

PROGRAM NOTES FOR A MASTER'S RECITAL

by

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INTRODUCTION

The Program Notes for the Master's Recital are given in partial fulfillment of the requirements for the degree, Master of Music. The material is presented to give the audience a better understanding of the music performed. Each chapter deals with the composer's background and over-all historical significance; a description and translation of each song performed and a general musical analysis of significant features relating to their harmony, rhythm and form.

Wolfgang Amadeus Mozart, (1750 - 1793)

Exultate Jubilate, K165

The first movement, "Exultate Jubilate",

Exult, rejoice,
O happy souls.
And with sweet music
Let the heavens resound
Making answer, with me, to your song.

The recitative, "Fulget amica dies",

The lovely day glows bright,
Now clouds and storms have fled,
And a sudden calm has risen for the just.
Everywhere dark night held sway before,
Ye who are not feared,
And happy in the blessed dawn
With full wand make offering of
garland and lilies.

The second movement, "Tu Virginum corona",

And thou, O Crown of Virgins,
Grant us Peace,
And assuage the passions
That touch our hearts.

The third movement, "Alleluia"

Hallelujah.

During the years 1770 to 1773, Mozart, a young lad of fourteen, was traveling with his father, Leopold, in Italy. His father never missed an opportunity to expose Wolfgang to the leading musicians of the day. While in Milan, 1772, Leopold became ill with rheumatism, leaving Wolfgang in the care of Mademoiselle D'Aste. There he was commissioned to write an opera for the Carnival of Milan. The result was Lucio Silla, 1773, which was performed at the Teatro Regio

Ducal.1 A famous castrato, Venanzio Rauzzini, performed the lead role so brilliantly in this opera that Mozart composed Exultate Jubilate especially for his uniquely powerful and lyrical voice. Rauzzini first performed this exuberant motet on January 17, 1773 in the Church of the Theatine.

Mozart was quite young when he wrote this motet. Although it is called a motet, it is similar to a cantata. The definition of both is that they consist of a number of movements, such as arias, recitatives, duets, choruses and are based on a continuous text of a religious nature. Perhaps the distinction that can be made is that the German and Italian Motet more fully developed the use of various instruments. The Exultate Jubilate motet is written for solo voice and chamber orchestra. The orchestra consists of strings, two oboes, two horns and an organ. The text is in Latin from the proper of the Mass.

The over-all form of this motet is a three-movement sonata consisting of an allegro, andante, allegro, the traditional Italian overture scheme of movements found in the Classical period, as opposed to the four-movement scheme of the Baroque sonata. The movements of the Classical sonata are usually cast in the binary form except for the final movement which is often in the ABACA, rondo form. There is

a slight difference in Exultate Jubilate in that there are none of the usual repeats after each AB section. The young Mozart was influenced by Johann Christian Bach who wrote in the Italian style. This style refers to the homophonic texture of the melodic lines and their embellishments. The thematic statements throughout are developed motivically rather than using the originally stated theme.

The first-movement allegro is a binary form in F major with a codetta. The rhythm is in common time, 4/4. The A section's main themes, in F major, are introduced in the orchestra during the opening 20 bars and repeated with the singer's entrance on the "joy and jubilation" opening theme. The themes themselves are of an (question/answer) nature using the I-V to V-I tonal structure. The over-all B section restates the themes as A'B' but in the key of the dominant, C major. The cadenza ending this piece in the vocal melody is the transition back to the tonic key, F major.

The recitativo secco that follows the first movement, begins in D major, ends in d minor and rhythmically is in common 4/4 time. The orchestration of this recitative is strings in chordal half-note progressions, thereby classifying this as a "dry" or "parlando" (speech-like) style. The style in performance is a quick tempo, relatively free rhythmically with a ritard on the last

words, "...et lilia date." The recitative is typically used to describe the events taking place while the aria is used to describe the feelings involved.

When performing this movement the singer must remember that strength and endurance are of prime importance. The center of the castrato's voice was in the high vocal break of a soprano but with the strength and endurance of a man. The lines most likely to create vocal problems are ones that drop low into the chest voice and back up into the high tessitura. Much care must be given to these particular passages, because rising back to the high notes becomes an impossible task if too much weight is carried to the top of the voice. An example is the cadenza at the end of this section which begins on a low F and steadily builds up by half steps to the high A and all the way back down to the low F.

The second movement is the flowing and lovely larghetto which is also in binary form. The key relationship is now in the key of the dominant of d minor (also the key of the recitative) A major. In the A section the AB themes are in the introduction (first 21 measures) in the key of A major and ends the section in E major. The B section is the reverse with A'B' themes beginning in E major and ending in A major with a cadenza. Following that are ten measures in the orchestra of transitional chords back to F major.

The third-movement, an allegro in 2/4 time and in the original key of F major, has the flash and excitement expected of the final section. Here are the most exciting and dashing examples of coloratura. The trills and turns should be gracefully executed by the performer. These ornaments begin on the half-step above the note to be embellished, unless the main note of the trill is approached from below with a tie; in that case they begin on the lower note.

The form is a rondo which follows the ABACA pattern with the key structure following the formal scheme of I-V to V-I. In terms of development of themes, the B section themes are really A' and the C theme is very short. This is an example of an early rondo due to the reoccurring A section, and that the B & C sections being more like an "episode" or a "diversion". The Viennese classics used this early simplistic style of the form for the final movements of sonatas and concertos so as not to tax the public's concentration, keeping in step with the rococo's playful and joyful music.² On the whole this jewel of Mozart's is not only exhilarating to sing but is equally uplifting to hear for its charm and reverence.

