

A TECHNICAL AND HISTORICAL ANALYSIS FOR SELECTED ART SONGS AND
ARIAS FOR TENOR VOICE BY GEORGE FREDERIC HANDEL, JULES MASSENET,
ROGER QUILTER, STEFANO DONAUDY, GABRIEL FAURÉ, AND AGUSTIN LARA.

by

BRYAN ROBERT PINKALL

B.A., Kansas State University, 2007

A THESIS

submitted in partial fulfillment of the requirements for the degree

MASTER OF MUSIC

Department of Music
College of Arts and Sciences

KANSAS STATE UNIVERSITY
Manhattan, Kansas

2010

Approved by:

Major Professor
Dr. Julie An Yu

Copyright

BRYAN ROBERT PINKALL

2010

Abstract

This report contains an extensive technical and historical analysis of tenor repertoire. It contains modern technical approaches to “Every Valley” and “Thou Shalt Break Them” from *Messiah* by George Frederic Handel. The report also reviews the history, music theory, and performance techniques of several late Romantic and Neoromantic art songs and arias from Italy, France, and England. The pieces reviewed are the following: “Ouvre tes yeux bleus” by Jules Massenet, “En fermant les yeux” from *Manon* by Jules Massenet, *Three Pastoral Songs* by Roger Quilter, *Nell* by Gabriel Fauré, “Quando ti rivedrò” from *36 Arie De Stile Antico* by Stefano Donaudy, and “O del mio amato ben” from *36 Arie De Stile Antico* by Stefano Donaudy. Finally, this report reviews the popular Spanish art song *Granada* by Agustin Lara.

Table of Contents

List of Figures	vii
Acknowledgements	viii
Dedication	ix
CHAPTER 1 - “THOU SHALT BREAK THEM” AND “EVERY VALLEY” FROM <i>MESSIAH</i>	
BY GEORGE FREDERIC HANDEL	1
The Life of G. F. Handel from his Birth until the Composition of <i>Messiah</i>	1
Halle	1
Hamburg	2
Italy	3
Royal Patrons	4
The Royal Academy	5
London’s Opera War	6
Life after the Academy	8
<i>Messiah</i>	9
Composing <i>Messiah</i>	9
The Libretto	9
Composing	9
Dublin	10
The Debut	11
The Music	12
Part One	12
Every Valley	12
Part One Continued	20
Part Two	21
Thou Shalt Break Them	23
Part Three	26
The Life of G.F. Handel after <i>Messiah</i> ’s Debut	27

CHAPTER 2 - “EN FERMANT LES YEUX” FROM <i>MANON</i> AND “OUVRE TES YEUX BLEUS” BY JULES MASSENET	32
The Life of Jules Massenet from his Birth until his Professorship at the Paris Conservatoire	32
Youth.....	32
Composer to Professor	34
“Ouvre tes yeux bleus” from <i>Poème d’amour</i>	36
“En fermant les yeux” from <i>Manon</i>	39
Manon	39
En fermant les yeux	40
Manon Continued.....	44
Manon’s Influence and Reception	44
The Life of Jules Massenet after <i>Manon</i>	45
CHAPTER 3 - <i>THREE PASTORAL SONGS</i> BY ROGER QUILTER	46
The Life of Roger Quilter until <i>Three Pastoral Songs</i>	46
<i>Three Pastoral Songs</i>	48
“I Will Go with My Father A-Ploughing”	49
“Cherry Valley”	52
“I wish and I wish”	53
The Life of Roger Quilter after <i>Three Pastoral Songs</i>	57
CHAPTER 4 - “QUANDO TI RIVEDRÓ” AND “O DEL MIO AMATO BEN” FROM <i>36 ARIE DE STILE ANTICO</i> BY STEFANO DONAUDY.....	59
The Life of Stefano Donaudy	59
<i>36 Arie de Stile Antico</i>	60
“Quando ti rivedró”.....	61
“O del mio amato ben”	64
CHAPTER 5 - “NELL” BY GABRIEL FAURÉ	67
The Life of Gabriel Fauré until “Nell”	67
“Nell”	68
The Life of Gabriel Fauré after “Nell”	73
CHAPTER 6 - “GRANADA” BY AGUSTIN LARA	75
The Life of Agustín Lara	75

