-five years of dedicated musicianship.⁵³ This ceremony illustrates how well-respected he was during his lifetime. Obradors' compositional output is relatively small due to his regular conducting schedule. His contribution to Spanish song, however, is significant today, due to his *zarzuelas*, orchestral and piano works and songs. The authors of *The Spanish Song Companion* state, "His main claim to fame, however, rests on the *Canciones clásicas españolas*," which Obradors composed in 1921.

⁵⁰ Montserrat Bergadà, "Fernando J. [Fernando Jaumandreu Obradors]," *Diccionario De La Música: Española e HispanoAmericana*, edited by Emilio Casares Rodicio, 8-9. Madrid: Sociedad General de Autores Editores, 2001.

⁵¹ Ibid.

⁵² Ibid.

⁵³ Ibid.

Affection

“Al Amor” from *Canciones clásicas españolas*

Dame, Amor, besos sin cuento
Asido de mis cabellos
Y mil y ciento tras ellos
y tras ellos mil y ciento
y después...
de muchos millares, tres!
y porque nadie lo sienta
desbaratemos la cuenta
y... contemos al revés.

Give me, Love, kisses without number,
as the number of hairs on my head, and
give me a thousand and a hundred after
that, and a hundred and a thousand after
that... and after those...
many thousands... give me three more!
And so that no one feels bad...
Let us tear up the tally
and begin counting backwards!⁵⁴

The text was written by Cristóbal de Castillejo (1880-1953), who was a novelist, playwright and poet.⁵⁵ This song encompasses the idea of affection. Obradors understood this idea and how to musically portray the text in an affectionate way. The rhythmic textures between the vocal line and piano accompaniment are rich in eighth notes, ornamented as an expression of the playful and fun character of the text.

The song's triple (3/8) meter, coupled with a fast tempo marking representing the lover's heartbeat, suggest to the performer that each measure should be felt as one big beat. Obradors set the text by splitting it in half; the verses are separated by a piano solo as a portrayal of playfulness.

The first phrase of the vocal line begins with repeated notes, with the second phrase moving upward in a stepwise motion. Obradors heightens the urgency of the text through the use of repeated eighth notes on the dominant note E and ending the phrase with a chromatic

⁵⁴ Alice Rogers-Mendoza, The LiederNet Archive (2003); www.recmusic.org.

⁵⁵ Jacqueline Cockburn and Richard Stokes, *The Spanish Song Companion*. (Lanham, Maryland: The Scarecrow Press, Inc., 2006), 240.

melisma. The piano accompaniment emphasizes the first and third beats throughout using the interval of a perfect fifth (A-E).

Figure 4-1 "Al Amor"

The musical score for "Al Amor" is written in 3/8 time and marked "Vivo". It consists of a vocal line and a piano accompaniment. The piano accompaniment features a consistent rhythmic pattern of eighth notes, with a strong emphasis on the first and third beats of each measure, often using a perfect fifth interval (A-E) in the right hand. The vocal line includes the following lyrics: "Da-me A-mor be-sos sin", "cuen-to A-si-do de mis ca-be-llos", and "y mil y cien-to tras e-llos". The score is divided into three systems, each with a vocal staff and a piano grand staff.

Obradors uses the next two phrases to create a mysterious aura through the use of *ritardando* on a *trino* (trill) that prolongs the dominant, then crescendos to a tempo and ends with

the phrase, “de muchos millares tres!” The bass line of the piano accompaniment employs downward chromatic motion using a common rhythmic pattern of a quarter note followed by an eighth note.

Figure 4-2 "Al Amor"



The piano accompaniment moves to the fore with its own solo in C major that becomes more chromatic, flowing with two melodic ideas, each repeating once while the second has a little tag. The last three phrases of the vocal part from the A section are repeated with different words and tempo marking *affrettando* (hurrying) building a sense of surprise to the end. The piano part ends on a second inversion A Minor chord that sounds unfinished.

Reassurance

“El majo celoso” from *Canciones clásicas españolas*

Del majo que me enamora
he aprendido la queja
que una y mil veces suspire
noche tras noche en mi reja:
Lindezas, me muero
de amor loco y fiero
Y quisiera olvidarte
mas quiero y no puedo!
Le han dicho que en la Pradera
me han visto con un chispero
desos de malla de seda
y chupa de terciopelo.
Majezas, te quiero,
no creas que muero
de amores perdida
por ese chispero.

From the lad I love
I have learned a plaintive song
Which he sighs a thousand and one times
At my window night after night
My darling, I am dying
of a wild and cruel love
Would that I could forget you,
I try, but I cannot!
They told him that in the meadow
I have been seen with a dandy
Dressed in a silk shirt
and a velvet vest.
My handsome boy, I love you!
Never think I am dying,
mad with love,
For that dandy.⁵⁶

Obradors set this anonymous text in a strophic form with two verses that describe the character's reassurance of faithfulness to their love. The piano begins in triple meter marked *Allegro* with running eighth notes composed in D-flat Lydian mode. This song continues with many cluster chords which makes it sound highly chromatic. The introduction ends on a first inversion C Major chord with a high C octave in the right hand followed by three beats of rest.

⁵⁶ Bethany Stiles, The LiederNet Archive (2002); www.recmusic.org.

Figure 4-3 "El majo celoso"

The vocal line begins on the third beat with smooth, lyric lines in four measure phrases. Even though the vocal part has contrasting quarter notes to the eighth notes in the piano accompaniment there should be constant flow of air that energizes the phrases. At the end of every vocal phrase, the melodic motion moves down a third, with the exception of measure 37. This is an example of the character's emotions, such as the desire to feel understood by the lover and anxiety being tempted by another.