Darius Milhaud, (1892 - 1974)

Trois Chansons de Troubadour

The French composer Darius Milhaud was born in Aix-en-Provence, September 4, 1892 and died in Geneva, June 22, 1974. He traveled the world absorbing music from Rio de Janeiro, London, Rome, South America, North America, (particularly Harlem's Jazz, Blues and Ragtime), Russia, Syria, Sardinia, Spain, Portugal, and Israel. As a pianist, conductor and composer, he wrote for every conceivable combination of instruments. In 1940, he moved to the United States to teach composition at Mills College in Oakland, California and the music school at Aspen, Colorado, as well as maintaining his position as professor of composition at the Paris Conservatoire in France. By 1971 arthritis had confined him permanently to a wheel chair for the remainder of his life. At that time he chose to live in Vienna and compose his last works in celebration of his Jewish heritage.³

Milhaud's desire to be original became an authentic expression of his deepest convictions regardless of the consequences. When novelty was used, as in his collaborations with Satie, he sacrificed public acclaim and acceptance to pursue his goals of originality and independence. He was regarded as an "unprincipled

exploiter of fashionable oddities."4 The price was high, but his reward was a large musical vocabulary...every conceivable past and present technical device used in non-traditional contexts.

There is ample evidence that much of modern music, painting, and literature represents a negative response to both the promise and the agonizing problems of the late Twentieth Century. The battle between humanism and annihilation in this century is present in politics, religion, and all art forms, reflecting a trend towards disintegration in modern society, denying meaning and form. The revolution of Milhaud found himself a part was graced with many noted composers of the day: Debussy, Satie and "Les Six", Bartok, Stravinsky, and Hindemith. These goals were a reaction against the intellectual, formalistic and classical tradition. The idea was for a greater emphasis on instincts and feelings, of invigoration and rejuvenation through greater use of all artistic mediums, and of fusing them all into one great union. Milhaud's love of harmonic and contrapuntal experiments created polytonality, and the use of several diatonic melodies superimposed on one another, both of which became a characteristic of his style.

The songs being analyzed, Trois Chansons de Troubadour, were written for Valmy-Baisse's play Bertrand de Born, as

incidental music for the Fêtes at Orange in the Théâtre Antique on August 2, 1936. They are based on an 18th-Century Provençal theme, the forsaken lover. They have a rich and expressive style, both harmonically and rhythmically free, which demonstrates a quality of delicate Latin lyricism he was said to prefer.⁵

Trois Chansons de Troubadour

"Rassa"

Rassa, my woman is fresh and fine,
And young and charming and winning.
She is blond and of high bearing
And her skin which her breeding refines
Concealed in clothes of white ermine
Her purity like Hawthorn flowers.
For her fine and fresh color,
For her reputation and her honor,
Speaks to the connoisseurs.
They have set her to rights amongst the best.
You see where I have placed my heart

"Rassa" is a pretty, pastoral song, tonally centered around the key of G Major. The use of parallel diminished 7th and 13th chords is a predominant feature of this song. These jazz chords are used with great charm to depict the romantic and lusty feelings of a desiring young troubadour while the pedal point in D major gives the steady but unresolved nature of his affections. Very often the composer uses the original key, G major in the bass while C major or D major is in the treble. The catchy rhythm of this song is 6/8 time which moves along at a well-bred pace

keeping words and rhythm well in balance.

The form is ternary as the following analysis shows.

A - Opening Theme I	- G M---D6 7 (8 measures)
B - Vocal Theme I	- G M---D bass pedal point-GM/M (8 measures)
Vocal Theme I'	- G+6 7---D bass pedal point-GM/CM (8 measures)
Bridge	- chromatic parallel dim7th chords (2 measures)
A - Opening Theme I	- G+6M---DM7 (8 measures)
Closing	- G+6 (13th chord jazz riff) (2 measures)

"Belle dame de mon émoi",

Beautiful woman of my emotion
that which fear plunges into darkness at your voice
Or regarding your eyes, goes without saying
Lover wild with all your being
Alas, your heart is frozen
When it gives not to a person of their true emotion
But I support my bad choice
Since all men whom you love
Have to suffer like me.
Only woman surrounding my heart
I am fragile in your struggle
I see you joyous and inconstant
Accessible in all respects.
In lieu of withholding your favors from only men
Whom she names in her heart,
I love best the known rebel.
Rather than be bound by herself
To be divided by my good fortune.

This song begins and ends in a-flat minor with a codetta in B-flat major. The melody is supported tonally and rhythmically by the accompaniment. The basic harmony belongs to Milhaud's love of Latin clarity with open 4ths and 5ths whereas the tonal center is minor. The rhythm, 4/4, is very clear and simple. In form the following

ternary pattern emerges when analyzed.