“Granada”	77
Bibliography	80

List of Figures

Figure 1.1 - “Every Valley” mm. 12-13	13
Figure 1.2 – “Every Valley” mm. 14-19.....	14
Figure 1.3 – “Every Valley” mm. 19-24.....	15
Figure 1.4 – “Every Valley” mm. 24-26.....	16
Figure 1.5 – “Every Valley” mm. 27-30.....	16
Figure 1.6 – “Every Valley” mm. 33-34.....	17
Figure 1.7 – “Every Valley” mm. 46-51.....	18
Figure 1.8 – “Every Valley” mm. 55-58.....	18
Figure 1.9 – “Every Valley” mm. 59-60.....	19
Figure 1.10 – “Thou Shalt Break Them” mm. 1-2	23
Figure 1.11 – “Thou Shalt Break Them” mm. 50-51	24
Figure 2.1 – “Ouvre tes yeux bleus” mm. 1-2	38
Figure 2.2 – “Ouvre tes yeux bleus” mm. 25-26	38
Figure 2.3 – “Ouvre tes yeux bleus” mm. 36-38	39
Figure 2.4 – “En fermant les yeux” mm. 1	42
Figure 2.5 – “En fermant les yeux” mm. 15-16.....	43
Figure 3.1 – “I Will Go With My Father A-Ploughing” mm. 1-2	50
Figure 3.2 – “I Will Go With My Father A-Ploughing” mm. 35.....	51
Figure 3.3 – “Cherry Valley” mm. 21-22	53
Figure 3.4 – Cottingley Fairies	54
Figure 3.5 – Cottingley Fairies	55
Figure 4.1 – “Quando ti rivedró” mm. 8-9.....	63
Figure 4.2 – “Quando ti rivedró” mm. 22-26.....	63
Figure 4.3 – “O del mio amato ben” mm. 12-15	66
Figure 5.1 – “Nell” mm. 1	70
Figure 5.2 – “Nell” mm. 2-4.....	71
Figure 5.3 – “Nell” mm. 19-20.....	72
Figure 5.4 – “Nell” mm. 34-36.....	72
Figure 6.1 – “Granada” mm. 22-23	78

Acknowledgements

I owe my deepest gratitude to those who have dedicated themselves to my life and education. I must first thank my wife for her understanding, dedication, and love for me and for what I value in life. Without her support and strength, I would not have accomplished all that I have.

I am whole-heartedly grateful for my parents who have given me the confidence to persevere. Through their unconditional love and support, they have given me the opportunity to live my dream.

Finally, I must also thank the music educators I am most indebted to: Connie Schneweis – for her faithful and passionate dedication to my development as a person and musician, Dr. Reginald Pittman – for the nurturing of my voice through hundreds of hours of tedious training and for investing himself to helping me be the best person and musician I can be, and Dr. Julie Yu - for allowing me to discover my true passion for the art of music.

Dedication

This thesis is dedicated to the people who have lived their passion and shared it and their life with me. Thank you to the many that encourage others to discover their passions and to dream the impossible.

CHAPTER 1 - “THOU SHALT BREAK THEM” AND “EVERY VALLEY” FROM *MESSIAH* BY GEORGE FREDERIC HANDEL

The Life of G. F. Handel from his Birth until the Composition of *Messiah*

George Frederic Handel was born at Halle, a city in Upper-Saxony.¹ His father Georg, a prominent barber-physician, was 63 years old at the time of his birth. His mother, Dorothea Taust, was Georg’s second wife, and daughter of a prominent area pastor. The precise day of G.F. Handel’s birth is not definitively known, however historians have assumed that he most likely was born on February 23, 1685.² Johann Sebastian Bach was born four weeks later, on March 21, 1685 in Thüringen.³

Halle

Handel had an interest in music at a very early age. His father wanted him to go into law because of the financial, educational, and social benefits he would obtain in that profession. Georg did not allow his son to play an instrument; he was not even allowed to have an instrument in the house, nor could he go to another house that had an instrument. However, his passion for the art was too strong, and he frequently would sneak into the attic at night to practice on a small clavichord that he smuggled into his home.

Handel’s family visited the court of Saxe-Weissenfels in 1692 to see his half-brother Karl who was working under the patronage of the duke.⁴ One morning after the church service the 7 year old Handel went over the organ and began to play. The duke was in the church at the time, and was attracted to the music that was emanating from such a young child. When he found out about Georg’s suppression of his son’s talent, the duke spoke to Georg, and reluctantly Georg conceded to allow his son to study both music and law.