Figure 4-4 "El majo celoso"

Fading

“¿Corazón, por qué pasáis...” from *Canciones clásicas españolas*

¿Corazón, por qué pasáis
Las noches de amor despierto
Si vuestro dueño descansa
En los brazos de otro dueño?

O heart, why do you lie awake
during the nights made for love,
when your mistress rests
in the arms of another lover?⁵⁷

The song's setting opens with a young lover lying awake with both guilt and excitement about the emotions felt for another. The vocal line begins by emphasizing the larger rhythmic pulse in three and then lingers at the end of the phrase, creating the impression of holding on to the love they had. The momentum of constant sixteenth notes evidenced in the piano accompaniment portray a nervously beating heart.

Figure 4-5 "¿Corazón, por qué pasáis"

The image shows a musical score for the song "¿Corazón, por qué pasáis". It consists of two systems of music. The first system is the vocal line, written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/8 time signature. The tempo marking is "a tempo". The lyrics are: "¿Co - ra - zón por - que pa - sais Las". The second system is the piano accompaniment, written in grand staff (treble and bass clefs) with the same key signature and time signature. It features a constant sixteenth-note accompaniment in the right hand and a more melodic line in the left hand. The score includes a repeat sign and a 12/8 time signature change.

⁵⁷ Jacqueline Cockburn and Richard Stokes, *The Spanish Song Companion*. (Lanham, Maryland: The Scarecrow Press, Inc., 2006), 189.

The song's middle section expresses the essence of the lover's questioning their natural feelings of guilt, and excitement. Obradors indicates for the singer to hold the last note (the love that is left for them) until the second-to-last chord which then fades with the final chord.

Chapter 5 - Passion and Intimacy

Leonard Bernstein, a “Renaissance” man of music (1918-1990)

Leonard Bernstein conductor, composer, and teacher, was born in Lawrence, Massachusetts. He began piano lessons as a boy and attended the Garrison and Boston Latin schools. Bernstein studied at Harvard University and graduated in 1939. He continued his education at the Curtis Institute of Music and studied piano with Isabella Vengerova, conducting with Fritz Reiner, and orchestration with Randall Thompson.⁵⁸

His first professional position was assistant conductor of the New York Philharmonic. On November 14, 1943, Bernstein received a substitute conducting opportunity at a Carnegie Hall for a nationally broadcast radio concert in New York, which gained him critical acclaim. Between 1945 and 1947 he was music director of the New York City Symphony Orchestra, and in 1958 became music director of the New York Philharmonic. By 1969, Leonard Bernstein had conducted more concerts than any previous conductor of the New York Philharmonic.

Bernstein loved conducting, and the audiences enjoyed his expertise. Even though he had a busy schedule, he continued composing, exploring many different genres and styles. His most famous compositions are *West Side Story* (1957), *Chichester Psalms* (1965), *Mass* (1971), *Candide* (1956), and the musical score for the film, *On the Waterfront* (1954).

Bernstein won numerous honors and awards, including the Lifetime Achievement Grammy Award in 1985, eleven Emmy Awards, an Academy Award for *West Side Story*, and a Tony Award in 1969. The most significant of these was the Praemium Imperiale, an international prize of \$100,000, which he used to establish The Bernstein Education Through the Arts (BETA)

⁵⁸ Richard Walters, ed., *Leonard Bernstein Art Songs and Arias* (London: Boosey & Hawkes, 2007), 4-5.

Fund, Inc.⁵⁹ He is remembered as a musical superstar, a person of great energy and spirit that made him a “Renaissance” man.⁶⁰

“Two Love Songs”

In 1949 Bernstein composed *Two Love Songs* and dedicated them to mezzo-soprano Jennie Tourel, who gave the premiere performance. The original text is a poem by Rainer Maria Rilke titled “Liebeslied,” (Love Song) written in 1907. It was translated into English by Jessie Lemont. The following is the original poem by Rilke.

Liedeslied

Wie soll ich meine Seele halten, dass
sie nicht an deine rührt? Wie soll ich sie
hinheben über dich zu andern Dingen?
Ach gerne möcht ich sie bei irgendetwas?
Verlorenem im Dunkel unterbringen
an einer fremden stillen Stelle, die
nicht weiterschwingt, wenn deine
Tiefen schwingen.
Doch alles, was uns anrührt, dich und mich,
nimmt uns zusammen wie ein Bogenstrich,
der aus zwei Saiten eine Stimme zieht.
Auf welches Instrument sind wir gespannt?
Und welcher Spieler hat uns in der Hand?
O süßes Lied.

Lovesong

How shall I withhold my soul so that
it does not touch on yours? How shall I
uplift it over you to other things?
Ah willingly would I by some
lost thing in the dark give it harbor
in an unfamiliar silent place
that does not vibrate on when your
depths vibrate.
Yet everything that touches us, you and me,
takes us together as a bow’s stroke does,
that out of two strings draws a single voice.
Upon what instrument are we spanned?
And what player has us in his hand?
O sweet song.⁶¹

⁵⁹ Ibid.

⁶⁰ Carol Kimball, “American Song: Leonard Bernstein,” *Song: A Guide to Art Song Style and Literature* (Milwaukee, WI: Hal Leonard Corporation, 2005), 292-296.

⁶¹ M. D. Herter Norton, “New Poems (Neue Gedichte): From Part I, Lovesong,” *Translations from the Poetry of Rainer Maria Rilke* (New York: W. W. Norton & Company, Inc., 1938).

I. Extinguish my eyes

Extinguish my eyes I still can see you:
Close my ears I can hear your footsteps fall:
And without feet I still can follow you:
Voiceless I can still return your call.