- A - B flat minor (3 measures)
- B - parallel organum in bass, B flat minor melody
(4 measures plus 1 for transition)
- A' - full step lower, A flat major (3 measures)
- Bridge - transition F major7th(V) to B-flat-minor (2
measures)
- REPEAT
- A'' ending transition in B-flat-major (3 measures)

The youth's suffering is reflected in the minor chords of the first four measures. As he speaks of his love and fear the bass moves in parallel minor 7th chords and then splits into parallel 4ths and 5ths in the accompaniment. These open parallel chords give an early church-music impression. Milhaud opens the bass to parallel sixths when the youth claims his love despite the obstacles and resolves them on a minor 3rd with the words, "my bad choice". On the words, "Have to suffer like me", the composer chose to briefly resolve to a B-flat major chord in one beat and then vacillate between major and minor chords until he brings back the open 4ths and 5ths on, "Only woman surrounding my heart". Milhaud, with tongue in cheek, uses a chain of major 7ths to depict the youth's exuberance being clouded by the woman's "withholding favors". This song show the great humor and wit Milhaud was capable of in his concept of music reflecting the mood of the words.

"Je suis tombé"

I have sunk in the evil of misery
In accordance with my heart which guides me
And never...unravel myself from your snares.
Your slender loins where my lady
Has taken me this time and has enchained me
She is enchanting,
In this way casts looks of subterfuge and allure,
This jolly and charming Helene
I have ended my lustful quarantine
And I take of Lana, my unique Queen.

Nothing in her beauty can easily delude
Not one trick unravels his joy
His young body is graceful
Inspired by love and that flower.
The youthfulness that breaks the torment.
Happy fortune!
The one who is the best man will win
Unveiling that beautiful body at the hour
When the day sins in her home.
Because her eyes tell of a better life again.

The third and last song reflects the Strauss and Mozart influence in Milhaud's life. The Straussian technical device is the rolled chords, and the Mozartian device is the broken-chord accompaniment under gracefully arching melody complete with grace notes and short turns. Although this piece is polychordal, the use of blank measures between the broken chords and the lyrical phrases is very effective. For example a melody line without accompaniment occurs on the following phrases: "I have sunk into evil misery", "and I take!", "Nothing in her beauty can easily delude", and "His joy!". Milhaud left little for us to imagine. In fact, the rolled chords may even be symbolic of the hoped-for "roll in the hay"! The troubadour's

feeling in this love song is distinctly swaggering and lusty.

The key is C major and the rhythm is 6/8 time. As in the previous songs the accompaniment generally supports the vocal melody. Only occasionally does the piano have opposing lines, rhythmically and harmonically. The inner structure of this song is ternary but the overall structure is binary. The following analysis shows this form quite clearly.

- A Section - A = rolled chords, CM--G+6--CM (4 measures)
- B = broken chords, d minor (8 measures)
- A = rolled chords, CM--G+6--CM (4 measures)
- B Section - g minor in accompaniment; melody in B-flat major (6 measures)
- Chain dim7th chords w/bass
- counter-melody
- broken chords, d minor (7 measures)
- Bridge
- C major (3 measures)
- REPEAT
- ending rolled chords C major (2 measures)

The common factor in all three songs are the beginning and ending measures. Milhaud ends them harmonically as he began them. The use of multiple keys is used gracefully throughout these three songs. The dissonance created by this device fits the mood of the words quite well. The technique used was for the accompaniment to be in a major

key and the vocal melody to be in a minor key.

Wolfgang Amadeus Mozart

"Ach, Ich Fühl's"
from
Die Zauberflöte, K 620,

Ah, I feel, to grief and sadness,
Ever turned is love's delight,
Ever turned is love's delight.
Gone forever joy and gladness.
In my heart reigns mournful night,
In my heart reigns mournful night.
See, Tamino, see my anguish,
See my tears for you, my own, you, my own.
If for love you do not languish, you do not anguish,
Peace I find then, peace I find in death alone,
Peace I find in death alone,
 in death alone,
 in death alone.

The aria, "Ach, Ich Fühl's", is from Act II of Mozart's opera Die Zauberflöte, K620. The original text was written by librettist Emmanuel Schikaneder. The first performance was at the Theater auf der Wieden on 30 September 1791, with Mozart directing from the keyboard. Schikaneder, who was also an accomplished and popular comedian, played the part of Papageno. The opera was a success from the beginning. No less than 20 performances were given in October of that same year.⁶ An interesting background note concerning this opera is the circumstance under which it was written. During this time, in Vienna, magic and oriental themes were very fashionable. In fact, two operas were written on the same Wieland fairytale, "Dschinnisdan", during the same year (Die Zauberzither, oder Kaspar der Fagottist by Perinet and Kaspar der Fagottist by Wenzel Müller). The year prior, 1790, Schikaneder wrote a "magic opera" called, Der Stein der Weisen oder die Zauberinsel,

with music by Schack, also using the "Dschinnisdan" fairy tale as the theme. Schikaneder asked Mozart to compose an opera using the story, "Lulu" or "The Magic Flute", from the third volume of "Dschinnisdan". While Mozart was still writing the first act finale, the Müller opera was produced at the Leopoldstadt Theatre. At that point, possibly for the sake of new flavor to a used story, Schikaneder changed the plot by adding the Masonic theme.⁷ Since Mozart was a Freemason, he could give full expression to the Masonic ideals of "Love and Humanism" in this piece.