¹ Flower1929 pg. 2

² Deutsch1946 pg. 1

³ Deutsch1946 pg 3

⁴ Burrows1997 pg. 6

Handel then began studying under the organist of the Liebfrauenkirche at Halle.⁵ Handel spent much of his time copying manuscripts, learning how to imitate music in composition. Under the organist's tutelage, Handel rapidly learned to play organ, harpsichord, and violin, as well as compose cantatas for the church.

Georg Handel died in February of 1702 at the age of 80.⁶ Shortly after his father's death, George Frederic began attending the University of Halle to study law. After only a few weeks George Frederic was appointed organist at the Calvinist Cathedral.⁷ This first professional assignment was short lived. Handel left Halle for Hamburg in the spring of 1703 to give himself a better music experience.⁸

Hamburg

Now 18 years old, Handel found a position at the Hamburg Opera. He was a second violinist and then later a harpsichordist. He also gave private lessons for extra income. While in Hamburg, Handel studied with the area's most prolific musicians, honing his compositional skills. He composed many sonatas in Hamburg and began his first staged works during his residency. His opera *Almira* saw some success but *Nero*, his second opera, failed.⁹

In August of 1703, Handel and his close friend Johann Mattheson went to Lübeck to compete for the organist position at Marienkirche.¹⁰ They were to succeed Dietrich Buxtehude. However, Buxtehude and the town council insisted that the new organist should marry his daughter, in order to save the town the necessity of providing her a husband, which, by law, the town was responsible for if Buxtehude died. The position was becoming difficult to fill, not because of Buxtehude's legacy, but because of the unattractiveness of his daughter. The event is described according to Newman Flower as follows: "Wedderkopp (head of the Lübeck Council), with a shrewdness that characterized him, put the proposition fairly and squarely to Mattheson and Handel. Whichever would marry Buxtehude's daughter should have the post of organist.

⁵ Flower1929 pg. 30

⁶ Burrows1994 pg. 9

⁷ Dent1948 pg. 14

⁸ Dean1982 pg. 2

⁹ Deutsch1946 pg. 16

¹⁰ Dent 1948 pg. 20

Buxtehude was getting old, he was becoming a martyr to rheumatics, and it could not be expected that he could hold the post much longer. As it chanced, the daughter was a buxom wench twelve years older than Mattheson. Apparently both Mattheson and Handel were too intimidated by the notion of marriage, to wait to set eyes on this lady, for they scuttled out of Lübeck with all possible speed, more than a little pleased that their celibacy remained in no danger of violation.”¹¹ In fact Handel politely declined, as did J. S. Bach two years later.¹² Handel remained a bachelor the rest of his life.¹³

Italy

While living in Hamburg, Handel met Prince Ferdinando de’ Medici, son and heir to the Grand Duke of Tuscany. The Prince was impressed by Handel’s talents and invited him to Italy, Florence in particular.

It is likely that Handel agreed to go to Italy because of his recent failure of *Nero* and to gain experience in composing Italian opera. Handel completed his first Italian opera, *Rodrigo*, in Florence in the fall of 1706.¹⁴

While in Italy Handel came into contact with many patrons and their artisans. He met composers such as Scarlatti, Caldara, Corelli, Pasquini, Lotti, Gasparini, Vivaldi, Albinoni, and Perti. He also met librettist Antonio Salvi and Cardinal Pietro Ottoboni, who commissioned Handel’s first oratorio *Il trionfo del Tempo e del Disinganno*. The Cardinal hosted a keyboard contest between Handel and Scarlatti, of which everyone concluded that Handel was the superior organist. Another patron he met was Marquis Francesco Ruspoli, who hired Handel as his household musician at his palace in Rome in 1707.¹⁵

At Ruspoli’s palace in Rome, Handel composed many cantatas, oratorios, motets, and church anthems; the most notable of which were those written for the Caremlite Vespers, *Dixit Dominus*, *Laudate pueri*, and *Nisi Dominus*.¹⁶ Handel then toured Italy spending short periods in