Break off my arms, and I can embrace you:
Enfold you with my heart as with a hand:
Hold my heart, my brain will take fire of you,
As flax takes fire from a brand!
And flame will sweep in a flood:
Through all the singing currents of my blood:⁶²

This first song encompasses a desperate, fiery passion through the use of polytonal texture, ostinato rhythms, and oscillating accompanimental figures.⁶³ Polytonality is the use of two keys at once. The piano begins with the right hand entering with its ostinato in E-flat Major, contrasts with the, the left hand, whose tonal center is in A Major, a tritone away.

Figure 5-1 "Two Love Songs"



Bernstein modulates both hands to the key of E Minor in the third phrase, eventually arriving in the key of F Minor. He then modulates back to E-flat Major in the right hand. The left hand emerges in the key of C Major.

The vocal line adds a melodic layer on top of each tonality. Bernstein employs a duple against triple texture which strengthens the feelings of possessive intent. Bernstein's use of

⁶² Jessie Lemont.

⁶³ Carol Kimball, "American Song: Leonard Bernstein," 294.

polytonality vividly portrays scene for this song. The text describes a caring passion for the loved one. Bernstein's musical take on the text is filled with a passionate and obsessive drive.

The song is in binary form (A B A'). Bernstein sets the A section in 6/8 meter and once again employs polytonality. He shifts the B section's meter to 5/4, employing syncopation between the piano and vocal lines to clever effect. The grace notes Bernstein writes in the piano accompaniment add yet greater intensity; the vocal line features slow moving triplets to highlight the passionate text.

Figure 5-2 "Two Love Songs"

The musical score for "Two Love Songs" is presented in a system with three staves. The top staff is the vocal line, the middle staff is the piano right hand, and the bottom staff is the piano left hand. The time signature is 6/8. The key signature has one flat (B-flat). The score includes dynamic markings such as *f* and *f with fire*. A "Break" instruction is placed above the vocal line. The lyrics are: "off my arms, and I can embrace you: En-fold you". The piano accompaniment features grace notes and syncopation between the vocal and piano lines.

The returning A sections' final vocal phrase, "Through all the singing currents of my blood," is followed by the singer's humming the final phrase of the original A section. Since the end of the phrase is in a higher tessitura, many vocalists choose to use an "o" vowel instead.

II. When my soul touches yours

When my soul touches yours a great chord sings:
How can I tune it then to other things?
Oh, if some spot in darkness could be found
That does not vibrate when your depths sound!
But ev'rything that touches you and me
welds us as played strings sound one melody.
Where, where is the instrument whence the sounds flow?
And whose the magic hand that holds the bow?
Oh, sweet song! Oh!⁶⁴

Bernstein employs a more declamatory approach to the vocal writing of the second song in this set.⁶⁵ The first evidence of this is dynamic contrast. The accompaniment has dark tones, while only lasting one measure, nevertheless give the singer's pitch two octaves lower while sustaining a dissonant chord. The first vocal phrase opens with triplets on a repeated C, which moves up a minor third and then down a half step.

⁶⁴ Jessie Lemont.

⁶⁵ Carol Kimball, "American Song: Leonard Bernstein," 294.

Figure 5-3 "Two Love Songs"

The image displays a musical score for a song. The top staff is the vocal line, written in treble clef with a common time signature (C). It features a melodic line with a triplet of eighth notes marked with a bracket and the dynamic *mf*. The lyrics "When my soul touch-es yours a great chord sings:" are written below the notes. The bottom two staves are the piano accompaniment, written in grand staff (treble and bass clefs) with a common time signature. The piano part includes a right-hand line with chords and a left-hand line with a bass line. Dynamics include *mf*, *mp loco*, and *loco*. There are also markings for *8vb* (octave below) in the bass line. The score is divided into measures by vertical bar lines.

The tempo is moderately slow and sustained, which allows the listener to understand the text's tender and intimate nature which expresses the inner emotions of being in love. These emotions give life to the music in a drastic way by use of dynamics and rhythmic textures. The accompaniment range shifts from low to high quickly, especially in the bass clef line.

The second verse begins injunction to perform *legatissimo* (smooth as possible), and how the singer approaches diction, dynamics, and tempo can make a drastic difference. Larger intervals, such as the octave at the end of the phrase, "one melody" are particularly difficult for the singer to perform when taking these various elements into consideration. The piano accompaniment is also performed *legatissimo*, with each eighth or sixteenth note falling directly behind the other with no hesitation.

Figure 5-4 "Two Love Songs"

pp legatissimo (mezza voce)

But ev - 'ry - thing that touch - es

FP

sempre pp

you and me welds us as played strings sound one mel - o - dy.

pp legatiss. *sempre pp* *delicato*

The piece is through-composed, although Bernstein repeats some melodic figures directly after they are initially stated. This also occurs in the final phrase, "Oh, sweet song!" undergirded by repeated sixteenth notes. The song concludes with the same chord heard at the beginning.

Figure 5-5 "Two Love Songs"

The image displays a musical score for a piece titled "Two Love Songs". It consists of two systems of music, each with a vocal line and a piano accompaniment.

System 1:

- Vocal Line:** The first vocal line contains the lyrics "holds the bow?" and "Oh,". The second vocal line contains "sweet song!" and "Oh!".
- Piano Accompaniment:** The piano part features a complex texture with sixteenth-note runs in the right hand and a bass line in the left hand. Performance markings include *cresc.*, *f*, *loco*, and *long*. A first ending bracket is present in the right hand.

System 2:

- Vocal Line:** The vocal line continues with "sweet song!" and "Oh!".
- Piano Accompaniment:** The piano part continues with similar textures. Performance markings include *p*, *pp*, *(pp)*, *senza rit.*, *loco*, *long*, and *Sub*. A first ending bracket is present in the right hand.