The aesthetics and the poets of the Romantic era, such as Wackenroder and Tieck, A.W. Schlegel and E.T.A. Hoffman, idolized Mozart.⁸ Die Zauberflöte moved not only Goethe to write its sequel, Die Zauberflöte, Zweiter Teil; it also influenced Schlegel's Ehrenpforte, Tieck's Gestie-felter Kater, and Grillparzer's Der Traum ein Leben.⁸ These great minds realized that Mozart was dealing with some of the oldest and deepest concepts of man's harmonious relationship to the world and humanity. Schikaneder and Mozart emulated the Classical man -- severity with self, tolerance of their fellows, and desire to mold their own fate. To Mozart, I believe, it was all the same--religious aspiration or amorous pursuit--no differences existed. He understood life as a sensitive and profound human being.

The quintessence of Mozart's later years was a

preoccupation with death. Freemasonry, which Mozart venerated, was not a rational means of explaining the secret of life, but rather a belief, a solace, that helped him make peace with fate. An important aspect of Freemasonry is acceptance of death but not capitulation. It does not mean entry into paradise or hell, as it did for the Baroque thinker. With Freemasonry, Mozart simply accepted death as a ritual of existence, a less important one than life and man as the individual. These explanations are the fundamental teachings of Freemasonry so movingly expressed as a total art form in this opera, The Magic Flute.⁹

In keeping with the impressive rituals of the Masonic ideals, the initiation of women was a difficult and debatable subject throughout eighteenth century literature. Only women of virtuous character, like Pamina, were allowed to participate in their rituals. She represents the artistic expression of the primal elements in nature which have been displaced in a male-dominated society. Initiation rites, such as trials by fire and water, were usually meant for men only. With Pamina, Mozart recognized women by virtue of the fact that power over fire is as important as birth from water. In the opera, she represents freedom and unswerving dedication to honor and love.

In the aria, these ideals are reflected by the graceful and

majestic harmonies and melodies. In the key of g minor, this is more than an aria in binary form. Harmonically the AB structure is the traditional TDT relationship with a coda returning to the tonic. The themes do not repeat but are through-composed and have the flexibility to express the feelings in the aria. After analysis the aria clearly is seen as a representation of Mozart's supreme creativity in his time. The traditional concepts of the tonic-dominant relationships are stretched to limits of modulation chromatically by the use of V7/V, V7/ii, vii7/iv, and the vii7/V, which in itself is not so unique except that he resolves them to secondary dominants of the key modulated to. For example, in measure 19, the V/V (fac) of B-flat major, the relative major of g minor, resolves to V7/V (ac#eg) in g minor. A deceptive cadence (V-VI) at measure 27 and a Neapolitan 6 in measure 32 are also part of the chromatic beauty in this aria. The themes do not repeat but are through-composed and have the flexibility to express the feelings in the aria.

This aria appears in Act II, Scene #17, with Papageno and Tamino subjecting themselves to the ritual of silence. Pamina has followed the sound of Papageno's flute and found them. She is elated, but when Tamino cannot speak she interprets his silence as rejection. The depth of emotion and commitment in the phrasing requires true technique and interpretation from the singer. The first twelve measures

in g minor have wide skips from low to high intervals, giving poignant and dramatic beauty to the heart that is shattered, and the feelings that are black and bottomless. These serene, sustained opening lines intensely dramatize her anguish. They must be sung simply and without too much interpretive emotional weight from the singer.

Particularly demanding is the chromatic B-flat major melody of 16th notes which produces a soaring high line representing the prelude to her emotional death. This should be sung at a slow and rhythmical pulse, with a crescendo through the four staccato notes leading to the high B flat in a mezzo piano. Immediately following is a repeat of those same high four notes at a triple pianissimo half as slow as before. When sung like this and with a commitment to the feelings of this section in the aria, the emotional depths of futility and loss are poignantly realized.

The next ten measures, on the V chord (D major) are a pleading that follows the recognition of unresolved hope. When Tamino does not respond, the music crescendos and the phrases rise high and fall low--hopes dashed. She sings, in g minor now, of peace and death, quietly, deliberately, for she is an honorable woman, and cannot live without the man she chose to love. As she nears the realization, "If for love you do not languish," the orchestral texture is chromatically altered chords, forte, which repeat a step

higher, triple pianissimo. Symbolically speaking, at the Neopolitan 6th chord (measure 32) and the subsequent descending minor scale, Pamina's inner struggle resolves into death and quiet dignity.

The eloquence of this aria demands a mature singer emotionally and technically. The restraint of emotion is channeled through Mozart's music which is no small task for any singer. Given such dramatic pathos and incredibly beautiful, responsive lines, it is a necessity not to overdo with sloppy sentiment and theatricality this very fragile and vulnerable aria. Quite a challenge, it is worth every moment that a singer will spend working with this piece.

Richard Strauss, (1864-1949)

Lieder

Richard Strauss was born on June 11, 1864, as the son of a famous German horn player, Franz Strauss. From an early age, Richard haunted opera houses and concert halls. At the age of 6 1/2 years, in the Christmas of 1870 he wrote his first composition, a song, Die Weihnachtslied. By the age of twenty, he was assistant to Hans von Bülow at the Meiningen Opera. There he succeeded Bülow as first conductor in 1885. From Meiningen, Strauss went to the Munich Opera as second conductor in 1887 and the Weimar Opera as assistant conductor in 1889. In 1894 he succeeded Bülow again as conductor of the Berlin Philharmonic Orchestra. At the end of the war, in 1918, he was temporary director of the Berlin State Opera and then a co-director with Franz Schalk of the Vienna State Opera. He had also spent a good deal of time and effort in helping to found two valuable institutions, the Society of German Composers, and the Salzburg Festival, 1920. In 1924, Strauss retired to Garmisch in the Bavarian Highlands, which was to remain his home for twenty-five years.

