

Exploring the songs of Tosti, Strauss, Chausson and Jake Heggie's *Friendly Persuasions: A Homage to Poulenc* (2008), including a personal interview with Jake Heggie

by

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## Abstract

This Master's Report extensively examines repertoire written for the lyric tenor voice. The text will explore the compositions of Francesco Paolo Tosti, Richard Strauss, Ernest Chausson, and Jake Heggie's song cycle, *Friendly Persuasions: A Homage to Poulenc*. The text provides biographical information on each composer, text and translations, figures and interpretations, and some pedagogical insight.

The pieces discussed are Tosti's *La Serenata*, *Non t'amo più*, and *Ideale*; Strauss's *Morgen*, *Traum durch die Dämmerung*, and *Die Nacht*; Chausson's *Printemps triste*, *Hébé*, and *Le temps des lilas*; and Jake Heggie's song cycle *Friendly Persuasions: A Homage to Poulenc* (2008).

The graduate recital was presented in partial fulfillment of the requirements for the Master of Music degree in vocal performance on April 1, 2017 at Kansas State University in All Faiths Chapel. The recital featured the talents of tenor Mitchell Jerko and pianist Randall Frye.

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# Chapter 1 - Francesco Paolo Tosti

## Biographical Information

Francesco Paolo Tosti was born on April 9, 1846 in Ortona, a small town in the Abruzzo region of Italy. Tosti was the last of five children born to parents Giuseppe Tosti and Caterina Schiavi. In 1858 at the age of twelve, Tosti began his study at the Naples Conservatory. At the conservatory, he studied violin and composition with Giuseppe Saverio Mercadante. When he became ill in 1869, he returned to Ortona for a brief period to recover. After recovering from his illness, he traveled to Rome where he met pianist and composer Giovanni Sgambati. In order to establish his name in Rome, Sgambati composed a ballad for a concert at the Sala Dante for Tosti to perform along with his own compositions. Princess Margherita of Savoy, later to become the Queen of Italy, was in attendance at this concert and immediately employed him to be her voice teacher, later adding curator of the court music archives to his duties.<sup>1</sup>

Tosti's acquaintances included leading composers of Italian song and operatic repertoire including Giuseppe Verdi, Giacomo Puccini, Pietro Mascagni, and Ruggero Leoncavallo.<sup>2</sup> His songs are inspired by Neapolitan melodies and the art of *bel canto* singing with intense emotionalism. According to Carol Kimball, his "song style defines for many the ultimate 'Italian song' sound—Italianate melody with a generous dash of Neapolitan popular song."<sup>3</sup> Tosti's melodies were engaging, intimate and flowing, displaying the voice in its full beauty. His songs

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<sup>1</sup> Keith Horner, "Tosti, Sir (Francesco) Paolo." Grove Music Online. Oxford Music Online. Oxford University Press. Web. 29, Mar. 2018. <<https://doi-org.er.lib.k-state.edu/10.1093/gmo/9781561592630.article.28203>>.

<sup>2</sup> Carol Kimball, *Song: A Guide to Art Song Style and Literature*, "Francesco Paolo Tosti (1846-1916)" (Milwaukee: Hal Leonard Corporation, 2005), 434.

<sup>3</sup> Ibid.



were programmed on recitals of the most well-known opera singers of the time, which helped publicize his compositions and spread them to a larger audience.

With a compositional output of more than three hundred songs, Tosti did not limit himself when considering text, as he composed songs in Italian, French, English, and the Neapolitan dialect. In addition to being a composer, he was an accomplished pianist and lyric tenor, with an extensive knowledge of vocal technique. With his knowledge of the voice, Verdi considered Tosti to be one of the greatest voice teachers of his time.<sup>4</sup> This could explain why he wrote so well for the voice, allowing interpretations and embellishments of his beautiful melodies. One could suggest that Tosti wrote many of his songs for his own voice.<sup>5</sup>

In 1875, Tosti took a trip to London and made friends who introduced him to high-class English society. After moving to London in 1880, he became the voice teacher of the Royal Family. In addition to this responsibility, he had the task of planning private vocal concerts for Queen Victoria. He continued to compose songs, a few with English text, and by 1885 he was one of the most well-known song composers in England. During his time in England, Tosti signed a publishing contract with G. Ricordi and Company, forming a relationship that would later become very beneficial. He became a professor of singing at the Royal Academy of Music in 1894 and his fame as a composer was growing. In 1906, he officially became a British citizen and two years later he was knighted by King Edward VII. He later retired to Italy in 1912 where he lived out the remainder of his life until his death in Rome on December 2, 1916.<sup>6</sup>

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<sup>4</sup> Mark Aaron Kano, *A Performance Guide for Lyric Tenor: A Pedagogical Analysis of Ten Francesco Paolo Tosti Songs* (Ph.D. diss., University of Kentucky, 2016), 9.

<sup>5</sup> Kimball, *Song: A Guide to Art Song Style and Literature*, 434.

<sup>6</sup> Keith Horner, "Tosti, Sir (Francesco) Paolo." Grove Music Online. Oxford Music Online. Oxford University Press. Web. 29, Mar. 2018. <<https://doi-org.er.lib.k-state.edu/10.1093/gmo/9781561592630.article.28203>>.

## Musical and Poetic Interpretation

### La Serenata

Vola, o serenata:  
La mia diletta è sola,  
e, con la bella testa abbandonata,  
posa tra le lenzuola:  
O serenata, vola.  
O serenata, vola.

Splende Pura la luna,  
l'ale il silenzio stende,  
e dietro i veni dell'alcova  
bruna la lampada s'accende.  
Pure la luna splende.  
Pure la luna splende.

Vola, o serenata,  
Vola, o serenata, vola.  
Ah! là. Ah! là.

Vola, o serenata:  
La mia diletta è sola,  
ma sorridendo ancor mezzo assonnata,  
torna fra le lenzuola:  
O serenata, vola.  
O serenata, vola.

L'onda sogna su 'l lido,  
e 'l vento su la fronda;  
e a' baci miei ricusa ancora un nido  
la mia signora bionda.  
Sogna su 'l lido l'onda.  
Sogna su 'l lido l'onda.

Vola, o serenata,  
Vola, o serenata, vola.  
Ah! là. Ah! là.

Fly, o serenade:  
My beloved is alone,  
with her beautiful head hidden  
under the sheets:  
O serenade, fly.  
O serenade, fly.

The moonlight is pure,  
wings of silence stretch out,  
and behind the veils of the dark alcove  
the lamp burns.  
The pure moonbeams shine.  
The pure moonbeams shine.

Fly, o serenade,  
Fly, o serenade, fly.  
Ah! là. Ah! là.

Fly, o serenade:  
My beloved is alone,  
but still smiling while half asleep,  
she has returned beneath the sheets:  
O serenade, fly.  
O serenade, fly.

The waves dream on the shore,  
and the wind blows through the branches;  
and my kisses don't result in a nest being  
offered, by my blonde lady.  
Dreaming on the shore, are the waves.  
Dreaming on the shore, are the waves.

Fly, o serenade.  
Fly, o serenade, fly.  
Ah! là. Ah! là.

*La Serenata* (The Serenade) with text by Giovanni Alfredo Cesareo, was composed in London in 1888 and remains a popular song amongst Tosti repertoire. This song is one example of a less operatic style of writing for Tosti. The piano introduction sets up the structure of the accompaniment found entirely throughout the song. Beginning in the bright key of F major, the accompaniment contains arpeggiated figures that represent how fingers move on the strings of a guitar. In addition to the arpeggiated chords, the piano accompaniment includes the vocal melody in the introduction and the interlude.

**Figure 1-1: "La Serenata" mm. 1-3**



When the voice enters, the accompaniment remains to play arpeggiated chords without doubling the vocal line. The voice enters on the highest pitch of the piece, F natural, soaring over the accompaniment on the text “Vola” (“Fly”). Each time “O Serenata, Vola,” is presented the text is sung twice, first beginning on F and centering around D, and second beginning on C and descending stepwise down to F. The phrase “O Serenata, Vola,” is set up each time with a climactic phrase beginning on A and rising stepwise to E.

**Figure 1-2: "La Serenata" mm. 51-52**

The image shows a musical score for two staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The vocal line has the lyrics "Tor - na fra le len - zuo - la:" written below it. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes and rests, and a bass line with a few notes and a sharp sign.

The majority of the song centers around F major with brief modulations to A minor. Tosti paints the text “L’ale il silenzio stende,” (“Wings of silence stretch out”) with the descend of a fifth from B natural down to E. The only dynamic markings Tosti includes in the music are some piano and pianissimo markings and specific crescendo and decrescendo markings. The vocal range spans a ninth and is written in an easier tessitura with mostly middle voice singing. The vocal phrases are mostly syllabic and short, only two measures in length. Although many of the phrases move in an eighth note pattern, there are certain areas of the song that display a more lyric quality in the voice. The vocal line needs to maintain a constant sense of legato, even through the syllabic phrases. Providing contrast to the syllabic phrases, the vocal line becomes more lyric with the presentation of the text “Ah! là,” beginning on A and ascending to F with specific crescendo and decrescendo markings. These measures of the song truly highlight the beauty of the singing voice and allow for a great amount of vocal expression and rubato.

Figure 1-3: "La Serenata" mm. 75-76



*La Serenata* is a two-verse strophic song, providing an opportunity for the singer to embellish and interpret differently.

### Non t'amo più

Ricordi ancora il dì che c'incontrammo,  
Le tue promesse le ricordi ancor?  
Folle d'amore io ti seguì, ci amammo,  
E accanto a te sognai, folle d'amor.

Sognai felice, di carezze a baci  
Una catena dileguante in ciel;  
Ma le parole tue furon mendaci,  
Perchè l'anima tua fatta è di gel.

Te ne ricordi ancor?  
Te ne ricordi ancor?

Or la mia fede, il desiderio immenso  
Il mio sogno d'amor non sei più tu I tuoi  
baci non cerco, a te non penso;  
Sogno un altro ideal; non t'amo più.

Nei cari giorni che pasamo insieme  
Io cosparsi di fiori il tuo sentier  
Tu fosti del mio cor l'unica speme  
Tu della mente l'unico pensier  
Tu m'hai visto pregare, impallidire,  
Piangere tu m'hai visto innanzi a te  
Io sol per appagare un tuo desire  
Avrei dato il mio sangue a la mia fè.

Te ne ricordi ancor?  
Te ne ricordi ancor?

Do you still remember the day that we met;  
Do you still remember your promises?  
Crazy from love I followed you, we were  
enamored with each other And I dreamed  
next to you, crazy from love.

I dreamed, happily, of caresses and kisses  
A chain fading away into the sky:  
But your words were misleading,  
Because your soul is made of ice.

Do you still remember?  
Do you still remember?

Now my faith, my immense desire;  
My dream of love isn't you anymore:  
I don't search for your kisses, I don't think  
of you. I dream of another ideal; I don't love  
you anymore

In the dear days that we spent together  
I scattered flowers at your feet  
You were the only hope of my heart  
You were the only thought in my mind  
You watched me beg, turning pale  
You watched me cry before you  
Only to satisfy your desire, I  
Had given my blood and my faith.

Do you still remember?  
Do you still remember?

Or la mia fede, il desiderio immenso  
Il mio sogno d'amor non sei più tu:  
I tuoi baci non cerco, a te non penso;  
Sogno un altro ideal; non t'amo più.

Now my faith, my immense desire;  
My dream of love isn't you anymore:  
I don't search for your kisses, I don't think  
of you. I dream of another ideal; I don't love  
you anymore.

Tosti composed *Non t'amo più* in 1884 during his successful period in London. The text was written by Carmelo Errico, a Neapolitan lawyer and pianist. Errico developed his own particular romantic style as his texts often dealt with nostalgic, idealized, and relatable topics which Tosti found to be very appealing.<sup>7</sup> Although the text derives an overwhelming sense of bitterness, it has compassionate and nostalgic elements. The piece is written in E minor with modulations to E major to emphasize the emotion of love lost, nostalgia of those days that have passed and the acceptance of moving on. Tosti uses specific characteristics in this song such as the leaping octaves in the piano and voice to convey a rush of overpowering passion.

**Figure 1-4: "Non t'amo più" mm. 14-16**

The image displays a musical score for the song "Non t'amo più" from measures 14 to 16. It consists of two systems. The first system shows the vocal line on a single staff, marked with the tempo instruction "affrett." (allegretto). The lyrics "Ma le pa - ro.le tue - fu.ron men - da - ci, -" are written below the notes. The second system shows the piano accompaniment on a grand staff (treble and bass clefs), also marked "affrett.". The piano part features leaping octaves, with the right hand playing chords that move up and down the keyboard in an octave, while the left hand provides a steady accompaniment.