Chapter 6 - Decisiveness

Sir Arthur Sullivan (1842-1900)

Sir Arthur Sullivan was born in Lambeth, England, a borough of London. He composed in many genres, although he gained particular notoriety for his work with operetta. His father, Thomas Sullivan, was a sergeant bandmaster at the Royal Military College (1845-56). He was exposed to many kinds of instruments, particularly woodwinds. He learned to play the piano at age eight and enjoyed singing.⁶⁶

Sullivan studied at the Royal Military School of Music (RAM) in London from 1857-1860.⁶⁷ His primary mentors there included William Sterndale Bennett (piano) and John Goss (composition). Sullivan studied at the Leipzig Conservatory the following year, where his mentor and piano professor was Ignaz Moscheles and his composition and conducting professor was Julius Rietz. Sullivan's career began with a variety of commissions, some of which were for the Royal Family. He was also a church organist and gained financial stability from positions he held at various churches.

Sullivan's fame with operetta occurred by chance. After his first few attempts, (*Cox and Box* and *The Contrabandista*), he collaborated with W. S. Gilbert in 1875 at the Royalty Theatre to create *Trial by Jury*, a one-act comic opera which is still performed. According to Arthur Jacobs from *The New Grove Dictionary of Music and Musicians* Gilbert and Sullivan established "their joint theatrical mastery at a stroke."⁶⁸ Another successful collaboration was the comic opera *H.M.S. Pinafore*, Sullivan's partnership with W. S. Gilbert, who was a dramatist, satirist,

⁶⁶ Arthur Jacobs, "Sullivan, Sir Arthur," *The New Grove Dictionary of Music and Musicians*, 2nd ed., edited by Stanley Sadie, 24:691 (London: Macmillan Press Limited, 2001).

⁶⁷ Ibid.

⁶⁸ Ibid.

and librettist, is famous to this day. *The Pirates of Penzance*, perhaps their most popular collaboration, continues to be performed regularly. Arthur Sullivan is also an established composer of orchestral and choral pieces.

“Thee hours creep on apace” from *H.M.S. Pinafore*

Thee hours creep on apace, My guilty heart is quaking!
Oh, that I might retrace the step that I am taking!
Its folly it were easy to be showing, what I am giving up and whither going.
On the one hand, papa’s luxurious home, hung with ancestral armour and old brasses,
Carved oak and tapestry from distant Rome, rare “blue and white” Venetian finger-glasses,
Rich oriental rugs, luxurious sofa pillows, and everything that isn’t old, from Gillow’s.
And on the other, a dark and dingy room, in some back street with stuffy children crying,
Where organs yell, and clacking housewives fume, and clothes are hanging out all day a-drying.
With one cracked looking-glass to see your face in, and dinner served up in a pudding basin!
A simple sailor, lowly born, unlettered and unknown,
Who toils for bread from early morn till half the night has flown!
No golden rank can he impart-- No wealth of house or land--
No fortune save his trusty hear and honest brown right hand!
And yet he is so wondrous fair that love for one so passing rare,
So peerless in his manly beauty, were little else than solemn duty!
Oh, god of love, and god of reason, say, which of you twain shall my poor heart obey!

The premiere of *H.M.S. Pinafore*, also known as *The Lass that Loved a Sailor*, was given in London at the Opera Comique on May 25, 1878. This was Gilbert and Sullivan’s fourth collaboration and ran for 571 performances. It was extremely popular in England and the United States.

According to Geoffrey Smith, author of *The Savoy Operas*, “The Gilbert and Sullivan operas succeed because they *work* superbly.”⁶⁹ They were dedicated to their work and dealt with every aspect production from the costumes to the acting. The genius of Gilbert and Sullivan

⁶⁹ Ibid.

came from the comic timing in delivering comic material in a serious manner. Smith continues, “Topsy-turvy humour demanded military precision, with nothing left to chance.”⁷⁰

The operetta takes place upon the ship *H.M.S. Pinafore*. Captain Corcoran wishes for his daughter, Josephine, to marry Sir Joseph Porter, First Lord of Admiralty. She is distressed because she is in love with a common sailor named Ralph Rackstraw. In the aria, she contemplates the class division between her life of wealth and Ralph’s life of poverty. She contemplates whether to marry for wealth or love.

The aria opens with a recitative in G Minor. The dissonance in the accompaniment reflects Josephine’s distress, which is evident in the phrase, “My guilty heart is quaking!”

Figure 6-1 "Thee hours creep on apace"



In the second part of the recitative there is a sequence of chromatic chords filled with tension and release. As the orchestra holds these chords, the singer’s thoughts are on her future, and the two choices with which she is faced. Each chord moves chromatically, while the singer’s phrases are on one pitch, which at first moves by whole steps and then half steps. The whole steps represent the things in life that she is familiar with, while the half steps are things she does not really understand or truly know.

⁷⁰ Ibid.

Figure 6-2 "Thee hours creep on apace" (whole steps)

On the one hand, papa's luxurious home } hung with ancestral armour and old } brass-es, } Carved oak and tapestry from distant Rome, } rare "blue and white" Venetian finger- } glass-es, }

Figure 6-3 "Thee hours creep on apace" (half steps)

Where organs yell, and clacking housewives } fume, and clothes are hanging out all day a- } drying, } With one cracked looking- } glass to see your face in, } and } dinner served up } in a pudding . }

The focus of the aria changes drastically to *allegro con spirito* (lively with spirit). This shows the decisiveness Josephine has about within her heart. It is very clear when she stops and thinks about Ralph during the aria, because the tonality becomes chromatic and the interval of a sixth is indicative of her longing. This occurs in first interval of the phrase, "And yet he is so wondrous fair."