¹¹ Flower1929 pg. 45

¹² Dean1982 pg. 3

¹³ Dent 1948 pg. 20

¹⁴ Dean1982 pg. 6

¹⁵ Dean1982 pg. 7

¹⁶ Burrows1997 pg.41

many of the most famous city states: Venice (1707-1708 & 1709-1710), Naples (1708), and Rome (1708-1709). During these stays, he completed many stage, concert, and liturgical works. The time he spent in Italy was formative, for Italy was the proving ground for opera, oratorio, chamber cantata and also for instrumental music forms such as concerto and sonata.¹⁷

Royal Patrons

In the winter of 1707-1708, Handel met Prince Ernst August of Hanover.¹⁸ The Hanoverian court appointed Handel to Kapellmeister to the Elector. The Elector of Hanover, Georg Ludwig, was the brother of Prince Ernst August. This was particularly important because the Elector of Hanover was the heir to the throne of England. As Kapellmeister to the Elector, he was ordered to spend time not only in Hanover but also in London as part of Queen Anne's court. In his first visit to London, Handel debuted *Rinaldo*, his first Italian opera in London.¹⁹ It was a great success. Most remarkably, the score was completed in only two weeks.²⁰

Handel left London in June of 1711 and spent a few days in Düsseldorf, where the elector detained him to his court. Hanover did not have an opera, so Handel spent this time composing instrumental court music for the elector. Eventually, he received permission to return to London in August of 1712.²¹

While in London, Handel composed many operas, most were very successful. Much of the revenue the operas received was stolen by the company managers. However, many of these operas saw much success abroad, receiving debuts in Italy and Germany. Handel also began writing for English church and ceremonial music under commission from Queen Anne such as the famous Utrecht *Te Deum*. This was important in Handel's career because Queen Anne's commissions were his first in the English language.

On August 1, 1714, Queen Anne died and was succeeded by the Elector of Hanover as George I.²² Handel was in many ways frightened by his patron, and avoided confrontation when

¹⁷ Dean1982 pg. 9-10

¹⁸ Flower1929 pg.75

¹⁹ Flower1929 pg. 81-83

²⁰ Dean1982 pg. 14

²¹ Dean1982 pg. 16

²² Dent1948 pg. 49

possible. George I had an unbridled temper and a desire for perfect success. He held Handel in high regard because of his perfectionism. Handel's salary was tripled, and he retained this salary for the rest of his life.²³

Handel left for Germany with George I in February of 1716; he attended family events, while composing short German lieder and other small works.²⁴ They returned later in the year and Handel continued to revive some of his most famous stage works. However, in 1717, his opera company folded and Handel took commissions from the aristocracy, particularly the Duke of Chandos, who commissioned many anthems for which Handel received much attention.²⁵

The Royal Academy

In 1718, under the patronage of the King, several of the leading members of the nobility started a movement to establish Italian opera in London on a long-term basis. The company was to be known as the Royal Academy of Music. Handel was asked to be its musical director. The Academy opened in 1720, with Handel not only directing but composing extensively for it.²⁶ Because of this undertaking, and the patronage of the King, London became the operatic center of Europe for the next eight years.

During the time Handel composed for the Academy, he produced many Italian operas and continued to change and develop his compositional style. He also composed the Coronation Anthems for George II's coronation, as well as Water Music – both commissions were completed as secondary to his responsibilities at the Academy. Also during these years, there were several rivalries between him and other leading composers, as well as rivalries between performers. In 1727, the Princess of Wales attended a performance of Bononcini's *Astianatte*, when the two prima donnas engaged in a fist fight on stage.²⁷ The audience catcalled and made many disturbances. The following season, many subscribers to the company did not renew their tickets. The Academy lost money while the squabbling within the organization continued. After

²³ Dean1982 pg. 19-20

²⁴ Burrows1994 pg. 78-79

²⁵ Dean1982 pg. 23-24

²⁶ Dean1982 pg. 27

²⁷ Dent1948 pg. 51

the success of *The Beggar's Opera*, the Academy decided to close because of dwindling audiences and poor management.

Handel was persistent in continuing a career composing and producing operas. He met with the directors of the Academy and convinced them to lease the King's Theatre to him for five years. Additionally, the directors would lend Handel use of the scenery, costumes, and machines. The first few performances of the first season were not successful; both were large, dramatic, and long operas. Handel instead decided to take a risk and offer comedies and revivals of past popular operas instead of new productions. Still, he had difficulty reviving popularity for his new company. He continued to use old operas, cutting the recitative, to provide continuous arias, however, so much recitative was cut that some of the plots became incomprehensible, therefore leaving the audience with only a printed libretto to figure it out.