The song begins with four somber E minor chords before the voice enters. The piano accompaniment is mostly chordal throughout and the minor section contains mostly quarter note

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<sup>7</sup> Kano, *A Performance Guide for Lyric Tenor*, 38.

patterns. Between a few phrases of the vocal line, Tosti contrasts the chordal pattern with a short, melodic motive as seen in figure 1-5.

**Figure 1-5: "Non t'amo più" mm. 18-21**

The musical score for Figure 1-5 consists of two staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The vocal line begins with a rest, followed by the lyrics "gel. Te ne ricordai an. cor, t". The tempo marking is *parlato*. The piano accompaniment features a series of chords, with dynamic markings *pp*, *p*, *cresc.*, and *ppc*. A triplet of eighth notes is marked with a '3' above it. The piano part includes various chordal textures, including dyads and triads, with some notes marked with accents.

The accompaniment does not double the vocal melody in its entirety, but the top note of each chord in the right hand doubles the singer. In this way, the accompaniment supports the singer in a graceful manner, allowing the voice to take artistic freedom. The vocal melody goes back and forth between syllabic patterns in phrasing to more lyrical and sustained patterns in phrasing. When the vocal line contains phrases with repetitive eighth notes, the phrasing must remain legato with the exception of a few accent markings. Tosti uses a similar intervallic pattern to begin each section of the song as found in figure 1-6.

**Figure 1-6: "Non t'amo più" mm. 2-4**

The musical score for Figure 1-6 consists of two staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The vocal line begins with the lyrics "Ricordi an. co. ra il dì che c'incon. trammo;". The tempo marking is *legato molto*. The piano accompaniment features a series of chords, with a dynamic marking of *p*. The piano part includes various chordal textures, including dyads and triads, with some notes marked with accents.

The drama and tension build almost immediately as the voice starts in a lower-middle range, rising chromatically on the text “Sognai, felice, di carezze e baci,” and jumping up a tritone until resolving to E natural. Tosti draws out the text “Te ne ricordi ancor,” (“Do you still remember”), with the repetition of eighth notes on the single pitch of F sharp. When this text is immediately repeated, Tosti adds more emphasis with the ascent of a fifth to C-sharp before resolving down to B. To create a sense of intensity, Tosti alternates the quarter-note pattern found in the minor section to an eighth-note chordal pattern in the major section. The vocal line also includes more movement in the major section with the use of repetitive eighth notes and triplet patterns. The major key section contains many crescendo and accent markings, helping to draw out the climax of the major section on the text “I tuoi baci non cerco, a te non penso; Sogno un altro ideal.”

Figure 1-7: "Non t'amo più" mm. 27-29

The musical score for "Non t'amo più" (mm. 27-29) is presented in three staves. The top staff is the vocal line, which begins with a triplet of eighth notes on F-sharp, followed by a chromatic ascent. It includes markings for *cresc.* and triplet patterns. The middle staff is the piano accompaniment, featuring a dense texture of eighth-note chords and marked with *col canto* and *cresc.*. The bottom staff is the basso continuo line, marked *legato*. The lyrics are: "I tuoi baci non cer-co, a te non pen-so; Sognounaltroide.al;".

The text “Non t’amo più” (“I don’t love you anymore”) is repeated twice in each verse, the first time the line ascends in a stepwise manner. When the text is repeated, it remains on one pitch, including accented notes and varying rhythms. When this text is found at the end of the piece, Tosti alters the pitches for the repetition of the text by ascending a fourth on the word



“più.” Tosti uses the same accompaniment material to bridge the first verse to the second and to conclude the piece.

**Figure 1-8: "Non t'amo più" mm. 63-68**

The musical score for "Non t'amo più" (mm. 63-68) is presented in G major (three sharps) and 3/4 time. The vocal line (top staff) begins with the lyrics "non t'a - mo più." and features a long note. The piano accompaniment (bottom two staves) includes markings for "ppp e rit." (pianissimo and ritardando), "pp col canto" (pianissimo with the voice), "cresc." (crescendo), "dim.:....." (diminuendo), and "ppp" (pianissimo).

This piece is full of opportunities for rubato singing, allowing for expressive and dramatic interpretation. The vocal line is clearly marked with accented notes, ritardandos, crescendos and decrescendos. This song is also strophic in compositional structure. The vocal range of the piece is a major tenth, including some easy middle voice singing with a constant repetition of pitches. Many phrases in the piece jump up a third or fourth into the *zona di passaggio*, where the phrase “a te non penso” is written mostly in the *passaggio*. The vowels in this area of the voice must be properly aligned to approach the repetition of the three F-sharps in order not to become fatigued. This is a great piece for a younger lyric tenor learning to navigate around the *passaggio*.

### Ideale

Io ti seguii com'iride di pace  
 Lungo le vie del cielo:  
 Io ti seguii come un'amica face  
 De la notte nel velo.  
 E ti sentii ne la luce, ne l'aria,  
 Nel profumo dei fiori;  
 E fu piena la stanza solitaria  
 Di te, dei tuoi splendori.

I followed you like a rainbow of peace  
 along the paths of heaven;  
 I followed you like a friendly torch  
 in the veil of darkness,  
 and I sensed you in the light, in the air,  
 in the perfume of flowers,  
 and the solitary room was full  
 of you and of your radiance.

In te rapito, al suon de la tua voce,  
 Lungamente sognai;  
 E de la terra ogni affanno, ogni croce,  
 In quel giorno scordai.  
 Torna, caro ideal, torna un istante  
 A sorridermi ancora,  
 E a me risplenderà, nel tuo sembiante,  
 Una novella aurora.

Absorbed by you, I dreamed a long time  
 of the sound of your voice,  
 and earth's every anxiety, every torment  
 I forgot in that dream.  
 Come back, dear ideal, for an instant  
 to smile at me again,  
 And in your face will shine for me  
 a new dawn.

*Ideale* was written in 1882 and is one of Tosti's most popular songs. The text of this song is taken from another poem written by Carmelo Errico. This piece demonstrates one of Tosti's most popular traits of composing; writing songs about love that are composed in a more operatic style. Similarities in style and text can be found when comparing *Non t'amo più* and *Ideale* as both songs are more vocally operatic in nature and both deal with strong emotions attached to being in love. The accompaniment is very chordal throughout, with a constant triplet pattern in the right hand. In the piano introduction, presented in figure 1-9, a beautiful counter-melody is presented in the left hand, slowly rising and falling until the voice enters.

**Figure 1-9: "Ideale" mm. 1-3**



This material in the accompaniment is also used as the interlude between the first and second verse of the piece and as the final measures in the song under the voice. The triplet pattern found in the accompaniment is often paired against the duple pattern written in the voice. The accompaniment provides enough support for the singer without doubling the vocal line, giving absolute freedom to the voice. The voice enters with repetitive eighth notes leading to

quarter notes with tenuto markings on certain notes. Tosti sets an ebb and flow for the piece with the alternation of eighth note phrases to triplet phrases as demonstrated in figure 1-10.

**Figure 1-10: "Ideale" mm. 6-8**

The image shows a musical score for three staves. The top staff is the vocal line in treble clef, with a key signature of two sharps (F# and C#). It begins with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, and F5. A slur covers the eighth notes, and a tenuto mark is under the half note. The lyrics are: "-guii..... com'i - ri - de di pa - ce Lun-go le vie del cie - lo:". Above the eighth notes, there is a marking "rit. 3". The middle staff is the right-hand piano accompaniment in treble clef, featuring a continuous eighth-note pattern. The bottom staff is the left-hand piano accompaniment in bass clef, with a few notes and chords, including a marking "col canto" above a chord.

The first verse starts to build as the singer begins in the lower range and ascends mostly stepwise until the climactic phrase “E fu piena la stanza solitaria.” The second verse begins with the same material as the first verse until the familiar melody completely shifts with the presentation of the text “Torna, caro ideal.” This new section begins very delicately with a pianissimo marking for both the piano and voice that gradually starts to build. Almost each time “Torna” appears, the rhythmic pattern begins with a half note followed by either a quarter note or an eighth note. Each phrase is written in a stepwise manner, building in dynamic level until reaching the climax on “Una novell’aurora,” (“A new dawn”), where the vocal line leaps a major sixth to the highest pitch of the song. The phrase after the climax ends and the accompaniment once again introduces the counter-melody. The voice enters over this counter-melody on the text “Torna, caro ideal,” as pictured in figure 1-11.

Figure 1-11: "Ideale" mm. 37-39

The musical score for "Ideale" mm. 37-39 is presented in three systems. The first system shows the vocal line starting at measure 37 with a piano (*p*) dynamic. The lyrics "Tor - - na, caro i - de - al," are written below the vocal staff. The second system shows the piano accompaniment, with the right hand marked *cres.* and the left hand marked *cres.*. The third system shows the piano accompaniment continuing, with the right hand marked *dim. sempre .....*. The key signature is two sharps (D major) and the time signature is 4/4.

The piece gradually grows softer and the singer presents the text “Torna, torna” in the last measures on the single pitch of E. Although many of the phrases start in a syllabic manner, Tosti often stretches the ends of phrases with quarter notes and often an ascension to a higher pitch. The phrases are normally one to two measures in length and the singer must have a complete sense of rubato throughout, providing the opportunity to sing expressively. The vocal line is constantly rising and falling, making emphasis of half-steps and expanding to larger intervals ranging from a third to a fifth. The tessitura of the song mostly stays in middle voice with a few phrases ascending into the *passaggio*. *Ideale* is a true example of Tosti’s Italian writing style with such beautiful connection between voice, piano, and text.

## Chapter 2 - Richard Strauss

### Biographical Information

Richard Strauss was born on June 11, 1864 in Munich, where many changes were happening politically and culturally that help shape Strauss into the musician he became. Richard Wagner arrived in Munich in May, as he was a favorite of the new ruler of Bavaria, King Ludwig II.<sup>8</sup> The most prominent musical figure in Munich when Wagner arrived was *Generalmusikdirektor* Franz Lachner, the principal conductor of the Court Orchestra. Once Wagner and Hans von Bülow were rising in popularity in Munich, Lachner retired and von Bülow became the *Hofkapellmeister* of the Munich Opera in April 1867 where he would showcase the extraordinary capabilities of the orchestra and shift the attention of the musical world toward Wagner. One of the many outstanding members of the Munich Court Orchestra was Richard's father, Franz Strauss, the principal horn player who performed with the orchestra from 1847 to 1889. In 1871, Franz became a professor at the Royal School of Music and was elected to the artistic committee of the Musical Academy. Franz Strauss performed as a soloist in Academy Concerts and often times played the viola in the orchestra and in the Mittermaier Quartet when it was too difficult for him to play the horn due to his asthma. For all of his service to the musical life in Munich, Franz Strauss was awarded the Ludwig Medal for Learning and Art in May 1879.<sup>9</sup> Being immersed in the life of music and having strong views on the music of Richard Wagner, Franz strongly attempted to instill these musical ideas in his son.

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<sup>8</sup> Willi Schuh, *Richard Strauss: A Chronicle of the Early Years, 1864-1898* (Cambridge: Cambridge University Press, 1982), 1.

<sup>9</sup> *Ibid.*, 2.

Franz decided that Richard was ready for piano lessons at the age of four-and-a-half and he began studying in the autumn of 1868 with August Tombo, harpist of the Court Orchestra.<sup>10</sup> His sister wrote in a letter “Richard made swift progress in playing the piano. Sight-reading presented him with no problems.”<sup>11</sup> Strauss began his education at the *Domeschule* in 1870. Richard began studying the violin around the age of eight with Benno Walter, a violinist and leader of the Court Orchestra as well as the first cousin of Franz. Richard never enjoyed practicing the violin and he would only play for half-an-hour because it made him so nervous. Throughout his life, his principal instrument remained the piano, although the technique in the left hand was not sufficient enough when he was younger. Realizing that he could play chamber music well and that his hands were not up to par to play the works of Liszt and Chopin, he began to study with Carl Niest in 1875.<sup>12</sup>

After studying at the *Domeschule*, he continued his education at *Widmer'sches Institut*, preparing for acceptance into the *Ludwigs-Gymnasium*, the Royal Grammar School in 1874.<sup>13</sup> Richard was highly interested in the horn playing of his father, and composed two études for horn when he was nine years old. At the age of seven he saw his first opera, Weber's *Der Freischütz*, and later, Mozart's *Die Zauberflöte*. Richard's father was a critic of Wagner as he began to emerge in Munich. Therefore Richard was not fully exposed to a Wagner opera until he heard *Tannhäuser* for the first time as a teenager.<sup>14</sup> Richard took composition lessons with Friedrich Wilhelm Meyer for five years beginning in 1875, studying harmonic theory, formal

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<sup>10</sup> Ibid., 13.

<sup>11</sup> Ibid., 14.

<sup>12</sup> Ibid., 17-18.

<sup>13</sup> Ibid., 21.