Figure 6-4 "Thee hours creep on apace"

And yet he is so won-drous fair,

The image shows a musical score for three staves. The top staff is a vocal line with lyrics "And yet he is so won-drous fair,". The middle and bottom staves are accompaniment. The music is in a common time signature and features a mix of eighth and sixteenth notes.

The most challenging phrase is the line, "No fortune, save his trusty heart and honest brown right hand." This occurs by the way the intervals expand from a major second to a major sixth as the pitch ascends.

Figure 6-5 "Thee hours creep on apace"

No for-tune, save his trus-ty heart, And hon-est, brown right hand, his trus-ty heart and right

The image shows a musical score for three staves. The top staff is a vocal line with lyrics "No for-tune, save his trus-ty heart, And hon-est, brown right hand, his trus-ty heart and right". The middle and bottom staves are accompaniment. The music is in a common time signature and features a mix of eighth and sixteenth notes.

Conclusion

The idea of using adjectives and verbs to describe these songs helped increase my ability to focus my interpretations and project my feelings both on a musical and intellectual level. This experience also a more specific way to understand the vital interaction between text and music. Each song offered a unique challenge as to how one can interpret the composer's intent with music, text, and emotion.

In order to sing and express a song about love with technical surety and sound musical understanding, it is vital to reflect, connect, and apply insights gained from life's experience. Each composer wrote his or her music based on ideas they formulated about the text. Other factors such as culture, and their understanding of love was expressed played important roles. By researching each composer's life, the songs, reflecting on the text and performing the music, I have gained different perspectives about music and how different facts of love can be expressed through song.

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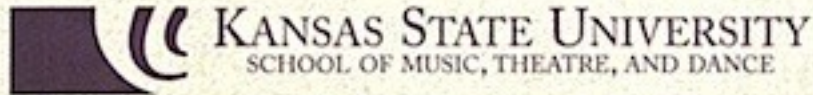
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Appendix A - Program



presents

GRADUATE SERIES

Anna Rider Gard, *Soprano*
Amanda Arrington, *Piano*

PROGRAM

<i>I Capulti e I Montecchi</i>	Vincenzo Bellini
Oh! Quante Volte	(1801-1835)
Le Printemps	Reynaldo Hahn
	(1874-1947)
Si Tu le veux	Charles Kocchlin
	(1867-1950)
Aimon-nous	Camille Saint-Saëns
	(1835-1921)
Der arme Peter, Op. 53, No. 3	Robert Schumann
I. Der Hans und de Grete	(1810-1856)
II. In meiner Brust	
III. Der arme Peter	

Intermission

<i>Canciones clásicas españolas</i>	Fernando J. Obradors
Al Amor	(1897-1945)
El majo celoso	
¿Corazón, porqué pasáis...	

(Continued on reverse side.)

Tuesday, March 31, 2015
7:30 P.M.
All Faiths Chapel Auditorium



www.k-state.edu/md

Two Love Songs Leonard Bernstein
Extinguish my eyes (1918-1990)
When my soul touches yours

H.M.S. Pinafore Sir Arthur Sullivan
Thee Hours creep on apace (1842-1900)

Appendix B - Program Notes

Pathways of Love through Song

Anna Rider Gard, Soprano

Graduate Vocal Recital

Tuesday, March 31, 2015

Program Notes and Translations

In preparation for my master's recital and report, as a focus for each song I decided to attribute an adjective or verb. After I learned each piece and lived with the text for a while was when I choose these attributes. I chose each adjective or verb to demonstrate a description of love that one may go through in life. The idea is to create detail with how the text and music portrayed each emotion. Below you will see a listed adjective or verb above each song title.

Longing

Oh! Quante volte from *I Capuleti e I Montecchi* Vincenzo Bellini (1801-1835)
Libretto by Felice Romani

I Capuleti e I Montecchi, a lyric tragedy in two acts is still apart of the traditional opera repertory of today. Bellini composed it in 1830 (first performed on March 11). "Behind the libretto stand many Italian, ultimately Renaissance, sources rather than Shakespeare's *Romeo and Juliet*: the theme was very popular in Italy," (Maguire 101).

"Oh! Quante volte," takes place in Giulietta's (Juliet's) apartment (Act 1, scene 2). As her (betrothed) wedding to Tebaldo is about to take place, she is dressed in her bridal gown and stares into the mirror feeling unsure and distressed about her fate. In her realization of her feelings comes her longing for Romeo. Bellini adapted the music for "Oh! Quante volte, oh! quante" from his *Adelson e Salvini* (1825). As many solos in opera, this is organized in a recitativo and aria. Once Giulietta looks in the mirror she feels deep longing.

Eccomi in lieta vesta...eccomi adorna...
Come vittima all'ara. Oh almen potessi
Qual vittima cader dell'ara al piede!
O nuziali tede,
Abborrite cosi, cosi fatali,
Siate, ah! Siate per me faci ferali.
Ardo...una vampa, un foco
Tutta mi strugge.
Un refrigerio ai venti io chiedo invano.
Ove se'tu Romeo?
In qual terra t'aggiri?
Dove, dove inviarti i miei sospiri

Behold me decked out
Like a victim on the altar. Oh if only I could
fall like a victim at the foot of the altar!
Oh nuptial torches,
So hated, so fateful,
Light ye me to my bed of death.
I burn, a blaze, a fire
all my torment.
In vain I call on the winds to cool me.
Where are you Romeo?
In what lands do you wander
Where, where shall I send them,
where my sighs where to?