On February 23, 1732, Bernard Gates, along with the Children of the Chapel Royal, gave three private performances of *Esther* – an oratorio.²⁸ This was the first time English audiences experienced an oratorio, and it was a massive hit. Handel along with the directors of his company decided to organize a performance of *Esther* that May in the King's Theatre. The performers, however, were not allowed to use music. The Bishop of London, as dean of the Chapel Royal, banned the stage representation and use of music of a sacred subject in the opera house. Handel gave six performances, and the soloists were Italian, singing in English. According to a supposed account, '(the Italians) made rare work with the *English Tongue* you would have sworn it had been *Welch*.'²⁹

London's Opera War

Even though Handel was seeing success in oratorios, the opera community bitterly remained to the art form they loved. Dissention broke out within the Academy, and like the previous Academy, it too would meet its demise because of its inability to cooperate with each other and with public demand. The demise of the company rapidly came to fruition when the Prince of Wales began his own company, the Opera of the Nobility. The company was much more successful primarily because it played to the demands of its patrons and took less risk. The lease was then up on the King's Theatre in 1733 and the Opera of the Nobility won the favor of

²⁸ Dent1948 pg. 56

²⁹ Dean1982 pg. 38-39

the directors between the two.³⁰ The Opera of the Nobility took residence there and the Royal Academy was without a venue.

Handel took his company to the brand new Covent Garden Playhouse. The 1734 season was extremely contentious between the two companies. The Opera of the Nobility hired the most famous singer in the world, the castrato Farinelli. Handel tried to counter the incredible hype of Farinelli's mega-stardom by hiring a ballet company. He decided to incorporate the French operatic tradition of a one-movement ballet infused into the plot of the opera. Handel saw success but the Nobility continued to spawn much larger grosses and audiences. The Nobility countered Handel's use of ballet by having Farinelli sing the role of Adelberto in Handel's own opera *Ottone*. The Nobility tried to force Handel from his own company by his own music.

That spring, Handel decided to program oratorios, which were now gravitating towards Lenten themes. He created a new art form to play as intermezzi - organ and orchestra concertos. The oratorios again saw decent success but the involvement of ballet incorporated with the opera came to a quick end when the lead ballerina wore scandalous clothing that the audience jeered. The resulting press of which lead her to leave the country.

The 1734-1735 seasons for the Nobility and the Royal Academy were so contentious that in efforts to exceed each other's programs, they spent much more than what they earned. As a result, the Royal Academy was unable to open the subsequent season. The Nobility did decide to take an opportunity to monopolize London's opera industry, but it too failed, with poorly staged, poorly casted productions.

The Royal Academy opened its doors again in the spring of 1736. They continued their spring oratorio tradition, however in order to gain the upper hand over the Nobility, Handel wrote and produced a lavishly staged set of anthems for the wedding of the Prince of Wales, the benefactor to the Opera of the Nobility. The production was filled with extravagant costuming, staging, fireworks, and bonfires. The prince quickly became enthralled with Handel and decided to fund the Royal Academy. Upon the prince's patronage, the Royal Academy once again was able to open a season that fall.

³⁰ Dean1982 pg. 41-42

The 1736-1737 season of the Royal Academy was not very successful, despite the prince's undertaking. All of Handel's opera debuts that season failed, and the London audiences had grown indifferent between their feuds with the Opera of the Nobility. The Nobility was losing money and their productions continued to suffer with the exception of the infinitely popular Farinelli, providing the Nobility with its only source of intrigue within the London opera scene. The Academy's oratorio season was also unsuccessful, partly due to a stroke Handel suffered on April 13, 1737 which left him unable to play or conduct.³¹ Both companies folded that June.

Life after the Academy

Handel grew increasingly bothered by the maladies he suffered from an apparent stroke. He decided to follow a friend's advice and make a trip to Aix-la-Chapelle, France to bathe in their sulfur baths. Soon thereafter, he was able to perform on organ, and by the end of 1737, Handel was back in London.³²

Upon returning, he found interest in a small opera company willing to pay him nearly double his salary from the King to be their composer and conductor. Handel agreed, however Queen Anne who was one of his closest patrons died and subsequently all the playhouses in London were closed for the year. Handel composed the funeral anthems for Queen Anne, and completed two more operas simultaneously, all within three weeks.³³ Handel was back to his pre-stroke music production.