<sup>14</sup> Ibid., 22-23.

theory and contrapuntal technique before exploring instrumentation. Strauss later dedicated works to Meyer, including his first orchestral work he scored himself, the *Serenade in G Major*.<sup>15</sup> In 1883, the young Strauss set off on a three-month trip to Berlin.<sup>16</sup> He quickly took to the lifestyle and made important connections with many established musicians that would greatly shape his future, especially Hans von Bülow.<sup>17</sup> On November 18, 1884, Strauss made his conducting début with a matinee performance of his Suite in B-flat major for thirteen winds, Op. 4 with the Meiningen Court Orchestra in Munich. His debut and performance left such an impression on Bülow that upon his request, Strauss was to join him in Meiningen for the following year to conduct the Court Orchestra in Bülow's absence.<sup>18</sup> This was a great year of experience for Strauss as he was able to observe the conducting and rehearsal techniques of Bülow. Strauss became the *Hofkapellemeister* of the orchestra after Bülow resigned in 1885, starting a life-long career in conducting with this successful appointment.

Richard Strauss and Pauline de Ahna were married in Marquartstein on September 10, 1894. Pauline was the daughter of Major-General Adolf de Ahna and Maria Huber, born on February 4, 1863. She studied singing at the Munich School of Music.<sup>19</sup> Pauline was a thriving German soprano performing roles in the Mozart repertory such as Pamina and Donna Elvira to performing roles in the Wagner repertory such as Elsa and Elisabeth. After they were married, Pauline became Richard's muse and influenced many of his compositions, as many were written for her. Strauss died on September 8, 1949, two days before their fifty-fifth wedding

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<sup>15</sup> Ibid., 24.

<sup>16</sup> Ibid., 66.

<sup>17</sup> Ibid., 70.

<sup>18</sup> Ibid., 79-80.

<sup>19</sup> Ibid., 152.

anniversary, at the age of eighty-five. Although Richard grew up in a household with an anti-Wagner father, many of his operatic and song compositions reflect compositional styles of Wagner. Richard Strauss is considered to be one of the greatest song and operatic composers of the nineteenth and early twentieth centuries.

### **Strauss and the Nineteenth Century Lied**

During the nineteenth century, the art form of the German Lied began to expand as Romanticism ideals were spreading throughout Europe. Unlike other composers of the nineteenth century such as Franz Schubert, Hugo Wolf, or Gustav Mahler, Richard Strauss expanded the boundaries of music from this time period with the reflection of an operatic style often found in his writing. Long vocal lines requiring a legato nature, dramatic demands on the voice, and even coloratura passages were all operatic characteristics setting Strauss apart from other popular song composers of the nineteenth century. In addition to the operatic qualities of his writing, Strauss, like Gustav Mahler, composed many songs for voice and orchestra. Unlike many composers of the time period, Strauss was one of the few song composers to naturally transition into the dramatic qualities of opera. As Strauss successfully incorporated qualities of operatic writing into his songs, he was also very successful in channeling the delicacy and intimacy in some of his writings such as *Morgen* and *Die Nacht*.

Throughout his career, composing songs became a constant for Strauss, beginning with the short composition *Weihnachtslied* in December 1870 at the age of six-and-a-half to his highly popular *Vier letzte Lieder* composed in 1948. With an output of over two hundred songs, Strauss's compositions are known as some of the last great songs of the nineteenth-century German Lieder tradition. Since Strauss lived well through half of the twentieth century, he is often viewed as a transitional composer although three-quarters of his Lieder were composed by



1904.<sup>20</sup> Most of the Lieder were written for high voice, and were often orchestrated for singers Elisabeth Schumann, his aunt Johanna Pschorr, and his wife Pauline de Ahna. Pauline and Richard performed countless recitals where they intermingled many songs from various opuses, reinforcing that his opuses did not have to be performed as a whole.<sup>21</sup> During the period of 1907 to 1917, Strauss's song output was very small, with only three songs published after his death. When he started to dedicate himself once again to the writing of song, although the musical world was very different, he continued to compose songs with piano or orchestral accompaniments.<sup>22</sup>

## Musical and Poetic Interpretation

### Morgen!

Und morgen wird die Sonne wieder scheinen,  
 und auf dem Wege, den ich gehen werde,  
 wird uns, die Glücklichen, sie wieder einen  
 inmitten dieser sonnenatmenden Erde....

And tomorrow the sun will shine again,  
 and on the path I will take,  
 it will unite us again, we happy ones,  
 upon this sun-breathing earth....

Und zu dem Strand, dem weiten, wogenblauen,  
 werden wir still und langsam niedersteigen,  
 stumm werden wir uns in die Augen schauen,  
 und auf uns sinkt des Glückes stummes  
 Schweigen....

And to the shore, the wide shore with blue waves,  
 we will descend quietly and slowly;  
 we will look mutely into each other's eyes  
 and the silence of happiness will settle upon  
 us....

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<sup>20</sup> Rufus Hallmark, *German Lieder in the Nineteenth Century* (New York: Schirmer Books, 1996), 250.

<sup>21</sup> Bryan Gilliam, "Strauss, Richard, 8: Lieder and choral music," in *Grove Music Online*, Accessed January 23, 2018, *Oxford Music Online*.

<sup>22</sup> Hallmark, *German Lieder in the Nineteenth Century*, 251.

The piece begins with a beautiful melodic line presented in the piano depicting the radiant sunshine. Underneath the melodic line of the introduction, smooth and slow arpeggiated chords are written in the piano accompaniment. Unlike the short introductions of *Traum durch die Dämmerung* and *Die Nacht*, *Morgen* begins with a 14-measure-long introduction, which is particularly long for Strauss. The singer remains in silence, perhaps lost in tranquility until the vocal line begins as it is woven into the melodic lines of the accompaniment.

**Figure 2-1: "Morgen" mm. 11-14**

The image shows a musical score for the piece "Morgen" from Richard Strauss's *Die Morgenblumen*, measures 11-14. The score is written for voice and piano. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The tempo marking "sehr ruhig" is written above the vocal line. The lyrics "Und mor-gen wird die" are written below the vocal line. The piano accompaniment features a melodic line in the right hand and arpeggiated chords in the left hand. The score is marked with measure numbers 11, 12, 13, and 14.

The melody of this piece is never entirely presented by the singer but rather it is finished in the brief, nostalgic piano postlude. The delicate nature of the piece reflects the pool of his compositions that did not include operatic style but rather a simple, beautiful melodic line with a feeling of deep inner intensity. After introducing the fourteen measures of melodic material, Strauss repeats these fourteen measures once more under the outline of the vocal melody. The poem, written by John Henry Mackay, both begins and ends with ellipsis points and Strauss paints this idea by beginning and ending the vocal line with either a half step above or below the

tonic.<sup>23</sup> Strauss includes multiple points of text painting, in particular the descending of chords on “langsam niedersteigen” (“slowly descend”).

**Figure 2-2: "Morgen" mm. 27-28**

The image shows a musical score for the song "Morgen" by Franz Strauss, measures 27-28. The score is in G major (one sharp) and 3/4 time. It consists of a vocal line and a piano accompaniment. The vocal line is written in a soprano clef and has the lyrics "still und lang - sam nie - der - stei - gen,". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a delicate, descending melodic line in the bass register, marked with a piano (*pp*) dynamic. The piano part includes a descending scale-like figure in the bass line and chords in the treble line. The overall mood is serene and delicate.

Elisabeth Schumann believes Strauss wanted the text to be sung gradually and deliberately, separated by a short breath and treated with emphasis.<sup>24</sup> A sense of delicacy and control, especially in breath support, are needed to successfully achieve the ambience of this piece. Although each line has a sense of movement, the vocal line never reaches a forte dynamic; even at the climax of the piece, a delicate approach should be taken. *Morgen* can be set apart from other songs composed by Strauss because the accompaniment serves as the main basis for the melody. *Morgen* was written in May 1894 along with two other songs, the fourth to be composed in September, to be included in the Four Songs, Op. 27 that Strauss gave to Pauline on their wedding day.<sup>25</sup>

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<sup>23</sup> Ibid., 261.

<sup>24</sup> Ibid., 261.

<sup>25</sup> Schuh, *Chronicle of the Early Years*, 364.

## Traum durch die Dämmerung

Weite Wiesen im Dämmergrau;  
die Sonne verglomm, die Sterne ziehn,  
nun geh' ich hin zu der schönsten Frau,  
weit über Wiesen im Dämmergrau,  
tief in den Busch von Jasmin.

Broad meadows in the grey twilight;  
the sun's light has died away and the stars are moving.  
Now I go to the loveliest of women,  
across the meadow in the grey twilight,  
deep into bushes of jasmine.

Durch Dämmergrau in der Liebe Land;  
ich gehe nicht schnell, ich eile nicht;  
mich zieht ein weiches samtene Band  
durch Dämmergrau in der Liebe Land,  
in ein mildes, blaues Licht.

Through the grey twilight to the land of love;  
I do not walk quickly, I do not hurry.  
I am drawn by a faint, velvet thread  
through the grey twilight to the land of love,  
into a blue, mild light.

*Traum durch die Dämmerung* is an intimate setting of Otto Julius Bierbaum's text and is known to be another delicate song Strauss wrote that does not reflect operatic qualities in the vocal writing. *Traum durch die Dämmerung* is the first song included in Op. 29 and remains to be one of Strauss's most successful songs from when it was composed and premiered in 1895.<sup>26</sup> With a short two-measure introduction in the key of F-sharp major, he immediately introduces a motif in the piano accompaniment that is used almost constantly throughout the piece.

**Figure 2-3: "Traum durch die Dämmerung" mm. 1-2**



<sup>26</sup> Barbara A. Petersen, *Ton und Wort: The Lieder of Richard Strauss* (Ann Arbor: UMI Research Press, 1980), 27.

This setting depicts the unhurried anticipation of meeting a lover. Instead of including a tempo marking, Strauss marked “sehr ruhig” (very quiet) along with “molto tranquillo” (very calm) as notes of instruction for the performer. The sense of legato in the recurring accompaniment motif gives the piece a sense of flow, although unhurried, which aids to the text painting of the song.

Strauss reflects a style of madrigal composers of the sixteenth century with his use of chromaticism and changes in texture for the musical depiction of text. The motif of sixteenth note triplets occurs in the piano accompaniment throughout, except for the last four measures of the song. When the text “in ein mildes, blaues Licht” (“into a mild, blue light”) is repeated, finishing the song, Strauss draws attention to this repetition and the seeming endlessness of twilight by replacing the sixteenth-note triplet pattern with an eighth note pattern, extending the pervading rhythmic subdivision of the beat. This is the only section of the piece where the accompaniment fully shares the melodic line with the voice. The melody is found in the left hand of the piano with the F-sharp major chord being outlined in the right hand as similarly seen throughout the piece.

**Figure 2-4: "Traum durch die Dämmerung" mm. 30-33**

The image shows a musical score for the final four measures (mm. 30-33) of the song "Traum durch die Dämmerung". The score is written for voice and piano. The voice part is on a single staff in treble clef, with the lyrics "mil - des, blau - es Licht." written below the notes. The piano accompaniment consists of two staves: a right hand in treble clef and a left hand in bass clef. The right hand features a series of chords, with a *ppp* dynamic marking. The left hand plays a melodic line with eighth notes. The key signature is one sharp (F#) and the time signature is 3/4. The score is numbered 30 at the beginning.

With this sense of slowing rhythmic motion in combination with the chromatic voice leading of the phrase, Strauss illustrates the endless feeling of traveling through the gray mist

toward a light.<sup>27</sup> Although there are very few moments in the piece where the accompaniment shares some of the melodic material found in the voice part, Strauss makes use of this in two specific places, “nun geh’ ich hin zu der schönsten Frau,” (“Now I go to the loveliest of women”) or each time “durch Dämmergrau in der Liebe Land” (“Through the grey twilight to the land of love”) is presented. Both of these lines are considered to be the more climactic phrases of the whole piece. Even the most climactic portion of the song with the first presentation of the text “in ein blaues, mildes Licht” (“into a blue, mild light”) does not have any dynamical markings other than the small crescendo included in the accompaniment in the previous measure. When building up the phrase to the climax of the song, Strauss includes the use of descending chromatic intervals, which is often found in his writing, as seen in figure 2-5.

**Figure 2-5: "Traum durch die Dämmerung" mm. 21-22**



The highest note of the phrase, the F-sharp on “blaues” paints the detail of the color of twilight and allows the voice to gently bloom. The song mainly stays in the middle to lower tessitura for high voices as the range spans an octave and a fourth. Due to the constant use of the

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<sup>27</sup> Mark-Daniel Schmid, *The Richard Strauss Companion* (Westport, Connecticut: Praeger Publishers, 2003), 345-347.

lower register in “Traum durch die Dämmerung” higher voices must develop a stable chest voice in order for the tone to sound consistent with the rest of the voice.