Oh! Quante volte,
Oh quante ti chiedo
Al ciel piangendo
Con quale ardor t'attendo,
E inganno il mio desir!
Raggio del tuo sembiante
Parmi il brillar del giorno:
L'aura che spira intorno
Mi sembra un tuo respir.

Oh! How much time,
Oh! How often I beg you!
The sky weeps
with the passion of my waiting
and delude my desires!
To me the light of day
Ah! Is like the flash of your presence
Ah! The air that winds around
is my longings.

Trans. by Tina Gray (1998) from The Aria Database; *I Capuleti e I Montecchi* (libretto trans.) by M. Maggioni

Captivation

Le Printemps (The Spring)
Poetry by Théodore de Banville (1823-1891)

Reynaldo Hahn (1874-1947)

During his lifetime, Hahn composed approximately ninety-five works for solo voice: eighty-four melodies, five English songs, and six Italian Songs in Venetian dialect (Kimball, 210). Hahn composed *Le Printemps* in 1899 for a high and powerful voice in mind with understanding to flow effortlessly through the long phrases. Hahn had the understanding of his own singing technique and he often performed his own songs for salons. It begins with an intricate rhythmic texture of moving sixteenth notes in the piano, which could represent the fluttering of springtime. During this time and even today, poetry about spring is a symbolism for love or procreation. Banville's poetry is very relevant toward the metaphor of love. In my opinion, captivation is one of the first emotions of love; it is when you are led toward a person because of attraction or similar interests. This song is a reflection of captivation.

Te voilà, rire du Printemps!
Les thyrses des lilas fleurissent.
Les amantes, qui te chérissent
Délivrent leurs cheveux flottants.

Smiling Spring, you have arrived!
Sprays of lilacs are in bloom.
Lovers who hold you dear
Unbind their flowing hair.

Sous les rayons d'or éclatants
Les anciens lierres se flétrissent.
Te voilà, rire du Printemps!
Les thyrses des lilas fleurissent.

Beneath the beams of glistening gold
The ancient ivy withers.
Smiling Spring, you have arrived!
Sprays of lilacs are in bloom.

Couchons-nous au bord des étangs,
Que nos maux amers se guérissent!
Mille espoirs fabuleux nourrissent
Nos coeurs émus et palpitants.
Te voilà, rire du Printemps!

Let us lie alongside pools
That our bitter wounds may heal!
A thousand fabled hopes nourish
Our full and beating hearts.
Smiling Spring, you have arrived!

Trans. from *A French Song Companion* by Graham Johnson and Richard Stokes (2000)

Desire

Si tu le veux (If you so desire)
Poetry by Maurice de Marsan (1871-1929)

Charles Koechlin (1867-1950)

Charles Koechlin is known as a writer and lecturer on music, also a teacher. In 1894 Koechlin composed this song. "This might be described as a triumph of non-melody aided by adept harmony and sweeping arpeggios in the accompaniment; the result is something which manages to sound both offhand and exquisite," (Johnson and Stokes, 269). The vocal line is in the lower to middle tessitura, creating an intimate and close feel. This is something common of Koechlin's composition style for setting text (it was speech-like, using a small range of motion). Desire for another person is so very intimate, yet it is not always a physical yearning. In the case of this piece I believe the desire is physical and the emotional longing to be with their beloved.

Si tu le veux, ô mon amour,
Ce soir dès que la fin du jour
Sera venue,
Quand les étoiles surgiront,
Et mettront des clous d'or au fond

If you so desire, O my love,
This evening, as soon as day
Has ended,
When the stars appear
And stud with gold

Bleu de la nue,
Nous partitons seuls tous les deux
Dans la nuit brune en amoureux,
Sans qu'on nous voie,
Et tendrement je te dirai
Un chant d'amour où je mettrai
Toute ma joie.

Mais quand tu rentreras chez toi.
Si l'on te demande pourquoi,
Mignonne fée,
Tes cheveux sont plus fous qu'avant,
Tu répondras que seul le vent
T'a décoiffée,
Si tu le veux, ô mon amour.

The blue of the skies,
We two shall set out alone
As lovers into the dark night,
Without being seen,
And tenderly I shall sing you
A love-song into which I'll pour
All my joy.

But if, when you return home,
They ask you why,
Sweet elfin creature,
Your hair is more tousled than before,
Tell them that the wind alone
Disheveled you,
If you so desire, O my love.

Trans. from *A French Song Companion* by Graham Johnson and Richard Stokes (2000)

Devotion

Aimons-nous (Let us love)
Poetry by Théodore de Banville (1823-1891)

Camille Saint-Saëns (1835-1921)

Throughout his life, Saint-Saëns was very versatile in all forms of music. However, he only composed around fifty melodies. One of these was *Aimons-nous*, which he composed in 1892. Saint-Saëns composed this song with a descending chromatic melody and accompaniment chords have a church-like hymn style. The chromatic vocal line creates an intimate closeness of devotion. He was known for his traditionalist thoughts, in his way to preserve the values of classicism. He created the melody with two main ideas; both have three of their own smaller phrases within each. The song has three verses, each uses the same melody and are all rhythmically different; this gives each verse its own unique flair. The emotion behind this text is devotion. Even a feeling of unconditional and eternal love is represented through the last phrase.

Aimons-nous et dormons
Sans songer au reste du monde!
Ni le flot de la mer,
Ni ouragan des monts
Tant que nous nous aimons
Ne cour bera ta tête blonde,
Car l'Amour est plus fort
Que les Dieux et la Mort!