During World War II Strauss lost valuable composing time due to the Nazi political movement in Germany. He died in 1949, unaware that his music was going to be played far

more than ever before and that his estate would be worth more than in his lifetime. However, before he died he returned to the mood of his youth with the beautiful translucent orchestral songs, Vier letzte Lieder, with texts by Hesse and Eichendorff. Thereby, he finished life as he had begun it--with a song.

The lieder presented in this recital were all written during his early years, 1864-1914, when he was at his height as a composer of lieder. By 1906, he had written 108 lieder for voice and piano, as well as his famous tone poems: Tod und Verklärung, Till Eulenspiegel, Also Sprach Zarathustra, Don Quixote, and Ein Heldenleben.

Strauss's preoccupation with the human voice in his operas and lieder gave him rare insight into its capabilities - particularly the female register. He expected his singers to have flexibility as well as the power to penetrate full orchestral sounds. The voice needs to float atop the rich orchestral textures. His concern for the words and the music is remarkably disciplined. This particular style of phrasing requires accomplished breath control and the ability to sustain uniformity and intensity throughout a wide range.¹⁰

His vocabulary of vocal ornaments includes the portamento, appoggiatura, turn, trill and grace-note. The portamento

is written as a wavy line or can be implied in repeated sections. However, this nuance tends to be overused by singers as are the rolled chords by the pianist. Strauss writes strong-beat appoggiaturas as a means of emphasizing significant syllables, i.e., syllables changing simultaneously with the resolution of the appoggiaturas. The most common ornament is the short grace note, used often to stress the final word of a song or as part of a larger melisma. Other devices used to emphasize chosen syllables or words are wide skips, harmonic changes, repetition, lengthening note values, broadening of textual rhythm (hemiola), and melismatic flourish.

The melodic motives shared by the piano and voice provide the structural elements of these lieder. Some critics, in fact, have gone so far as to consider Strauss's treatment of the voice in such passages as more instrumental than vocal.¹¹ The repetitions of rhythmic patterns are less frequent and usually part of a motive that pervades both the vocal line and the accompaniment. Rolling chords appear and introduce more rhythmic variety and nuance into certain phrases, particularly where the rolled chord coincides with a vocal taint or ritardando. There are many examples of the short, abstract motives, rather than sectional contrasts developed in both the voice and the accompaniment. Along with the influence of Strauss's symphonic writing in the piano parts, the effects of his

operatic compositions are felt in the dramatic vocal lines which often proceed quite independent of the accompaniment. He doubles the vocal line much less frequently than in his early songs and often sets up a rhythmic conflict between the voice and the accompaniment. Strauss is said to have remarked, "...singers would do well to consider consonants as weapons with which to break through even the loudest accompaniment, where vowels could never compete."¹²

Letzte Blätter, Op. 10

"Die Nacht", #6

Out of the forest comes the night,
Quietly she moves in from behind the trees;
She oversees all around her,
Beware now!
All the lights of the world,
All the flowers, all the colors, she extinguishes,
And steals the sheaves from the fields;
She takes everything that is lovely,
Steals the silver from the streams,
From the copper dome of the cathedral
She takes away its gold.
The spray of flowers stands plundered,
Draw closer, soul to soul;
Oh, I am afraid the night will steal
You, too, from me.

"Die Nacht" is an essentially diatonic harmony in the key of D major alternating through phrases in b minor and d minor. The use of secondary dominants to modulate is frequent, especially V/iii, V/ii and V/vi. The B-flat major chord, V/ii in d minor, is used to build a quality of fear and doubt, as does the vacillation between

d minor and D major harmonies. For example, the six bars following the last line of the poem are in d minor but follow this pattern: V7 - V/ii - I#3 - iv6/4 - I#3 - iv6/4 - I#3 - iv6/4 - i - I#3. This pattern successfully conveys the night as evasive and mysterious.

The rhythm is a gentle andantino set in 3/4 time which more closely resembles 6/8 time because of the pervading eighth-notes in a bar, especially in the right hand of the piano. The staccato markings of the chordal support for the vocal line paints a picture of the night tiptoeing over the ground. The image of the all-embracing power of darkness, stealing love and becoming more assured with each step it takes, is conveyed through a gentle, rhythmic beat which begins in the first three measures with staccato notes gradually building from a single third to three notes, and then four notes finally creating full harmony in both hands.

The form of the song is binary but not in the traditional sense with the dominant of the tonic returning to the original key. The A section is D Major - b minor - D Major - b minor, and the B section is almost all d minor but in the final measures ends in D major.

"Die Nacht" is #3 in the set of eight lieder on poems by Hermann von Gilm, and was composed August 11, 1885.

Although far from the Gothic Sturm-und-Drang of his German heritage, this piece does have the Germanic flair for personification of nature and fantasy in a love song.

Letzte Blätter, Op. 10

"Allerseelen", #2

Set on the table the fragrant mignonettes,
Bring in the last red asters,
And let us talk of love again
As we once did in May.

Give me your hand, so that I may secretly press it,
And if anybody sees, it's all one to me;
Give me just one of your sweet glances
As once you did in May.

Flowers bloom and spread their fragrance
today on every grave;
One day in the year is sacred to the dead;
Come to me, let me hold you again,
As I once did in May.