### **Die Nacht**

Aus dem Walde tritt die Nacht,  
Aus den Bäumen schleicht sie leise,  
Schaut sich um im weitem Kreise,  
Nun gib acht.

Night steps out of the woods,  
And sneaks softly out of the trees,  
Looks about in a wide circle,  
Now beware.

Alle Lichter dieser Welt,  
Alle Blumen, alle Farben  
Löscht sie aus und stiehlt die Garben  
Weg vom Feld.

All the lights of this earth,  
All flowers, all colors  
It extinguishes, and steals the sheaves  
From the field.

Alles nimmt sie, was nur hold,  
Nimmt das Silber weg des Stromes,  
Nimmt vom Kupferdach des Domes  
Weg das Gold.

It takes everything that is dear,  
Takes the silver from the stream,  
Takes away, from the cathedral's copper roof,  
The gold.

Ausgeplündert steht der Strauch,  
Rücke näher, Seel an Seele;  
O die Nacht, mir bangt, sie stehle  
Dich mir auch.

The shrubs stand plundered,  
Draw nearer, soul to soul;  
Oh, I fear the night will also steal  
You from me.

*Die Nacht*, one of Strauss’s earlier compositions, was composed in 1885 and is included in Opus 10 along with seven other songs with texts by Hermann von Gilm. The song begins with one measure of piano introduction consisting of a constant eighth note pattern that is found in the accompaniment throughout. The vocal line begins seemingly tied into the eighth note pattern in the accompaniment and begins in a gentle nature with the marking of “sotto voce” for

the voice. Text painting can be found in his writing within the first eight measures of the piece where Strauss uses a dotted rhythm and the ascension of a perfect fourth to highlight the text “nun gib acht” or (“now give heed”), with a similar structure found in the accompaniment in the following measure.

**Figure 2-6: "Die Nacht" mm. 8-9**



The second section begins with a similar vocal melody but the phrase ends with descending intervals to refer to “all flowers, all colors it extinguishes.” Although the last phrase of the second section differs in both the piano and the voice, Strauss ends both sections with a dotted eighth note followed by a sixteenth note and is imitated in the accompaniment in the following measure.

**Figure 2-7: "Die Nacht" mm. 15-17**





Strauss includes small hints of chromaticism in the vocal line in the second section to highlight the dramatics of the text. The third section begins in a similar manner vocally as the previous, but the key begins in F-sharp minor and quickly shifts through keys such as F-sharp major and B minor. Strauss shifts the third section towards a more dramatic and operatic style in nature as the phrases ascend in pitch, each ending higher than the previous phrase. This portion of the piece can be technically difficult for the tenor voice if a smooth sense of legato, aligned vowels, and constant breath and body energy are not present. The highest pitch in the piece for the vocal line occurs twice, first appearing on the word “Doms,” referring to the “cathedral dome.” This portion of the song allows for much more dynamic liberty in the voice and can really lend to the drama of the text. While the voice finishes the last phrase of this section with another dotted-eighth-note figure, the piano reflects a completely different rhythmic pattern and gives more of a legato and minor feel as it transitions into the last section of the piece.

**Figure 2-8: "Die Nacht" mm. 22-27**

The image shows a musical score for the song "Die Nacht" from Act II of Richard Strauss's opera "Die Frau ohne Schatten". The score covers measures 22 to 27. The vocal line is written in a tenor clef (C4) and the piano accompaniment is in a grand staff (treble and bass clefs). The key signature is one sharp (F#), indicating D minor. The lyrics are: "nimmt vom Kup-fer-dach des Doms weg das Gold." The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes, and dynamic markings including *p* (piano) and *dim.* (diminuendo). The vocal line has a melodic line with some chromaticism and a dotted-eighth-note figure at the end of the phrase.

The voice and the piano begin the last section of the song in D minor, although the accompaniment drastically shifts to a different key almost every measure. The vocal line has few dynamic markings throughout, but the final phrases include dynamic markings of crescendo, diminuendo, pianissimo, and decrescendo in very specific places. The vocal line grows in intensity with the text “Rücke näher, Seel an Seele” (“Draw nearer, soul to soul”). Here the

vocal line sits mainly on one pitch to give a sense of yearning for unity as the harmonic chordal structure in the accompaniment develops underneath. Although the text of the fourth section is as dramatic as the previous, the end of the last phrase “O die Nacht, mir bangt, sie stehle” (“O the night, I fear, it will steal you from me also”) is drawn out dramatically through the use of half note to quarter note patterns and the second appearance of the highest pitch in the piece on the word “steal,” spanning the length of two measures and descending an octave on the second syllable of the word.

**Figure 2-9: "Die Nacht" mm. 36-40**

The image displays a musical score for the final five measures (mm. 36-40) of the piece "Die Nacht". The score is written for voice and piano. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins with a half note on G4, followed by quarter notes on G4, F#4, E4, and D4. The piano accompaniment features a complex harmonic structure with chromatic chords and a dense texture. The lyrics "steh - le dich mir auch." are written below the vocal line. The score includes dynamic markings such as *pp* and *ppp*, and a fermata over the final measure.

Strauss paints this fear of separation by including quarter rests between the last three words. The compositional style of the second half of the piece its increasing harmonic complexity reflects the writing of Wagner with thicker, chromatic chords.

## Chapter 3 - Ernest Chausson

### Biographical Information

Ernest Chausson was born in Paris on January 20, 1855 to a wealthy family. His father, Prosper, was a contractor when Baron Haussmann designed and built the Parisian boulevards and thus he gained a decent fortune. Later in life, Ernest inherited his father's fortune, allowing him to live an easy, cultured life. Ernest's parents were very particular about his upbringing, after the deaths of their first two children. He was privately tutored at home and was sheltered from the normal interactions of childhood which resulted in a great sense of contemplation and melancholy. "This relative solitude, along with the reading of a few morbid books, caused me to acquire another fault: I was sad without quite knowing why but firmly convinced that I had the best reason in the world for it."<sup>28</sup> Chausson included this passage in a letter addressed to his "godmother," Mme de Rayssac, who was a strong influence on him during his youth. Most importantly, she advised him in matters concerning his career path and personal life. Mme de Rayssac was a talented musician and painter who lived a very cultured life. Every Monday, she hosted a salon evening at 19 Rue Servandoni, where Chausson's interests in literature, music, and painting were cultivated, even though he was previously introduced to these interests by his tutor Léon Brethous-Lafargue. Brethous-Lafargue introduced Mme de Rayssac to Chausson when he was fifteen years old. Chausson met Odilon Redon in 1874 at Rayssac's salon and they were to become lifelong friends with the same love for music, particularly the works of Schumann and Beethoven.<sup>29</sup> Chausson was well-rounded when it came to the arts and it took

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<sup>28</sup> Ralph Scott Grover, *Ernest Chausson: The Man and His Music* (CITY: Associated University Presses), 13.

<sup>29</sup> *Ibid.*, 14.

him time to decide what art form to pursue as a professional career. The art form that attracted Chausson the most was music. His encounters with musicians at Rayssac's salon and his in-depth study of piano influenced his decision to pursue a career in composition. His father wished for him to pursue law and did not support his desire to work as a musician. Chausson received his law degree on March 12, 1875, later receiving his license on April 24, 1876.<sup>30</sup> After obtaining this degree, his parents allowed him to pursue a career in music. Chausson took a summer trip to Munich where he heard *Tristan und Isolde* and met Vincent d'Indy before he began studying with both Jules Massenet and César Franck at the Paris Conservatoire the fall of 1879. He took another trip to Germany during the summer of 1880 where he had the opportunity to hear *Tristan und Isolde* again. Chausson was infatuated with *Tristan* and believed no other work contained such intense feelings. After this trip, before the end of the year, he chose to study solely with Franck and continued to study with him until 1883.<sup>31</sup>

On June 20, 1883, Ernest married Jeanne Escudier in the Church of St. Augustin. Escudier was a talented pianist and was the sister-in-law of painter Henri Lerolle. Chausson and Escudier first met at Mme de Rayssac's salon. Throughout his life, Jeanne remained to be a source of inspiration and support. The couple had five children and moved into a spacious house that his parents lived in during the summer of 1875.<sup>32</sup> Their house was luxurious, filled with art furnishings, pianos, scores, and books. Many notable figures in the arts visited his home throughout the years, including composers Fauré, Chabrier, and Debussy. Many acquaintances were made at Chausson's home with talented violinists, pianists, and vocalists, such as the

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<sup>30</sup> Ibid., 15.

<sup>31</sup> Ibid., 15-16.

<sup>32</sup> Ibid., 16.

Wagnerian tenor Ernest van Dyke, and Maurice Bagès, who was known for his flawless diction when singing French *mélodie*. From 1883 until 1899, the year of his unexpected, tragic death, Chausson was performing and composing. He wrote many of his compositions while on trips or summer vacations and then polished them during the winters he spent in Paris. He preferred to take trips and vacations because he hated the noise of Paris.<sup>33</sup> On June 10, 1899, Chausson had a biking accident which resulted in his death. While bicycling downhill, he lost control of his bicycle and smashed into a wall which killed him instantly. Many speculate it was suicide as he was very familiar with the road and seemed to be in a depression prior to this accident. Edward Lockspeiser refers to it as a “mysterious accident,” believing it followed a period of severe depression that may have resulted in suicide.<sup>34</sup> Although he only lived until the age of forty-four, when his career was beginning to bloom, most of his life was spent actively in the arts.

### **Development of the French *Mélodie***

In 1871, the Société Nationale de Musique was founded by Camille Saint-Saëns and Romain Bussine.

The aim of the Society is to aid the production and popularization of all serious musical works, whether published or unpublished, of French composers; to encourage and bring to light, so far as it is in its power, all musical endeavor, whatever form it may take, on condition that there is evidence of high artistic aspiration on the part of the author...It is in brotherly love, with complete forgetfulness of self and with the firm intention of aiding one another as much as they can, that the members of the Society will cooperate, each in his own sphere of activity, in the study and performance of works they shall be called upon to select and interpret.<sup>35</sup>

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<sup>33</sup> Ibid., 18-19.

<sup>34</sup> Ibid., 21.

<sup>35</sup> Jean-Pierre Barricelli and Leo Weinstein, *Ernest Chausson: The Composer's Life and Works* (Norman: University of Oklahoma Press, 1955), 14-15.

Through this society, opportunities were created for young composers that were previously unattainable. This group has been referred to as “the cradle and the sanctuary of French art,” by dramatist M. Romain Rolland. “All that has been great in French music from 1870 to 1900, has come by way of it. Without it the greater part of the works which are the honor of our music not only would not have been performed, but perhaps would not even have been written.”<sup>36</sup> Notable compositions were created through this society by Franck, Saint-Saëns, Chabrier, Lalo, Debussy, Ravel, and Chausson. With changes happening within the realm of French song, Wagnerism began to have a large effect on compositions. With a greater use of polyphony, Wagnerism was an influence of music that puzzled young musicians; composers either imitated Wagner’s style or rejected it, writing based on originality.<sup>37</sup>

César Franck concluded that philosophico-symbolical expression was not the only successful possibility when it came to writing music, although he highly respected Wagner. Franck advised his students to avoid both writing solely for the theatre and imitating Wagner because he believed the tradition of the masters would return. Throughout his career, Franck was the teacher to few students, as he was known to be an excellent organist but lacking the qualities of an adequate teacher. Even when teaching at the Conservatory, he was only responsible for teaching organ classes as he was not considered a noteworthy composition teacher. The Franckists were a group of young composers who were united by what they had in common and by the ideals that Franck believed. A group which was to be called “*la bande à Franck*” was made up of the greatest pupils of Franck including Ernest Chausson. His students enjoyed studying with him because he was always respectful of their varying personalities and

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<sup>36</sup> Ibid., 15.

<sup>37</sup> Ibid., 16.

never allowed them to imitate any aspect of his manner, thus he was looking to cultivate each of their personal originalities. With contributions towards symphonic and chamber music, the Franckists were a large part of the development of the French *mélodie*. The *mélodie* can be comparable to the German Lied with the intricate combination of song, poetry and instrumental involvement. After the Franco-Prussian War, the *mélodie* became much more popular even though Fauré and Berlioz, among others, composed songs in this style before 1870. Another French composer who pursued a path similar to Franck and became highly successful as a composer of French *mélodie* was Gabriel Fauré. Fauré is considered to be one of the greatest composers in France with his writing of art song and chamber music. Chausson greatly admired Fauré, which reflects in his music as both composers could channel the combination of personal lyricism with the finesse of expression. Chausson gained many things from Franck's teaching, as the two composers were very similar, both being modest and sharing similar religious beliefs.<sup>38</sup> Chausson deeply admired Franck's musical ideas as he stated,

The works of Franck are not made to be enjoyed after dinner in the midst of people who talk and dilate with emotion only at a *ritenuto*. To understand them, as all works of art worthy of this name, it is necessary to have a sense of beauty and an elevated taste. His music no more belongs to what is called in society 'the artistic accomplishments' than the fugues of Bach, the quartets of Beethoven, the tragedies of Aeschylus, or the poem of Dante.<sup>39</sup>

Chausson often left Paris, as he preferred to write in quiet places. He was not known to be a romantic, as he found emotional outpouring to be distasteful, proven through conversation with Mme de Rayssac, "Words are very imperfect signs for conveying what one means;...I prefer to let you guess my thoughts between the lines, since one hesitates most of all to express

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<sup>38</sup> Ibid., 17-22.