Le soleil s'éteint drait
Pour laisser ta blan cheur plus pure.
Le vent qui jusqu'a ter rein cline la forêt,
En passant n'oserait
Jouer avec ta chevelure,
Tant que tu cacheras
Ta tête entre mes bras!

Et lorsque nos deux cœurs
S'en iront aux sphères heureuses
Où les célestes lys écloreont sous nos pleurs,

Let us love and sleep
Without a care for the rest of the world!
Neither ocean waves
or mountain storms,
While we still love each other,
Can bow your golden head,
For love is more powerful
Than Gods and death!

The sun would extinguish its rays
To make your purity more pure,
The wind which inclines to earth the forest
Would not in passing dare
To frolic with your hair,
While you nestle
Your head in my arms,

And when our two hearts
Shall ascend to paradise,
Where celestial lilies shall open beneath our

Alors, comme deux fleurs,
Joignons nos lèvres amoureuses,
Et tâchons d'épuiser
La mort dans un baiser!

tears,
Then, like flowers,
Let us join our loving lips
And strive to exhaust death in a kiss!

Trans. from The LiederNet Archive by Richard Stokes

Heartbreak

Der arme Peter, Op. 53, No. 3 (Poor Peter)
Poetry by Heinrich Heine (1797-1856)

Robert Schumann (1810-1856)

In April 1840, Schumann composed opus 53. There are five lieder that make up opus 53, however the first two are not related to the last three. *Der arme Peter* is a folk idiom tale about a man named Peter, who's heart is broken by a lady named Greta as she was married to another man named Hans. The first song is a ländler (slow country waltz) to represent Greta and Hans as bride and groom while poor Peter is full of grief in loosing his love. The ache of heartbreak is more evident in the second song, a quote of Peter, whose vocal line moves in aggravation until sorrow replaces it in remembrance of her eyes, then once recognized the frustration of no control comes over him again. Finally the third song is a slow trudge narration of how the people see Peter, a man, whose "inevitable course towards the grave," (Moore, 105). The set of songs suggest heartbreak as a coming death for Peter.

(I)

Der Hans und die Grete tanzen herum,
Und jauchzen vor lauter Freude,
Der Peter steht so still und stumm,
Und ist so blaß wie Kreide.

Hans and Greta are dancing together,
And laughing for sheer joy.
Peter stands silent and still,
His face as white as chalk.

Der Hans und die Grete sind Bräut'gam und Braut,
Und blitzem im Hochzeitgeschmeide.
Der arme Peter die Nägel kaut
und geht im Werkeltagskleide

Hans and Greta are bridegroom and Bride
Sparkling in their wedding jewels.
Poor Peter chews his nails as he
goes his way in workday clothes.

Der Peter spricht leise vor sich her,
Und schauet betrübet auf beide:
"Ach! Wenn ich nicht gar zu vernünftig wär;
ich täte mir was zu Leide."

Peter mutters to himself,
as he miserably watches them both,
'Alas! If I hadn't so much sense,
I'd do myself some real harm.'

(II)

"In meiner Brust da sitzt ein Weh,
Das will die Brust zersprengen;
Und so ich steh' und wo ich geh'
Will's mich von hinnen drängen.

The grief that weighs in my heart
will surely burst in my breast;
Wherever I am, and wherever I go,
It drives me away from here.

Es treibt mich nach der Liebsten Näh'
Ala könnt's die Grete heilen;
Doch wenn ich der in's Auge seh',
Muß ich von hinnen eilen.

It drives me to my loved one's side,
As if Greta could ease my pain.
But when I look into her eyes,
I have to hasten away.

Ich steig' hinauf des Berges Höh',
dort ist man doch alleine;
Und wenn ich still dort oben steh,
Dann steh ich still und weine."

I climb right to the mountain-top,
For there I can be alone.
And when I stand up there so still,
Silently I weep.'

(III)

Der arme Peter wankt vorbei.
Gar langsam, leichenbläß und scheu.
Es bleiben fast, wie sie ihn seh'n,
Die Leute auf den Straßen steh'n.

Die Mädchen flüstern sich ins Ohr:
"Der stieg wohl aus dem Grab hervor?"
Ach nein, ihr lieben Jungfräulein,
der steigt erst in das Grab hi nein.

Er hat verloren seinen Schatz,
Drum ist das Grab der beste Platz,
Wo er am besten liegen mag
und schlafen bis zum jüngsten Tag.

Poor Peter falters
slowly along timid and pale as death.
In the streets the passers-by
almost stop when they see him.

Girls whisper to each other:
"Has he just climbed out of his grave?"
"Oh no, my dear young ladies
- he's just on his way there!"

He's lost his sweetheart,
and so the grave's the best place
for him to lie
And sleep till the day of judgment."

Trans. from *Lieder Line by Line and word for word* by Lois Phillips (1979)

Canciones clásicas españolas
1921

Fernando J. Obradors (1897-1945)

Affection

Al Amor
Poetry by Cristóbal de Castillejo

To the beloved

Affection toward another person is a way to express love. Obradors understood this and how to musically portray the text an affectionate way. The rhythmic textures between the vocal and piano parts are rich in eighth notes, ornamented to be playful and fun in the character of the text. He set the text by splitting it in half using a piano solo as portrayal of playfulness and expression.

Dame, Amor, besos sin cuento
Asido de mis cabellos
Y mil y ciento tras ellos
y tras ellos mil y ciento
y después...
de muchos millares, tres!

Give me, Love, kisses without number,
as the number of hairs on my head, and
give me a thousand and a hundred after
that, and a hundred and a thousand after
that... and after those...
many thousands... give me three more!

y porque nadie lo sienta
desbaratemos la cuenta
y... contemos al revés.

And so that no one feels bad...
Let us tear up the tally
and begin counting backwards!