The next four years would be marked by Handel's obsession with Italian opera. He continued to produce many operas, most all of which failed, primarily because of the lack of popular interest. The people enjoyed oratorio more than opera, but Handel was so widely heard that the general public thought his music sounded too similar and not unique. He produced several oratorios and accepted commissions from philanthropic organizations. Then in the fall of 1741, Handel was given a unique offer by one of his librettists which was to score an oratorio based on the Messiah from the Christian Bible. Handel accepted the commission, and *Messiah* would become the most famous oratorio in history.

³¹ Dean1982 pg.46

³² Dean1982 pg. 47

³³ Dean1982 pg. 47-48

Messiah

Composing Messiah

The composition of *Messiah* took place over three weeks during the summer of 1741.³⁴ This quick production was typical of Handel's compositional output. His method of composition was similar to other theatrical composers in that he arranged the libretto into recitatives, arias, and choruses. The first step was to lay out the whole score, composing the arias and choruses in a skeleton draft with the leading voices and instrumental parts, and writing in the recitative texts between the arias. Then these were assigned key areas and sketched to paper. This was the most difficult part of organizing a composition. Handel completed this outline with composed recitatives and fully-orchestrated movements in 2 days.³⁵

The Libretto

Charles Jennens was fifteen years younger than Handel. He came from a wealthy and rival family of the House of Hanover, who at the time held the Throne of England. He frequently spent much of his time between his country estate and London. Jennens was very much a music and art lover. He spent the fall and winter seasons in London, during the opera seasons, and had a great affection for Handel's music.

The libretto was different compared to previous oratorios. In the past, oratorio plots consisted of ancient Greek or Roman mythology or Old Testament scripture. This libretto was comprised of not only the Old Testament prophecy but also components of the Gospels and the foretelling of future prophecy. It was purposefully written for Passion Week, as spring, the Lenten season, traditionally was the Oratorio performance season.

Composing

Handel entered the composition dates for *Messiah* into his autograph score. He began on Saturday, August 22, completed the drafts of Part One on Friday, August 28, Part Two on

³⁴ Burrows1991 pg.8

³⁵ Burrows1991 pg.8

Sunday, September 6, Part Three on Saturday, September 12, and completing his revisions on Monday, September 14.³⁶

Messiah was likely to be debuted in London. It is not known if this was Handel's intention but *Samson*, his next composition, was intended for the London stage. After completing *Messiah* Handel took a one week break and then began the composition of *Samson*, which he completed on October 29.³⁷ The draft of *Samson* included an extensive orchestra including flutes, horns, and trombones, all of which were available only in London. And, since *Messiah* was composed before *Samson*, it is likely that *Messiah* was also intended to be performed for a benefit in London, as was originally suggested in the commission.

Dublin

Handel departed for Dublin less than three weeks after completing *Samson*. He originally set a summer performance season for London; however he was given an offer to consider Dublin as well. He arrived in Dublin on November 18, 1741.³⁸ His main concerns were renting a house in Dublin, selecting suitable scores for his performance season, and investigating solo singers. He may have considered making his *Samson* debut; however, the arrangements for his Dublin trip were likely made only during the composition of *Samson*, and he only had a draft score to work with upon his arrival to Dublin.³⁹

Both *Samson* and *Messiah* were intended to be performed with as few as four soloists, one each in the soprano, alto, tenor, and bass clefs. This combination, although common today, matches no known cast that Handel had worked with in the decades before or after *Messiah*.⁴⁰ His cast at Lincoln's Inn Fields Theatre in the early months of 1741 included four soprano-register singers but no altos. Handel likely did not have a particular cast in mind when composing these, and probably was not ready to book or negotiate with specific singers. Handel's own plans were uncertain as to where he would be, many of the most famous singers

³⁶ Burrows1991 pg.12

³⁷ Burrows1991 pg. 12

³⁸ Burrows1991 pg. 12

³⁹ Burrows1991 pg. 13

⁴⁰ Dean1982 pg. 67

had contractual commitments already, and the audience was impossible to predict on how they would react, as the political situation in London was in flux.