<sup>39</sup> Ibid., 22.

those feelings which are most intimate.”<sup>40</sup> These strong thoughts are reflected through his music, where sentiment is more sparse, less overpowering, but deep enough to search for the hidden emotions within. This aspect of his writing has been referred to by French critics as his “pudeur,” or his use of modesty and reserve, two common aspects of the masculine strength. With his combination of lyrical brilliance, extreme consciousness of writing and attentiveness to structure, his compositions appear complex and beautiful.<sup>41</sup> The texts which Chausson selected for his songs all convey a similar mood of entrancing, tender melancholy. His texts were usually selected from a variety of poets from romantics, to Parnassians, to symbolists, including his personal friends Bouchor and Mauclair.<sup>42</sup>

## **Musical and Poetic Interpretation**

### **Printemps triste**

Nos sentiers aimés s'en vont reflleurir  
 Et mon cœur brisé ne peut pas renaître.  
 Aussi chaque soir me voit accourir  
 Et longuement pleurer sous ta fenêtre.

The paths we loved will flower again  
 and my broken heart cannot be reborn.  
 Each evening finds me weeping  
 endless tears under your empty window.

Ta fenêtre vide où ne brille plus  
 Ta tête charmante et ton doux sourire;  
 Et comme je pense à nos jours perdus,  
 Je me lamente, et je ne sais que dire.

Where your charming head  
 and sweet smile no longer shine.  
 When I think of our lost days,  
 I mourn and am speechless.

Et toujours les fleurs, et toujours le ciel,  
 Et l'âme des bois dans leur ombre épaisse  
 Murmurant en chœur un chant éternel  
 Qui se répond dans l'air chargé d'ivresse!

And always the flowers, always the sky,  
 and the soul of the woods in its thick shadow  
 murmur in eternal chorus.  
 The answers are in the heavily intoxicated air!

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<sup>40</sup> Ibid., 30.

<sup>41</sup> Ibid., 30-31.

<sup>42</sup> Ibid., 74.



Et la mer qui roule au soleil levant,  
Emportant bien loin toutes mes pensées...  
Qu'elles aillent donc sur l'aile du vent  
Jusques à toi, ces colombes blessées!

And the sea rolls on in the rising sun,  
sweeping all my thoughts away with it.  
May my thoughts, these wounded doves,  
ride far away on the wings of the wind until they  
reach you!

*Printemps triste* is the third piece included in Opus 8 and remains one of Chausson's most successful song compositions. A heavy feeling of grief is painted throughout the song and unlike other popular song composers, Chausson chose to remain in a minor key throughout the entirety of the piece, rather than attempting to lighten the mood by including a middle section in a major key. The chromatic tension begins immediately in the piano prelude, remains throughout, and only grows stronger until the frantic climax, depicting the strong feeling of grief as the song approaches the last section. Chausson depicts this growing intensity with the rhythms he developed in the vocal line containing patterns of sixteenth and thirty-second notes. After the first four measures of introduction, the voice enters with a chromatic line over the same material in the piano that was used for the introduction. Chausson effectively uses higher pitches within the first few lines of the song to highlight the drama of the text "Et mon cœur brisé ne peut pas renaître" ("and my broken heart cannot be revived").

**Figure 3-1: "Printemps triste" mm. 7-8**

The image shows a musical score for the song "Printemps triste" by Frédéric Chausson, measures 7-8. The score is written for voice and piano. The vocal line is in the upper staff, and the piano accompaniment is in the lower two staves. The key signature is one flat (B-flat major/D minor). The time signature is 3/4. The lyrics are: "Et mon cœur brisé ne peut pas re - naître." The piano accompaniment features a complex, chromatic texture with many sixteenth and thirty-second notes, creating a sense of intense grief and tension. The vocal line is a chromatic line that follows the piano accompaniment.

Chausson uses rhythm and repeated pitches to paint the text of the next few lines. When

the text reads “thus each evening sees me hastening to,” Chausson writes a phrase consisting of mostly sixteenth note and thirty-second notes, changing to eighth notes with the text “and weeping a long time under your window.”

**Figure 3-2: “Printemps triste” mm. 11-12**

The image shows a musical score for two staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat minor). The lyrics are: "soir me voit ac\_courir \_\_\_\_\_ Et lon\_gue - ment pleu\_rer \_\_\_\_\_". The bottom staff is a piano accompaniment in bass clef, also in B-flat minor. It features a flowing sixteenth-note pattern in the right hand and a more rhythmic accompaniment in the left hand. The music is in 3/4 time.

With the exception of the middle section of the piece, a flowing sixteenth-note pattern is found almost consistently throughout. The middle section of the piece includes a 9-8 time signature and begins in the key of B-flat minor. Quickly after the establishment of B flat minor, the remaining portion of the middle section is continuously modulating. Almost all of the phrases in the middle section begin on a high F and descend, except for the last which centers around the F an octave below, combined with a very chromatic piano accompaniment highlighting the text “Je me lamente, et je ne sais que dire” (“I mourn and know not what to say”), as found in figure 3-3.

Figure 3-3: "Printemps triste" mm. 19-20

The image shows a musical score for two staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "com.me je pense à nos jours per - dus,". The bottom staff is a piano accompaniment in bass clef, also in two flats. It features a complex polyrhythmic texture with a 12-8 time signature in the right hand and a 4-4 time signature in the left hand. The piano part includes a *mf* dynamic marking and a fermata over the final measure.

The next section of the piece begins similarly to the opening section but the piano accompaniment becomes more complex with the use of polyrhythms. The right hand is marked with a 12-8 time signature while the left hand remains in 4-4. Chausson utilizes the figure of three-against-two to depict a sense of movement and agitation.

Figure 3-4: "Printemps triste" m. 26

The image shows a musical score for three staves. The top staff is a vocal line in treble clef with a key signature of two flats. The lyrics are "Et tou - jours les fleurs,". The middle staff is the piano accompaniment in treble clef, marked with a *p* dynamic. The bottom staff is the piano accompaniment in bass clef, also marked with a *p* dynamic. The piano part features a complex polyrhythmic texture with a 12-8 time signature in the right hand and a 4-4 time signature in the left hand. The piano part includes a *p* dynamic marking and a fermata over the final measure.

The phrases of the vocal line begin short and choppy and transition to more elongated phrases to build the tension and outpouring of grief. Each phrase increases in intensity with the use of triplets, repetitive sixteenth notes, and the constant crescendo markings in the piano accompaniment. These hectic phrases build up to the outpouring of the text “Carrying all my thoughts very far away....” finishing the phrase on a high G, the highest pitch of the piece.

Figure 3-5: "Printemps triste" m. 33

The image shows a musical score for measure 33 of "Printemps triste". It consists of three staves: a vocal line and a piano accompaniment. The vocal line is in the treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are "loin" followed by "tou - tes mes pen - sées...". The piano accompaniment is in the grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a prominent high G note in the right hand, which is sustained and marked with a forte (*f*) dynamic. The left hand plays a diminished chord with a major third interval. The piano part is marked with *men* (meno) and *tant* (tanto) dynamics, and a forte (*f*) dynamic at the end of the measure.

Chausson illustrates the ellipsis after “pensées” by sustaining the high G in combination with a diminished chord and a major third in the accompaniment underneath.

Figure 3-6: "Printemps triste" mm. 34-35

The image shows a musical score for measures 34 and 35 of "Printemps triste". It consists of three staves: a vocal line and a piano accompaniment. The vocal line is in the treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The piano accompaniment is in the grand staff (treble and bass clefs) with the same key signature and time signature. The piano part features a prominent sixteenth note pattern in the right hand, which is marked with a forte (*f*) dynamic. The left hand plays a slower facade compared to the faster movement of the three-against-two. The piano part is marked with *moins f* (meno forte) and *p* (piano) dynamics.

Through the next four measures, the piano interlude begins to dissolve some of the tension and forward momentum created through the climax. When the voice enters again, the state is calm and more subdued when compared to most of the piece. An attribute to this change of atmosphere is the return of sixteenth note patterns in the piano accompaniment, providing a slower facade compared to the faster movement of the three-against-two. Chausson includes the interval of an octave at a few points throughout the piece, one being found in the last line of the piece with the highest pitch on the word “you.” A pedal point on C begins and remains for the last five measures of the piece, beginning around a tonal center of C minor, chromatically

modulating, and finally ending with a C minor chord and an interval jump of a minor sixth in the voice on the text “blessées” (wounded).

**Figure 3-7: "Printemps triste" mm. 40-42**

The musical score shows a vocal line and a piano accompaniment. The vocal line is in G minor and 3/4 time. The lyrics are: "Jus - ques à toi, ces co - lom - bes blessées!". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A "ritenu" marking is present in the piano part, and a dynamic marking of "pp" (pianissimo) is shown at the end of the passage.

### Hébé

Les yeux baissés, rougissante et candide,  
Vers leur banquet quand Hébé s'avançait.  
Les Dieux charmés tendaient leur coupe  
vide, Et de nectar l'enfant la remplissait.

When Hebe, with her eyes lowered, blushing  
and artless walked towards their banqueting-  
table, the gods, enchanted, would hold out  
their empty cups and the girl would fill them  
with nectar.

Nous tous aussi, quand passe la jeunesse,  
Nous lui tendons notre coupe à l'envi.  
Quel est le vin qu'y verse la Déesse?  
Nous l'ignorons; il enivre et ravit.

We also, all of us, when youth comes past,  
jostle to hold our goblets out.  
What wine does the goddess pour?  
One we don't know, which exalts and  
enraptures.

Ayant souri dans sa grâce immortelle,  
Hébé s'éloigne; on la rappelle en vain.  
Longtemps encor sur la route éternelle,  
Notre oeil en pleurs suit l'échanson divin.

Immortally graceful, Hebe smiles  
and walks away; there's no calling her back.  
For a long time still, watching the eternal  
road, we follow with tearful gaze the divine  
cup-bearer.

Hébé, the Greek goddess of youth, is the overall subject of Chausson's setting of Louis Ackermann's poem. The text of the song is full of melancholic passages depicting man's longing for eternal youth, realizing his cup of youth is empty, and his futile effort to recall youth once it has passed by. Chausson's setting of the text is beautifully simple in nature, with an easy-flowing vocal line and a simple piano accompaniment mostly doubling the vocal melody.

Unlike *Printemps triste*, the writing of *Hébé* is much less complex, with less use of chromaticism and difficult passages in the piano and voice. With the presentation of the first four lines of the text, Chausson portrays the Greek gods sitting at the banquet with the use of the Phrygian mode.

**Figure 3-8: "Hébé" mm. 1-3**

The musical score for Figure 3-8 shows the first three measures of the piece. The vocal line begins with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, and a quarter note G4. The piano accompaniment consists of a series of chords in the right hand and a simple bass line in the left hand. The tempo is marked 'Pas vite' and the dynamics are 'p'.

Chausson subtitled the piece “Greek song in the Phrygian mode,” a delicate, but powerful piece when considering the text. In the first section of the piece, the accompaniment is written in a chord-like manner with the use of thirds and parallel fourths to depict a “proper” sound for the Greek gods. The vocal melody is anticipated through the short introduction in the piano and doubles the voice throughout this first section.

Once the second section begins, the accompaniment changes to harmonically resemble post-Renaissance music. This clear shift in writing is used to emphasize the difference between the Greek gods and the mortals.

**Figure 3-9: "Hébé" mm. 10-12**

The musical score for Figure 3-9 shows measures 10-12. The vocal line begins with a half rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, and a quarter note G4. The piano accompaniment consists of a series of chords in the right hand and a simple bass line in the left hand. The tempo is marked 'a tempo' and the dynamics are 'mf'.

The vocal line in the first section is mostly step-wise, consisting of smaller intervals. The second section separates the mortals from the gods with the shift in the piano accompaniment. The climax of the piece is found within the second section on the text “Quel est le vin qu’y verse la Déesse? Nous l’ignorons; il enivre et ravit” (“What is the wine that the goddess pours there? We do not know; it intoxicates and enraptures”). The vocal line is written in stepwise motion, climbing up to the highest pitches of the piece. For the last portion of the piece, Chausson returns to the Phrygian mode used in the first section, but connecting the chords with eighth notes. The vocal line resembles a large portion of the opening, but builds to a higher range in the voice, emphasizing the text “Notre oeil en pleurs suit l’échanson divin” (“Our tearful eyes follow the divine cupbearer”).