Trans. from *The LiederNet Archive (recmusic.org)* by Alice Rogers-Mendoza (2003)

Reassurance

El majo celoso

The jealous lad

Obradors set this song in a strophic form that describes the reiteration of the character's reassurance to their love about the way they feel (that no other love exists).

Del majo que me enamora
he aprendido la queja
que una y mil veces suspire
noche tras noche en mi reja:
Lindezas, me muero
de amor loco y fiero
Y quisiera olvidarte
mas quiero y no puedo!

From the lad I love
I have learned a plaintive song
Which he sighs a thousand and one times
At my window night after night
My darling, I am dying
of a wild and cruel love
Would that I could forget you,
I try, but I cannot!

Le han dicho que en la Pradera
me han visto con un chispero
desos de malla de seda
y chupa de terciopelo.
Majezas, te quiero,
no creas que muero
de amores perdida
por ese chispero.

They told him that in the meadow
I have been seen with a dandy
Dressed in a silk shirt
and a velvet vest.
My handsome boy, I love you!
Never think I am dying,
mad with love,
For that dandy.

Trans. from The LiederNet Archive (recmusic.org) by Bethany Stiles (2002)

Fade

¿Corazón, porqué pasáis...

Oh heart...

A young lover lies awake and questions their heart for the emotion of love they feel is fading away because temptation for another person had occurred. The lyric lines of the vocalist move forward at first and linger on the end of the phrases making it feel as though they are trying to hold onto the love they had. The piano accompaniment has a momentum of constant sixteenth notes and little turns, which sound as a flutter (possibly the heart beating nervously). The middle section (Ah's) really shows off the essence of the lover's questioning their natural feelings (guilt, yet excitement). Obradors arranged for the singer to hold the last note (the love that is left for them) until the second to last chord and then it fades with the final chord.

¿Corazón, porqué pasáis
Las noches de amor despierto
Si vuestro dueño descansa
En los brazos de otro dueño?

O heart, why do you lie awake
during the nights made for love,
when your mistress rests
in the arms of another lover?

Trans. from The Spanish Song Companion by Jacqueline Cockburn and Richard Stokes (2006)

Two Love Songs

Leonard Bernstein (1918-1990)

Poetry by Rainer Maria Rilke (1875-1926)
English translation by Jessie Lemont

In 1949 Bernstein composed *Two Love Songs* and dedicated them to mezzo-soprano Jennie Tourel (she gave the first performances of each). The text was originally in German from a poem by Rainer Maria Rilke called "Liebeslied," (Love song) (1907). Each song has its own style. The first song encompasses a desperate, fiery passion through the use of polytonal texture, ostinato (melodically repeated) rhythms, and oscillating figures (Kimball, 294). The second song focuses on the text in an emphasized manner through the texture, while the piano begins in the lower range and ascends higher as the song moves forward into a lyrical and tender approach.

Passion

Extinguish my eyes

Extinguish my eyes I still can see you:
Close my ears I can hear your footsteps fall:
And without feet I still can follow you:
Voiceless I can still return your call.

Break off my arms, and I can embrace you:
Enfold you with my heart as with a hand:
Hold my heart, my brain will take fire of you,
As flax takes fire from a brand!
And flame will sweep in a flood:
Through all the singing currents of my blood:

Intimacy

When my soul touches yours

When my soul touches yours a great chord sings:
How can I tune it then to other things?
Oh, if some spot in darkness could be found
That does not vibrate when your depths sound!

But ev'rything that touches you and me
welds us as played strings sound one melody.
Where, where is the instrument whence the sounds flow?
And whose the magic hand that holds the bow?
Oh, sweet song! Oh!

Decision

**Three Hours creep on apace from *H.M.S. Pinafore* Sir Arthur Sullivan (1842-1900)
Libretto by W. S. Gilbert**

The premiere of *H.M.S. Pinafore* also known as *The Lass that Loved a Sailor* (operetta) was given in London at the Opera Comique on 25 May 1878. The operetta takes place upon the ship *H.M.S. Pinafore*. The ship Captain Corcoran wishes for his daughter, Josephine to marry Sir Joseph Porter, First Lord of Admiralty. She is distressed because she is in love with a sailor named Ralph Rackstraw. This aria is her contemplation of the different classes (either to marry for wealth or love). It is supposed to be over the top dramatic, therefore hilarious and very true to how love feels confusing at times. "Topsy-turvy humour demanded military precision, with nothing left to chance," (Smith, 49).

Three hours creep on apace,
My guilty heart is quaking!
Oh, that I might retrace
The step that I am taking!
Its folly it were easy to be showing,
What I am giving up and whither going.
On the one hand, papa's luxurious home,
Hung with ancestral armour and old brasses,
Carved oak and tapestry from distant Rome,

Rare "blue and white" Venetian finger-glasses,
 Rich oriental rugs, luxurious sofa pillows,
 And everything that isn't old, from Gillow's.
 And on the other, a dark and dingy room,
 In some back street with stuffy children crying,
 Where organs yell, and clacking housewives fume,
 And clothes are hanging out all day a-draying.
 With one cracked looking-glass to see your face in,
 And dinner served up in a pudding basin!

A simple sailor, lowly born,
 Unlettered and unknown,
 Who toils for bread from early morn
 Till half the night has flown!
 No golden rank can he impart--
 No wealth of house or land--
 No fortune save his trusty hear
 And honest brown right hand!
 And yet he is so wondrous fair
 That love for one so passing rare,
 So peerless in his manly beauty,
 Were little else than solemn duty!
 Oh, god of love, and god of reason, say,
 Which of you twain shall my poor heart obey!

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Please join me for a reception.