This song is in the key of E-flat major but moves to near-by minor flat keys of f minor, c minor and g minor. Each time the minor keys return to E-flat major using either fully diminished chords or secondary dominants of the ii or V chord. The only sharp key used is G major. This is the progression in which these keys occur, E-flat major to f minor to E-flat major to G major to E-flat major to c minor to g minor and ends in E-flat major. A coloristic feature of Strauss's are the third relations, and the chromatic modulations using the secondary dominants and diminished sevenths to reflect the sentiment of a poem.

The piano does not double the vocal line but is frequently in parallel thirds or contrary motion to the melody. The four climaxes on the words, "wie einst im Mai", are a fair example of this characteristic. The first climax ends on a chromatically altered major/minor 7th chord built on E-natural. The second climax ends on the progression ii6/7 - V7(B-flat major), the third climax ends IV6 - V7 and the fourth climax ends clearly on the tonic, V7 - I (E-flat major.)

The meter is 4/4 with the marking, tranquillo. The six-and-a-half bars of introduction before the singer enters, accent the tranquil mood with the arpeggios in the left hand of the accompaniment. The use of hemiola is a frequent metrically used device, as well as mixed simple and compound meters to express heightened passion.

The form of "Allerseelen" is through-composed following the text and mood of the poem. This is the second song from Opus 10, Letzte Blätter, from poems by Hermann von Gilm. The sentiments of this particular poem are indicative of an age of high romantic moral values. The commitment is to love forever bonded, even though death should part them. The return of the loved one's soul is celebrated on All Soul's Day, November 2nd of every year.

The earliest arrangement of a song from Strauss's Opus 10

to appear in print was Max Reger's piano version of "Allerseelen" (#8), published by Universal Edition in 1904. Robert Heger's orchestration of this song dates from the early 1930's, as do his four other orchestrations of Strauss's lieder. Some of these depart quite far from the original idea of the lied, and certainly would have surprised the composer. There are arrangements for female chorus, mixed chorus, male chorus, piano and melody instrument (usually violin or violoncello, and occasionally trumpet or trombone), symphonic band and even a saxophone quartet with Hammond organ. Five songs in particular have been drawn upon most frequently: "Zueignung", "Allerseelen", "Standchen", "Morgen", and "Traum durch die Dämmerung."13

Lotosblätter, Op. 19

"Mein Herz ist Stumm", #6

My heart is silent, my heart is cold,
Numbed by the winter's ice;
At times, in its depths, it stirs
And trembles and moves softly, softly.
Then it seems as if a mild thaw
Breaks through the layer of ice;
Through the green forests, the blossoming meadows.
The brooks murmur once again.
And the sound of the horn, from leaf to leaf
Carried by the spring wind,
Up from the valley, faintly touches my ear,
Like a call from the blissful past.
Yet the aging heart will never more be young;
The echo of the dying sound
Grows fainter and fainter,
And again, all is benumbed,
My heart is silent, my heart is cold.

The harmony of this slow and somber song is very dissonant with free modulation to distant keys which demonstrates the gradual disintegration of tonality and the exploitation of the triadic system in the 19th century. As is Strauss's style, he uses the secondary-dominant seventh chords and the diminished-seventh chords to modulate chromatically and dramatically. For "Mein Herz ist Stumm", this technique gives the impact of morbidity and hopelessness to the "cold and numb" heart. The piece does begin and end in a-flat minor but moves so quickly through modulations it is difficult to call the brief chordal changes a key change.

The tempo is marked andante molto tranquillo in 4/4 time. In the text setting the rhythmic contours of the vocal lines are so varied that they obscure the original meter of the poem. Strauss's concern was for proper accentuation of important syllables through rhythmic emphasis - meter and accent in the texts - regularly recurring in contrast to long and short accented and unaccented notes. The rhythms are particularly complicated in depicting the beating heart. He uses triplets to cross the bar in the melody and at the same time, eighth-notes crossing the bar in the accompaniment. In the progressive use of these rhythmic variations, he changes only once for the final point of the text on the words, "and again is numbed" which is painted with a straight triplet.

The rhythm begins in the first two measures as half-note chords (vi-i) on "silent and cold". By the word "numbed", on a diminished-seventh chord, there is a slow, ponderous movement with quarter-note minor chords. At the mention of the depths stirring, an A-flat pedal point is introduced in the bass clef and the treble clef breaks into triplets, (on an A-flat minor chord) which gather momentum as the heart gently moves and trembles towards the frost melting. The memory of green forests and blossoming meadows is brightened with the major chords (G-flat major and C-flat major) until the blissful past day is gone (g minor). At which point, it seems, the aging heart gives up and the chords become very chromatic and unstable. The use of passing chromatic notes and clashing seconds gives the distinct feeling of desolation and futility. The last nine measures are all alterations of predominantly minor chords.

The form of this piece is through-composed and completely reliant upon the meaning of the text. The meaning is that an aging heart refuses to hold onto hope and faith, therefore rendering it frigid and numb to life's promise. The heart grows old with memories of growth and rebirth becoming dimmer and dimmer until nothing but silence and cold is left.

This poem was written by Adolph Friedrich Graf von Schack who was known for his admirable translations of the Persian

poets. Strauss composed the music for it January 12, 1888.