**Figure 3-10: "Héb " mm. 34-36**

The image shows a musical score for three staves. The top staff is the vocal line in a soprano clef, with lyrics underneath: "suit l' chan - son di - vin." The middle staff is the piano accompaniment in a treble clef, and the bottom staff is in a bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music is marked with a piano (*p*) dynamic. The vocal line consists of a series of eighth notes, mostly stepwise, with a long note on "di" and a final note on "vin." The piano accompaniment features chords in the first two measures and a melodic line of eighth notes in the third measure.

The piano postlude includes similar melodic material that was presented a few measures prior in the voice and bridged the second and third sections of the piece, ending with a somber F minor chord. The vocal range of the piece is confined to a major seventh and includes short phrases, usually two measures in length. The phrasing of the vocal line must be very legato, while always having a sense of direction. Unlike *Printemps triste* and *Le temps des lilas*, *H b * is powerful through its simplistic nature and reflects one of Chausson’s less harmonically sophisticated songs.

## Le temps des lilas

Le temps des lilas et le temps des roses  
Ne reviendra plus à ce printemps-ci;  
Le temps des lilas et le temps des roses  
Est passés, le temps des œillets aussi.

The time of lilacs and the time of roses  
Will no longer come again to this spring;  
The time of lilacs and the time of roses  
Has passed, the time of carnations also.

Le vent a changé, les cieux sont moroses,  
Et nous n'irons plus courir, et cueillir  
Les lilas en fleur et les belles roses;  
Le printemps est triste et ne peut fleurir.

The wind has changed, and the skies are  
morose, and we will no longer run to pick  
The lilacs in bloom and the beautiful roses;  
The spring is sad and cannot bloom.

Oh! joyeux et doux printemps de l'année,  
Qui vins, l'an passé, nous ensoleiller,  
Notre fleur d'amour est si bien fanée,  
Las! que ton baiser ne peut l'éveiller!

Oh! Joyful and gentle spring of the year,  
That came last year to bathe us in sunlight,  
Our flower of love is so wilted,  
Alas! that your kiss cannot awaken it!

Et toi, que fais-tu? pas de fleurs écloses,  
Point de gai soleil ni d'ombrages frais;  
Le temps des lilas et le temps des roses  
Avec notre amour est mort à jamais.

And you, what are you doing? No budding  
flowers, No bright sun at all nor cool shade,  
The time of lilacs and the time of roses,  
Along with our love, is dead forever.

“Le Temps des Lilas” is an excerpt from Chausson’s song cycle *Poème de l’Amour et de la Mer*, opus 19 for voice and orchestra. The theme of “Le Temps des Lilas” is found completely throughout the work, appearing in the accompaniment, serving as the main foreground for the orchestral interlude, and ending the piece as the final song. Throughout “Le Temps des Lilas,” the main theme is found in the piano introduction, in unison with the voice throughout, and in the final measures of the piece.



Figure 3-11: "Le temps des lilas" mm. 1-4

The musical score for "Le temps des lilas" mm. 1-4 is presented in three staves. The top staff is the vocal line in treble clef, starting with a whole note G4. The middle staff is the piano accompaniment in treble clef, beginning with a piano (p) dynamic and a melodic figure of eighth notes. The bottom staff is the bass line in bass clef, consisting of whole notes. The tempo and mood are marked "Lent et triste". The key signature is D minor. The score includes dynamic markings such as *p*, *sfz*, and *un peu retenu*.

After the introduction of D minor, the voice enters and within one measure, the harmonic structure of the song begins to shift. The accompaniment continues to modulate throughout the first section but returning to the tonic. The fourth repeat of the melody is altered with the changing of B-flat to B natural. The harmonic tension begins to develop with the tritone in the accompaniment under the word "cieux" ("heavens") on E-flat and resolves as the chord is filled in.

The climax of the second section is found with the vocal line rising to F multiple times on the text "Et nous n'irons plus courir, et cueillir..." ("and we will no longer run to pick..."). After this phrase, the melodic figure is presented again in the voice and piano on the text "Les lilas en fleur" ("The lilacs in bloom"), except with higher pitches. The section concludes with a melodic theme on the text "Le printemps est triste" ("The spring is sad"), beginning on A, jumping up a minor third to C, and returning back to A. The second portion of the phrase "et ne peut fleurir" ("and cannot blossom"), is almost exactly the same but including a major third to C sharp to emphasize the text "cannot blossom."

Figure 3-12: "Le temps des lilas" mm. 30-32

The image shows a musical score for the piece "Le temps des lilas" measures 30-32. The top staff is a vocal line starting with a piano (*p*) dynamic. The lyrics are "Le printemps est triste et ne peut fleurir." The bottom two staves show the piano accompaniment, which begins with octaves in the right hand and features chromaticism and a 4:3 cross rhythm.

A piano interlude of five measures precedes the third and most climactic section. The interlude begins with octaves in the right hand, resembling the striking of a bell that begins to grow more agitated with the use of chromaticism. The crescendo and accelerando markings propel the music forward into a large rolled chord, beginning the intensity of the third section. The text begins recalling the memory of love with a more agitated feeling derived in the accompaniment using chromaticism and the 4:3 cross rhythm shared between the voice and accompaniment on the text "joyeux et doux printemps" ("joyful and gentle spring of the year").

Figure 3-13: "Le temps des lilas" mm. 38-39

The image shows a musical score for the piece "Le temps des lilas" measures 38-39. The top staff is a vocal line marked "Plus animé" and *f* (forte). The lyrics are "Oh! joyeux et doux prin-". The bottom two staves show the piano accompaniment, which is marked *mf* (mezzo-forte) and features a rising vocal line leading to G-sharp, the highest pitch of the piece, on "Alas," and descending in pitch, eventually diminishing in dynamic level.

The piece begins to climax on the text "Notre fleur d'amour est si bien fanée" ("Our flower of love is so wilted") with a rising vocal line leading to G-sharp, the highest pitch of the piece, on "Alas," and descending in pitch, eventually diminishing in dynamic level. The

rhythmic structure following the climactic phrase reflects the inflection of the text “Et toi, que fais-tu?” (“And you, what are you doing?”). The ending of the third section appears to be simple in nature from a textual stand point, but is more complex in the harmonic structure of the accompaniment. A dominant seventh chord segues back into a recapitulation of the first few measures. The text at the beginning of the last section is the same as used to open the piece. This is the last time that Chausson presents the melodic theme in the voice, in unison with the accompaniment. The end of the phrase differs melodically with a rise in pitch on the text “et le temps” and ending with an octave jump downward on “roses.” The last phrase is a long sigh that begins on the tonic and descends in pitch until ending on the mediant on “à jamais.” With this style of writing and the short postlude in the piano including one last glimpse of the melodic statement, Chausson portrays the text “Avec notre amour est mort à jamais” (“With our love is dead forever”).

**Figure 3-14: "Le temps des lilas" mm. 75-79**

The image shows a musical score for the final section of "Le temps des lilas" (measures 75-79). It consists of three staves: a vocal line (soprano clef), a right-hand piano accompaniment (treble clef), and a left-hand piano accompaniment (bass clef). The key signature is one flat (B-flat major/D minor). The vocal line begins with the lyrics "à ja - mais." and features a long, descending melodic line that ends with a final note on the mediant. The piano accompaniment is characterized by syncopated rhythms and a complex harmonic structure, including a dominant seventh chord. Dynamic markings include *pp* (pianissimo) and *ppp* (pianississimo). The score concludes with a double bar line.

His compositional choices in this piece reflect a sense of nostalgia of death with the melancholy portrayed through the minor tonality, the syncopation in the accompaniment and the underlining tonal structure of D minor throughout. This piece uses the imagery of nature as a metaphor for the human condition, the end of the flowering of spring, and the death of love. It

was very common for Chausson to select texts with this type of mood for his songs. Vocally, “Le Temps des Lilas” resembles an aria-like structure when considering length and tessitura.

## Chapter 4 - Jake Heggie

American composer and pianist Jake Heggie (John Stephen Heggie), was born in West Palm Beach, Florida on March 31, 1961. His father was a physician and amateur saxophonist, sharing a love and appreciation of music with his wife who was a nurse. With his parents' interest in music, Heggie was exposed to jazz, big band, musicals, and popular tunes from a young age. After moving to Ohio in 1966, Heggie started piano lessons at the age of seven. In addition to his interest in piano, he was influenced by American musical theatre and the voices of Julie Andrews and Barbra Streisand. Jake's passion for music was ignited instantly with his first piano lesson as he recalls "I loved lessons right from the start. On the first day we learned to play *Hot Cross Buns*. I remember it so clearly. I ran home and said, 'Mom, listen to this, I learned to play a song!' From that time on, I would practice the piano for hours, rather than play outside."<sup>43</sup>

Throughout his life, Heggie's father struggled with severe depression and committed suicide when Jake was only ten years old. After this devastation, he began to compose music at the age of eleven to help cope with the loss of his father and to express his emotions. At the age of sixteen he began composition studies with Ernst Bacon. Bacon was the teacher to the young Carlisle Floyd thirty-four years prior. Heggie developed a passion for texts after Bacon introduced him to the works of Emily Dickinson.<sup>44</sup>

After spending two years at the American University in Paris, where he experienced opera, concerts, great singers, great dance, and theatre, Heggie enrolled and began his studies at

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<sup>43</sup> Carolyn E. Redman, "Songs to the Moon: A Song Cycle by Jake Heggie from Poems by Rachel Lindsay" (DMA diss., Ohio State University, 2004), <http://search.proquest.com/docview/305140194/>

<sup>44</sup> Melanie Feilotter, "Heggie, Jake [John Stephen]." Grove Music Online, Oxford Music Online, Oxford University Press. Web 1 Apr. 2018. < <http://www.oxfordmusiconline.com.er.lib.k-state.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002284605?rskey=qBGQAG&result=1#omo-9781561592630-e-1002284605-bibliography-1>>.

UCLA. At UCLA, Heggie studied piano under Johana Harris whom he later married in 1982 before graduating with his bachelor of arts in 1984.<sup>45</sup> Heggie later received his graduate degree from UCLA in 1988. Following his graduation, Heggie and Harris toured the country as a performing duo until he began to notice pain in his right hand in 1989. He was diagnosed with focal dystonia in his right hand, producing involuntary muscular contractions, greatly affecting his piano playing.<sup>46</sup> Heggie and Harris decided to end their marriage in 1993, as her health was deteriorating and he wanted to move to San Francisco. After moving to San Francisco, they remained friends until she passed away from a battle with cancer in 1995. He worked as a writer in the San Francisco Opera Press Office. While working at the San Francisco Opera, he had the opportunity to hear some of the best singers in the world and was inspired to write songs for them. The emerging composer particularly admired the music of Leonard Bernstein, Samuel Barber, George Gershwin, and Stephen Sondheim.

While he was working at San Francisco Opera he was presented with countless opportunities to interact with singers, conductors, and administrators, making connections with singers for whom he wrote his songs. His combination of lyricism and setting of text, allowing for dramatic storytelling, has attracted many established singers such as Frederica von Stade. An accomplished singer, Stade commissioned and performed his work and also identified him with the theatre. Heggie became the composer-in-residence at San Francisco Opera in 1998 where he worked on his first opera, *Dead Man Walking* (2000) with librettist Terrence McNally, Sister Helen Prejean, author of the novel, and Patrick Summers, conductor. The operatic works of

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<sup>45</sup> Melanie Feilotter, "Heggie, Jake [John Stephen]."

<sup>46</sup> David Mermelstein, "He's Got a Song in His Art." [http://articles.latimes.com/1996-11-10/entertainment/ca-63102\\_1\\_art-songs](http://articles.latimes.com/1996-11-10/entertainment/ca-63102_1_art-songs)

Heggie have been highly praised for their “accessibility and invocation of musical theater.”<sup>47</sup> *Dead Man Walking* and his other operas are filled with arioso-style writing and motifs. He prefers using motifs in his operatic writing because they “help to anchor the ear.”<sup>48</sup> His earlier song cycles tend to be more playful and jazzy, while his later song cycles tend to involve social justice, displaying some of the theatrical and unifying elements that distinguish his operas.

Heggie is known for successfully blending genres as he has demonstrated in his operas such as *To Hell and Back* with libretto written by Gene Scheer, who is also a composer and songwriter. The one-act opera was written in 2006 for Baroque period instruments, soprano, and Broadway soprano. Heggie and Scheer also collaborated on *Moby Dick*, which was co-commissioned by four international opera companies and premiered in 2010 at the Dallas Opera. From 2010-2011 Heggie was in residence at the University of North Texas at Denton where he composed a symphony with a solo tenor part based on the monologues of Ahab from *Moby Dick*.<sup>49</sup> With an exception to *Dead Man Walking*, Heggie has collaborated with Scheer as the librettist for his remaining operas. In 2008, Heggie married singer and actor Curt Branom and they live together in San Francisco, where he continues to compose opera and songs.

### **Friendly Persuasions: Homage to Poulenc**

*Friendly Persuasions: Homage to Poulenc* focuses on four very influential friendships in Francis Poulenc’s life. The friendships Poulenc shared with these four individuals greatly influenced his life and work. Heggie and librettist Gene Scheer found the inspiration to write

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<sup>47</sup> Melanie Feilotter, “Heggie, Jake [John Stephen].”

<sup>48</sup> Jake Heggie, telephone interview by Mitchell Jerko, April 11, 2018.

<sup>49</sup> Melanie Feilotter, “Heggie, Jake [John Stephen].”

this work after being asked by Malcolm Martineau to write a set of songs to be included in his presentation of the exploration of Poulenc's songs. Heggie heard about Scheer through their mutual friend, mezzo-soprano Kristine Jepson, who performed many of Heggie's works, including the role of Sister Helen Prejean in *Dead Man Walking*. The first full project that Heggie and Scheer collaborated on was on *Statuesque* in 2004, commissioned by the University of Kansas at Lawrence for mezzo-soprano Joyce Castle, which premiered on December 5, 2005.<sup>50</sup>

Heggie and Scheer began collaborating on smaller projects such as one-act operas, gradually taking on larger, more elaborate projects. The first full opera the two collaborated together on was *Three Decembers* in 2008 followed by *Moby Dick* in 2010. Heggie describes how his partnership with Scheer is ideal as both of them strive to discover a story or an event that is meaningful to both of them, one that “resonates very strongly where you really want to dive in and explore the emotional world of that event, story, whatever it is.”<sup>51</sup> He appreciates how Scheer knows what words and situations will inspire him as they both share the same goal of reaching the emotional core of the story or situation. Heggie and Scheer have developed a close friendship and a lifelong partnership of collaboration. Scheer originated the idea of these songs after reading about Poulenc's life and the individuals who influenced his career. The end product of text was a result of collaboration between the two, finding the ideal text that would inspire them in order to bring life to the piece. Heggie's writing was greatly influenced by the unique harmonic world of Poulenc and he wanted to capture the voice of Poulenc discussing his work and things that he experienced in these songs. Heggie states, “The best way to honor

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<sup>50</sup> Jake Heggie, interviewed by Mitchell Jerko, April 11, 2018.

<sup>51</sup> Ibid.



someone is to use their work as the source and the springboard and then do something with it.”<sup>52</sup> His goal when composing the work was to emulate Poulenc’s style without imitating it directly, as he was not trying to write songs in the style of Poulenc. Poulenc has been greatly influential on the American composer and was very important to him during his formative years as a composer. Heggie admires that Poulenc was a melodist, capturing the essence of song with a distinctive harmonic world. His accompaniments were very inventive and he had a clear sense of direction in his melody. He has been greatly influenced by the French composer’s vocal and instrumental works in addition to his opera *Dialogues des Carmélites*.<sup>53</sup> On April 9, 2008, *Friendly Persuasions: Homage to Poulenc* was included in the Poulenc festival and premiered at Wigmore Hall in London, featuring tenor John Mark Ainsley and pianist Malcolm Martineau. Heggie was unable to attend the premiere in London and later performed the work with a chamber ensemble in Southern California with the instrumentation of flute, oboe, cello and harpsichord with tenor Nicholas Phan.<sup>54</sup> The harpsichord is substituted with the piano in the recording of the work with tenor Stephen Costello.

### **Wanda Landowska**

“My God! My God” she said.  
“Whatever shall I do?  
My concerto! Why are you so late?”

I’ll have it to you very soon.

“Very soon? When is that, Francis?  
You live your life as if there’s time to waste.  
There’s no time to waste!

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<sup>52</sup> Ibid.

<sup>53</sup> Ibid.

<sup>54</sup> Ibid.

But then again, you don't even realize...  
Oh, never mind."

Tell me.

"Mon pauvre enfant,  
There's so much beautiful music locked away inside.  
Don't turn your head, my dear.  
Say what it is you want!"

Richard! I said. I want Richard!

"You want Richard. Of course you do.  
My darling boy, stop wasting time!  
Go and get him. Do it now.  
And then, for God's sake,  
Finish my concerto!"

Poulenc first met Wanda Landowska, distinguished harpsichordist, in 1935 at the salon of Princess Edmond de Polignac. This salon evening featured the premiere of Manuel de Falla's *El Retablo del Maese Pedro*, with Landowska playing the harpsichord. After agreeing to Landowska's suggestion that he should write a harpsichord concerto, the two musicians became very good friends. Landowska was very active in recapturing the interest of the harpsichord as a solo instrument. While Poulenc was composing Landowska's proposed concerto, he was struggling with feelings for Richard Chanlaire, a young painter. Landowska was very supportive, encouraging her friend to accept himself as a homosexual and to pursue Chanlaire, who became the first true love of his life. The *Concert Champêtre* was written for harpsichord, dedicated to Chanlaire, and was considered to be one of the most significant modern works for the instrument.<sup>55</sup> The work reflects styles of older harpsichord composers in combination with Poulenc's distinctive compositional features. The first performance of the work took place on

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<sup>55</sup> Jake Heggie and Gene Scheer Program Notes *Friendly Persuasions: A Homage to Poulenc*, emailed from the composer to Mitchell Jerko, April 4, 2018.

May 3, 1929, conducted by Pierre Monteux with Landowska playing the harpsichord. Before the premiere, a private performance of the work was given by Landowska in her country home with Poulenc at the piano accompanying from the orchestral reduction.<sup>56</sup>

*Wanda Landowska* depicts a conversation between Landowska and Poulenc as she grows impatient for the completion of her new harpsichord concerto. Each line in the piece is marked “Wanda” or “Francis” which provides the singer with the opportunity to interpret these phrases differently as it is a conversation between two individuals. Heggie begins the piece with a dissonant introduction in the piano to depict a sense of anguish, including a motif that is found throughout the piece. The piece begins loud and stately, growing softer as the accompaniment progresses, leading to the frantic sixteenth-note phrases that resemble phrases of the *Concert Champêtre* (figure 4-1).

**Figure 4-1: "Wanda Landowska" mm. 11-12**



Most of the phrases containing Landowska’s text are written with a more agitated accompaniment, including dotted and eighth note rhythms with tenuto and accent markings. The phrases containing Poulenc’s response to Landowska are less aggressive with a basic chordal structure underneath quarter notes in the voice. The compositional approaches for Landowska

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<sup>56</sup> Henri Hell, *Francis Poulenc* (Grove Press, Inc., New York, 1959), 35-37.

and Poulenc are interchanged halfway through the piece. Landowska's line becomes more relaxed in nature when she stops yelling at him and begins to comfort him.

Figure 4-2: "Wanda Landowska" mm. 42-43

The musical score for Figure 4-2 shows measures 42 and 43. The tempo is marked "Slower" and the character is "(Wanda)". The vocal line (treble clef) begins with a rest in measure 42, followed by the lyrics "Mon pauvre en - fant," in measure 43. The piano accompaniment (grand staff) features a complex texture with chromaticism and dynamic markings. A piano dynamic marking "p" is visible at the bottom of the piano part in measure 42.

Both the piano and voice begin to gain a forward momentum as the accompaniment increases in volume and use of chromaticism after the text "Say what it is you want!" This phrase propels the tempo and dynamic forward and Poulenc's next phrase becomes more agitated and frantic, rising in pitch on the text "Richard! I said: I want Richard!" This forward drive in the music is halted by Wanda's next line "You want Richard. Of course, you do. My darling boy," where a direct quote from Poulenc's Clarinet Sonata is found in the piano.

Figure 4-3: "Wanda Landowska" mm. 63-64

The musical score for Figure 4-3 shows measures 63 and 64 of the piano accompaniment. The score is written for two staves. The dynamic marking "mp" (mezzo-piano) is present in measure 63, and "p" (piano) is present in measure 64. The music features a complex texture with chromaticism and dynamic markings.

The piece returns to the original frantic tempo on the text "Stop wasting time! Go and get him! Do it now. And then, for God's sake, finish my concerto!" The last few measures grow in

agitation as the singer sustains an F-sharp underneath a G minor chord, growing in volume and tempo until reaching the motif found in the first few measures of the piece.

**Figure 4-4: "Wanda Landowska" mm. 74-77**

Faster to the end

74  
8  
ossia:  
cer - to!"

ff

Overall, the piece depicts the anguish of Poulenc's desire for Richard Chanlaire and Landowska's feeling of anguish as a performance is approaching and her harpsichord concerto was still not finished. Vocally, the piece has its challenges with larger leaps in intervals and repetitive, sustained singing in the passaggio as picture in the last four measures.

### **Pierre Bernac**

Christmas 1936. Fa la la la la la!  
Playing a new setting of Cocteau for my friend, Bernac.

*Je n'aime pas dormir quand ta figure habite,  
La nuit, contre mon cou;  
Car je pense à la mort laquelle vient si vite  
Nous endormir beaucoup.*

Not a word from Pierre.  
Just that worried look that begs: "Please, don't ask me!"

So I take the song and toss it on the fire.  
As it bursts into flames, he gasps: "Ah! Ah!"

Don't worry, I say, it's as it's meant to be.  
And I start again to compose: *Tel jour. Telle nuit.*

Fa la la la la la la!

Pierre Bernac was a talented baritone who was a close friend and collaborator of Poulenc. The first encounter between the two musicians occurred when Bernac successfully performed Poulenc's song cycle *Chansons gaillardes* on May 2, 1926.<sup>57</sup> After this performance, the two artists did not collaborate again until Poulenc heard Bernac perform the songs of Fauré and Debussy in 1934. After this performance, Poulenc insisted on collaborating with the singer again on the works of Debussy. Poulenc and Bernac's first joint recital was given in Salzburg, in the garden of an American patroness, where they performed a set of Debussy songs. Bernac was known for his large repertoire knowledge of German Lieder in addition to various styles of French song. The baritone gained large acclaim for his interpretations of Schubert and Schumann. Poulenc has even stated that he learned the art of songwriting through accompanying Bernac on the songs of Schubert, Schumann, Fauré, Debussy, and Ravel. He dedicated *Cinq Poèmes* to Bernac in 1935. This composition was premiered by Bernac on a recital in Paris on April 3, 1935 at the École Normale.<sup>58</sup> This was the first of many pieces Poulenc wrote to perform in recital with Bernac. Poulenc and Bernac chose a holiday to spend together each year from 1935 to 1938 in the Dordogne or the region of Morvan.<sup>59</sup> These holidays together were spent working on upcoming programs and writing new songs. A lifelong friendship and collaboration continued over the years as they performed in Paris and toured the United States.

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<sup>57</sup> Henri Hell, *Francis Poulenc*, 32.

<sup>58</sup> *Ibid.*, 46-47.

<sup>59</sup> *Ibid.*, 56.

*Pierre Bernac* depicts Poulenc playing his new setting of a Jean Cocteau poem for Bernac at Christmas in 1936. The piano introduction introduces a rhythmic and melodic pattern that Heggie uses throughout the piece.

Figure 4-5: "Pierre Bernac" mm. 1-3

Brightly ( $\text{♩} = \text{ca. } 120$ )

Opening with the text “Christmas, nineteen thirty-six,” Heggie follows with a phrase on “Fa la la la la la la!” that is also used to end the piece. The phrase begins on F-sharp and descends down to A with an outline of D Major and similar rhythmic structure in the accompaniment. The next portion of the piece represents Poulenc performing his new composition for Bernac, with more of a French *mélodie* style and including French text.

Figure 4-6: "Pierre Bernac" mm. 10-13

10 *a tempo*

Je n'ai-me pas dor-mir quand

Poulenc knew from the look on Bernac’s face that he did not approve of the piece leading Poulenc to toss the manuscript into the fire, confident that he could write something better. The accompaniment modulates underneath the singers sustained note on “fire” leading from E-flat

Major to E Major where a familiar pattern and motif is found in the accompaniment. Heggie depicts the gasping reaction of Bernac with two high G naturals in the voice, separated by quarter rests, on the text “Ah! Ah!”

Figure 4-7: "Pierre Bernac" m. 40

After the phrase “And I start again to compose,” the text “Tel jour. Telle nuit,” is used as one of the final phrases for the singer where the accompaniment ceases in movement, sustaining an E-flat major chord in the left hand with an F major chord in the right hand.

Figure 4-8: "Pierre Bernac" mm. 46-49

At the end of this phrase, the sixteenth note figures in the accompaniment return, growing in intensity until joining the voice on the last measure on “Fa la la la la la!” with specific dynamic markings.



Figure 4-9: "Pierre Bernac" mm. 52-53

52

senza rit.  
mf p

Fa la la la la la la!

mf p

In comparison to *Wanda Landowska*, this piece also sits in the *passaggio* frequently. The intervals written in the voice are much more stepwise and conversational in sound with the use of constant eighth notes. To fully understand the French text used to depict Poulenc performing his composition, the singer must translate the text, since it is not included in the score.