Drei Lieder, Op. 29
"Schlagende Herzen", #2

A youth was going through meadows and fields,
Kling klang, his heart did beat;
On his finger shone a golden ring,
Kling, klang, his heart did beat;
Oh, meadows, oh fields, how beautiful you are!
Oh, hills, oh forests, how beautiful!
How good and beautiful are you,
Golden sun in the skies you appear
Kling klang, kling, klang, his heart did beat.
The youth hurried with lively step,
Kling, klang, his heart did beat.
He took with him many a laughing flower,
Kling klang, his heart did beat.
Over the meadows and fields blows the wind of Spring,
Over hills and forests blows the wind of Spring,
Deep in my heart blows the wind of Spring,
That drives me toward you, gently, softly.
Kling, klang, his heart did beat:
Midst meadows and fields a maiden stood,
Kling, klang, her heart did beat.
She shielded her eyes with her hand, to look afar,
Kling klang, her heart did beat.
Over meadows and fields,
Over hills and forests,
To me, to me, he is hastening,
Oh, if he only were already with me!
Kling, klang, kling klang, her heart did beat.

The animated, graceful "Schlagende Herzen" is in the key of G major and is an excellent example of how Strauss selected some of his texts for the rhythmic character of their words and consonants. Clear enunciation of the consonants is essential. The form is binary but not in the traditional sense of tonic-to-dominant but in the third relations. The key scheme is G major to B major in the "A" section, and B major to G major in the "B" section. The chances of the

text being covered by the accompaniment in the A section are few since the rhythm is direct and the harmony is simple and predominantly in G major. However, in the B section, the song's consonants require strong attacks in extreme ranges before and after the full chords on syncopated beats underscoring the beating heart. The harmonies frequently alter chromatically throughout this section giving more competition to the singer to bring out the melody.

The rhythms of the B section add to the heightened anticipation by often dividing into 32nd notes and groupings of six 16th notes. The use of rolling chords, trills, tremolos and moving half-note chords in arpeggiated patterns depict the mood of youth and the joy of innocence. While the explosive full chords immediately before and after on syncopated beats of "kling, klang" underscore the beating heart.¹⁴

The poet, Otto Julius Bierbaum (1865-1910), was the son of a prosperous innkeeper who sent him to study law and oriental languages with a view to joining the German consular services. Instead, he became a successful journalist, and then turned to novels and poems. He was fashionable as a writer, but particularly known for the early promotion of the intellectual cabaret movement in Berlin and elsewhere in Germany. Strauss set this poem to music in 1895.

Samuel Barber, b. 1910

Knoxville: Summer of 1915

During the 1920's, the founding of three remarkable music schools, the Juilliard School of Music in New York City, the Curtis Institute in Philadelphia and the Eastman School of Music in Rochester, New York, was a major influence on the composers of American music. Barber was one of the first students at the Curtis Institute and later became a teacher there. For the first time in history, due to the most prestigious composers being supported in these and other universities as faculty, the Americans and the Europeans were equal in their creative influence. In America, the expansion of the symphony orchestra to virtually every small town, college and high school, gave unprecedented visibility to American composers. Film producers were actively hiring composers to write scores for movies. Opera composers were making their plots more theatrical and writing English translations in order to create more of an appeal to the American public.

The twentieth century American composer represents, for the most part, a generation trained in America and profiting directly from the work of their immediate elders. Barber provides an excellent illustration of the internationally-oriented traditionalist. His appeal to conservative

audiences granted him various performing opportunities other more adventurous composers were not afforded. He was the first American composer to be performed by Arturo Toscanini, (Essay for Orchestra, 1937 and Adagio for Strings, 1936). His operas, Anthony and Cleopatra and Vanessa, with libretti by Menotti, were among the few American compositions produced by the Metropolitan Opera Company in the 1960's.¹⁴ His traditional appeal is not excessively dissonant and gives the impression of feeling, warmth and refinement.

Barber read James Agee's long poem, Knoxville: Summer of 1915, in "The Partisan Reader," (a collection of articles and stories, from the Partisan Review) when he was casting about for a subject of a work to be written for voice and orchestra, commissioned by Eleanor Steber. At that time his father's illness was approaching its inevitable end. Barber was deeply moved by Agee's tender summoning up of the thoughts and feelings of a child lying in the grass of the back yard on a summer evening, surrounded by his loved ones. Knoxville: Summer of 1915, in many ways, is different from anything else Barber has done. Many of his songs seem, from the point of view of invention, workmanship, and importance, to occupy a position subordinate to that of his instrumental pieces. This composition ranks with the best of his work, particularly because the vocal lines were more instrumental in nature.

To write a long composition (18 minutes in length) in one movement for soprano and orchestra, to a prose text in a consistently lyric vein, was a difficult and unusual assignment. However, when the work is well performed, with the words enunciated clearly, there can be little doubt of Barber's success in solving the problems involved. There are very few pieces of comparable length for voice and orchestra and almost all of those were written before the present century.

In form the composition approximates a Rondo (ABACA) with an Introduction, the rocking melody serving as the main theme. All sections, key and rhythm changes are clearly marked in a traditional format. The texture, however, is chromatic with quartal harmonies and multi-metrical rhythms clearly marked throughout the score. Barber's feeling for form betrays his affection for tradition. Yet even here one seldom has the impression of a slavish reliance upon well tested models; instead, all sorts of changes are rung on the traditional procedures. The resulting structure seems to be the logical one for an imaginative and well integrated treatment of the material.¹⁵ The whole movement is built out of material presented in its introduction. The form of this vocal work is largely governed by that of the text, but the choice of text was determined by the unusual formal possibilities it offered.