### Raymonde Linossier

A green leaf falls to the ground  
Pulled from the branch too soon  
No chance to bleed yellow, burgundy or gold,  
Dissolves away like dew.

Raymonde Linossier.  
All of my youth departed with you.  
Part of my life will always belong to you.

In my pocket I carry your cigarette case  
On my dresser is your photograph  
Even now, every melody I write  
Cast into the distance to discover something new,  
Years for something lost  
And leads me back to you.

Raymonde Linossier.

All of my youth departed with you.  
Raymonde! Part of my life...  
Part of my life will always belong to you.

Raymonde Linossier was a friend from Poulenc's childhood who grew to become a large source of inspiration for Poulenc. Linossier was very passionate towards literature and introduced Poulenc to Claudel and Gide and Proust and Joyce. Together they read the works of Verlaine, Mallarmé, and Baudelaire. Linossier and Poulenc frequently visited Adrienne Monnier's bookshop, *Aux Amis des Livres*, where they engaged with many poets of their time and furthered their knowledge of literature through exploration of unfamiliar texts. Linossier was a bright and talented young woman and one of Poulenc's closest friends. Poulenc even asked her to marry him. Linossier was a barrister at the Paris Court of Appeal as well as an archaeologist employed at the Musée Guimet. Raymonde Linossier passed away unexpectedly at the young age of thirty-three in 1930.<sup>60</sup> Poulenc was devastated by her sudden death and carried her cigarette case and her portrait with him for the rest of his life. Poulenc later dedicated his ballet, *Les Animaux modèles*, to Linossier.

*Raymonde Linossier* was written as a "Valse triste," lamenting the death of Poulenc's close friend. The piece begins with the clashing of F natural against F flat, as seen in figure 4-10.

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<sup>60</sup> Hell, *Francis Poulenc*, 6.

Figure 4-10: "Raymonde Linossier" mm. 1-4

Valse triste ( $\text{♩} = \text{ca. } 108$ )

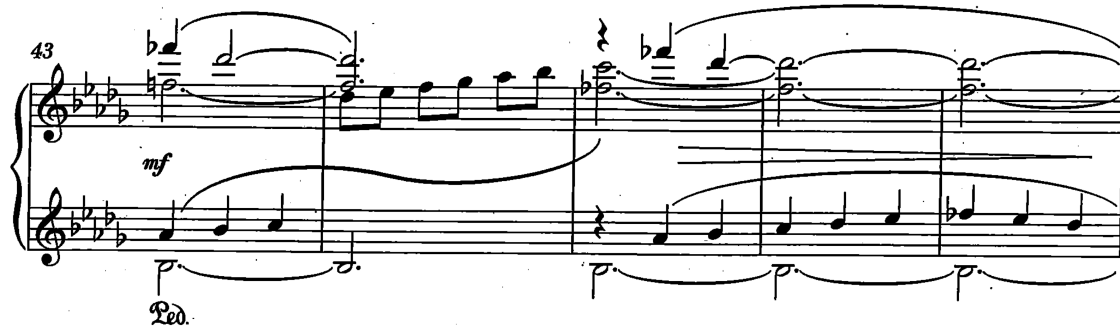
The piece immediately depicts the loss of someone young with the text “A green leaf falls to the ground, pulled from the branch too soon.” Heggie paints this text with a descending, chromatic line in the piano accompaniment immediately after the words “ground” and “soon.”

Figure 4-11: "Raymonde Linossier" mm. 9-12

Each time Raymonde’s name is mentioned, Heggie begins with a major chord and slowly adds some chromaticism towards the end of her last name. The phrases begin to rise in a stepwise motion on “All of my youth departed with you.” The next phrase in the accompaniment is a theme found throughout to bridge one vocal phrase to the next. When the voice enters again, the pitches are very similar to the previous phrase with the addition of A-flat and B flat. The phrases in the voice follow a quarter note to a tied dotted half note pattern. The

interlude in the accompaniment before the next verse similarly resembles the introduction but includes small countermelodies in the left hand.

**Figure 4-12: "Raymonde Linossier" mm. 43-47**



The next verse is similar melodically to the first but includes different rhythms. The accompaniment expands from quarter-note phrasing to ascending eighth notes leading to the climactic phrase in the voice “even now every melody I write cast into the distance to discover something new.” The return of the dissonant F natural against F flat is presented on the text “yearns for something lost.” The accompaniment returns to the quarter note and half-note texture for the text “and leads me back to you.” When “Raymonde Linossier” returns, Heggie modulates to E-flat major and the vocal line ascends a major sixth to a high G. The next few phrases are similar in structure to the first time this text is presented. The accompaniment and voice begin to rise in pitch and dynamic level leading to the climax of the piece in measure eighty-three.

Figure 4-13: "Raymonde Linossier" mm. 80-84

The musical score for "Raymonde Linossier" mm. 80-84 is presented in a standard format. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins at measure 80 with the lyrics "part - ed with you..." and continues with "Ray - mon - de!". The piano accompaniment features a series of chords and arpeggiated figures. A dynamic marking "f" is placed above the vocal line and below the piano accompaniment.

Although the pitches descend, the intensity remains as the piano and voice ascend once again on the phrase "Part of my life...." Heggie draws attention to the ellipsis succeeding the word "life" with the singer sustaining a high G while the accompaniment moves in a quarter note motion. The following twelve measures include a soft and reflective piano interlude with familiar material that was presented earlier in the piece. The voice enters for the last time repeating the text "Part of my life will always belong to you," with the same melodic material being used in the voice with exception of the last note. The line jumps a third to the word "you" that is sustained through four measures and fades away under the chromatic accompaniment. The F-natural and F-flat dissonance is found one last time within the final four measures of the piece, ending on a dissonant chord including the lowest C on the piano with a C major chord in the left hand with a G-natural, F-sharp and B-flat in the right hand.

### Paul Eluard

The war is raging in Europe and in his poetry.  
The Germans have taken Paris.  
I sit at the piano and play my songs.

Eluard sits on the sofa and listens as my notes,  
Like iron filings, are pushed and pulled  
By the magnetic power of his words.

I have been so afraid. I am still so afraid.  
Locked in the dark, dirty shadows. Waiting. Waiting.

But each phrase born from Resistance,  
The Queen of Unrest,  
Touches - finally touches -  
The clean, clear north of me.

Poulenc and Linossier both enjoyed literature and were frequent visitors of Adrienne Monnier's bookshop *Aux Amis des Livres* in the Rue de l'Odéon. In this bookshop Poulenc associated with André Breton, Louis Aragon, and Paul Eluard, who later inspired a large amount of Poulenc's work.<sup>61</sup> Poulenc wrote *Cinq Poèmes*, the first of many pieces with text written by Paul Eluard, in 1935. The piece was performed by Bernac, the dedicatee. Some of the songs written for Bernac were based on poems by Paul Eluard, a close friend of Poulenc's. Eluard was a member of the French Resistance and highly opposed to the Nazis during World War II. He was very outspoken in expressing these views in his writing. Poulenc was much less outspoken during the war until Eluard inspired him to set his resistance poems, resulting in *Figure Humaine* (1943). Poulenc wrote the song-cycle *Tel jour telle nuit* on nine of Eluard's poems in 1937. The cycle was proclaimed at the premiere and has been referred to as a "French counterpart of the song-cycles of Schumann."<sup>62</sup> Poulenc composed another song-cycle, *La Fraîcheur et le Feu*, with Eluard's text between the months of April and July in 1951.

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<sup>61</sup> Hell, *Francis Poulenc*, 6.

<sup>62</sup> *Ibid.*, 51.

*Paul Eluard* begins bombastically with an accented C in the left hand, the lowest C on the piano, followed by accented minor chords.

Figure 4-14: "Paul Eluard" mm. 1-2

Stark (♩ = ca. 84)

The musical score for Figure 4-14 shows the first two measures of the piano introduction. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Stark' with a quarter note equal to approximately 84 beats per minute. The piano part begins with a forte (*f*) dynamic. The right hand has a whole rest in measure 1 and a half note chord in measure 2. The left hand has a whole note chord in measure 1 and a half note chord in measure 2. Pedal points are indicated below the left hand notes.

A rhythmic pattern that is found throughout the piece is set up in the two measures of piano introduction. When the voice enters on the text "The war is raging in Europe," the pitch is centered around C, rising and falling on the word "raging." After the first phrase in the voice the accompaniment presents a two-measure theme that appears throughout the piece, seen in figure 4-15.

Figure 4-15: "Paul Eluard" mm. 7-8

The musical score for Figure 4-15 shows the two-measure theme in the piano accompaniment. The key signature is two flats (B-flat and E-flat). The dynamic is marked *sub. f*. The right hand has a half note chord in measure 7 and a half note chord in measure 8. The left hand has a half note chord in measure 7 and a half note chord in measure 8.

The rhythmic structure of the accompaniment completely shifts with the use of dotted and sixteenth notes and becomes very dissonant. The voice enters on the next phrase, “The Germans have taken Paris,” with a similar harmonic structure in the accompaniment as the preceding two measures. The structure of the accompaniment temporarily shifts with Heggie’s use of bitonality before returning to a similar structure as the beginning. The line begins to build on the text “as the notes, like iron filings are pushed and pulled,” as the voice leaps a major sixth up to A-flat and descending with intensity before ascending to the A flat for a second time, descending and finishing the phrase on the text “by the magnetic power of his words.”

**Figure 4-16: "Paul Eluard" mm. 18-21**

The musical score for measures 18-21 of "Paul Eluard" consists of a vocal line and a piano accompaniment. The vocal line begins at measure 18 with the lyrics "i-ron fil-ings are pushed and pulled" and continues with "by the mag-net-ic power of his". The piano accompaniment features a complex, dissonant texture with bitonality. The score includes tempo markings: "poco rit." and "a tempo" alternating. A dynamic marking "f" is present in the piano part.

The following measures of the accompaniment are very chordal and bitonal in nature. The voice enters again with a dynamic marking of piano and the accompaniment returns to the opening accompaniment pattern on the text “I have been so afraid.” With the text “I am still so afraid” following, the voice begins with a larger interval leap and Heggie draws attention to the word “so” by stretching it out over five pitches. The score contains clear instructions in the score for the singer to elide the end of the phrase into the beginning of the next phrase. The return of pulsing quarter note-chords is found in the accompaniment under the text “Lock in the dark, dirty shadows. Waiting.” Tension builds as the accompaniment begins the next measure with a



melodic figure imitating the previous measures of the vocal line before the repetition of the word “Waiting.” The next three measures of the accompaniment grow in intensity with octaves in the right hand, repeated quarter note chords in the left hand and markings of “*accelerando poco a poco*” and “*crescendo*” leading up to the next entrance of the voice. The vocal line is centered around C when it begins on the text “But each phrase born from Resistance,” and “the Queen of Unrest” is drawn out with the word “Queen” written on six pitches and leaping a fifth on the word “Unrest.” The next phrase reaches a climax as the voice ascends in pitch, reaching the highest pitch of the piece on an A-flat. Underneath the text “clean, clear north,” the dotted rhythms and sixteenth notes reappear in the piano.

**Figure 4-17: "Paul Eluard" mm. 43-45**

The image shows a musical score for measures 43-45 of "Paul Eluard". The score is in 8/8 time and features a vocal line and piano accompaniment. The vocal line starts at measure 43 with the lyrics "clean, clear north of me." and includes markings for "meno mosso", "ossia:", and "a tempo". The piano accompaniment consists of two staves with various rhythmic patterns and dynamics.

For the last five measures, Heggie uses a pedal point C in the left hand with quarter-note chords and a repetition of half-note octaves beginning on G and resolving to F in the right hand. The penultimate measure includes a figure that is similar to the dotted rhythm used throughout the song. The final measure of the piece ends with a somber C minor chord in the left hand followed by a pianissimo G in octaves in the right hand.

Figure 4-18: "Paul Eluard" mm. 48-49

The image shows a musical score for two staves. The top staff is for a vocal line, and the bottom staff is for a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/8. The vocal line begins with a half note on G4, followed by a quarter note on A4, and then a half note on B4. The piano accompaniment starts with a half note on G3, followed by a quarter note on A3, and then a half note on B3. The score includes dynamic markings: *mf* (mezzo-forte) and *pp* (pianissimo). There are also performance instructions: *Calla* written vertically above the vocal staff and *Calla* written vertically below the piano staff. The piece concludes with a double bar line.

The vocal writing shares a mixture of stepwise motion in the upper-middle range with larger leaps to higher pitches. This song-cycle is one of the few works Heggie has written for the tenor voice. Heggie's composition is unlike his others as they reflect upon music history and the life of iconic French composer, Francis Poulenc.

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