The melodic structure of this music is largely governed by a tonal center but with a constant oscillation between major and minor harmonies. A typical line may be lyrical in character with a simple freshness, or may be dramatic and characterized by broad leaps. The rhythms are varied, active, and free from mannerisms. They range from the solemn and even stride of quarter notes to the most irregular variations. The principle determining factor is, instead, certain intervals dominating the melodic structure, usually seconds, fourths, sevenths, ninths, elevenths and thirteenth. The harmonic texture becomes more dissonant with several keys employed at the same time.

After a brief introduction in the key of F sharp minor, the voice enters with a gently rocking melody in 12/8 time with a sweetness mixed with the quietly dissonant poignancy of nostalgia. The work as a whole is based on traditional key relationships, predominantly the oscillation between F sharp minor and A major. In measure 60 the use of seconds and ninths combined, intensifies the mood change, as the "iron moan" of a passing streetcar disturbs the tranquil nostalgia. An especially effective touch in the orchestration at measure 72 is the sliding pizzicati in the lower strings at the words, "...the bleak spark crackling and cursing above it, like a small malignant spirit set to dog its tracks." The tranquillity returns with A major, as the child contemplates the stars and the various members of

his family. Then, in measure 186, the music wells up into a passionate outburst using seconds and ninths to intensify the words, "By some chance here they are, all on this earth, and who shall ever tell the sorrow of being on this earth...". At measure 205 a fervent prayer in D minor, "May God bless my people, my uncle, my aunt, my mother, my good father; oh, remember them kindly in their time of trouble, and in the hour of their taking away." The prayer is echoed by the full orchestra (measure 219) in a transition back to A major. The finale is the rocking theme returning in measure 232 to underline his awareness of family bonds and ends with a quiet orchestral postlude.

Knoxville's orchestration is full of wonderful instrumental exchanges, which the composer's piano reduction accommodates by occasional insertion of a third stave. The reduction is successful in its transfer to pianistic sonorities, but requires an accomplished pianist. Barber has a keen ear for instrumental colors and, in keeping with the fundamentally poetic character of his music, his colors are never neutral.

Barber's work, as a whole, is clearly stamped with individuality, enriching as it grows. He mirrors the qualities of a man in his dedication to art, the elegance and refinement of taste, an unswerving adherence to the highest standards, a constant search for a new means of

creating beauty, a search guided by a sense of discrimination and the power of constructive self-criticism that prevents him from being stampeded into adopting techniques merely because they are novel and widely used.

NOTES

1. Richard Baker, Mozart, The Pittman Press, Thames and Hudson Ltd., 1938, p. 85.

2. Willi Apel, Harvard Dictionary of Music, The Belknap Press of Harvard University Press, Cambridge, MA., 1972, p. 740.

3. Stanley Sadie, ed., The New Groves Dictionary of Music and Musicians, London Grove's Dictionaries of Music, Inc., Washington D.C., 1980, p. 304.

4. *Ibid.*, p. 305.

5. Darius Milhaud, Notes Without Music, Da Capo Press, New York, p. 21.

6. Richard Baker, Mozart, The Pittman Press, Thames and Hudson, 1982, p. 120.

7. John Naglee Burk, Mozart and His Music, Random House Inc., New York, 1959, p. 67.

8. Arthur Hutchings and Hans Keller, The Mozart Companion, Oxford University Press, New York, 1965, p. 14.

9. Paul Nettl, Mozart and Masonry, Philosophical Library. New York, p. 69.

10. Barbara Peterson, Ton und Wort, "The Lieder of Richard Strauss", University of Microfilms International Research Press, Ann Arbor, Michigan, 1980), p. 78.

11. *Ibid.*, p. 189.

12. *Ibid.*, p. 161.

13. *Ibid.*, p. 177.

14. Nathan Broder, "The Music of Samuel Barber", Musical Quarterly, Vol. 34, (July, 1948), p. 331.

15. Nathan Broder, Samuel Barber, G. Schirmer, Inc., New York, 1954, p. 230.

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PROGRAM NOTES FOR A MASTER'S RECITAL

by

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AN ABSTRACT OF A MASTER'S REPORT

submitted in partial fulfillment of the
requirements for the degree

MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1989

ABSTRACT

The Program Notes for the Master's Recital are presented to give the audience a better understanding of the music performed. The program includes:

I

Exultate Jubilate, Motet, K. 165.....Mozart
Allegro
Andante
Allegro

II

Trois Chansons De Troubadour.....Milhaud
I. Rassa, ma dame est fraiche
II. Belle dame de mon émoi
III. Je suis tombé

III

Ach, Ich Fühl's (Die Zauberflöte).....Mozart

IV

Mein Herz ist stumm, Op. 19, No. 6.....R. Strauss
Nacht, Op. 10, No. 3.....R. Strauss
Schlagende Herzen, Op. 29, No. 2.....R. Strauss
Allerseelen, Op. 10, No. 8.....R. Strauss

V

Knoxville: Summer of 1915.....S. Barber

For each selection the following areas are discussed: the composer's background and over-all historical significance; a description and translation of each song performed; a general musical analysis of significant features relating to their harmony, rhythm and form.