While in Dublin, Handel set up a series of six performances. His venue was not a theatre but a new concert room, the Great Music Hall in Fishamble Street, completed in 1741. Handel gave two performances there that winter. Jennens expected Handel to perform *Messiah* at some time during his stay in Dublin, because he knew quite quickly that Handel left London and subsequently sent his letters, still editing the libretto, to him in Dublin.⁴¹

Because of the success of these first six performances, Handel decided to market another series of six performances. The final performance of this series was on April 7, 1742.⁴² It was probably too late in the year to begin a third series, but arrangements were already under way for another performance. For this, Handel planned to debut *Messiah*.

The Debut

In early March, 1742, a committee planning a charity performance for a local hospital contacted the Deans and Chapters of the Cathedrals to ask for the permission to have corporate sponsorship of the Cathedral choirs, to help raise money for their charity.⁴³ The permission was granted and the first public rehearsal was scheduled, as this was to be the charity event. It took place during the day instead of at night like most of Handel's performances. The press, in the days leading toward the debut, hyped the charity nature of the event, asking women not to wear hoop skirts and men to come without their swords so they could fit more people into the audience and increase the charity.⁴⁴

The performance was praised. Quickly, demand for more performances grew. Handel understood the marketing necessity of this and subsequently double-billed *Messiah* with other debuts like *Saul*. The demand was very high that even tickets for the rehearsals were sold, and even they sold out. The rapture that initial audiences felt from these performances, quickly catapulted public desire for Handel's music, and for performances of *Messiah*.⁴⁵

⁴¹ Burrows1991 pg. 16

⁴² Dean1982 pg. 69

⁴³ Dent1948 pg. 88

⁴⁴ Burrows1991 pg.18

⁴⁵ Burrows1991 pg.19

The Music

Jennens organized his libretto into a three part work. Part One deals with prophecies concerning the Savior and their fulfillment in his incarnation. Part Two charts the course of events from Christ's passion to the final triumph of his second coming. Part Three is an extended commentary on Christ's role as savior.⁴⁶

Part One

Part One contains Old Testament verses that prophesy the Messiah and his incarnation. The scenes depicted within these movements show the plot of the oratorio. It begins with an overture in E minor and then the telling of Isaiah's prophecy of salvation. The salvation prophecies are all in major key areas going from E major to its relative, A major. First an arioso, "Comfort Ye...", declares that the people should prepare themselves for the coming of God; this precludes the first aria of the Oratorio, "Every Valley..."

Every Valley

The text of the aria closely resembles a baroque aria. As in an ordinary aria text, portions of it are given prominence over others. As most operas and oratorios of the time, the aria is preceded by an arioso that reveals the plot. This is somewhat unique in that it does not behave like normal recitative would. It lies somewhere in between an aria and recitative. There is an identifiable melody which is atypical of recitative that very much reflects the text from Isaiah 40:1-2: "Comfort ye, comfort ye my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplished, that her iniquity is pardoned." Then a stark change to Isaiah 40:3 is resounded with strict recitative proclaiming: "The voice of him that crieth in the wilderness, Prepare ye the way of the Lord, make straight in the desert a highway for our God."

It was appropriate for Handel to demonstrate the contrast of the verses using melody and recitative. "Comfort ye," acts like an aria, sending the audience into a delicate dream. The audience awakes from their dream with 'voice of Him', resounding, and in recitative, signifying the importance of the text. Secco recitative is appropriate for the movement of the plot; it is fitting that the 'crying voice' be summoned with it.

⁴⁶ Burrows1991 pg. 57

“Every Valley” is in E major and begins with the orchestra stating the opening subject; however the opening statement is not the most important part. It is on the phrase “shall be exalted” that the music flourishes. “Shall be exalted” is exclaimed four times in succession, each using a different vocal color.

The first instance (Figure 1.1) simply states the original “exalted” theme in an arc form after the subject, “every valley”, which enters on the third.

Figure 1.1 - “Every Valley” mm. 12-13

The image shows a musical score for two parts: Tenor and Piano. The Tenor part is written on a single staff with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The lyrics are: "ev - 'ry val - ley _____ shall be ex - al - ted,". The Piano part consists of two staves, treble and bass clefs, with the same key signature and time signature. The music features a melodic line in the Tenor part that rises and then falls, and a supporting accompaniment in the Piano part.

The second appearance (Figure 1.2) immediately follows with the “exalted” theme sequencing in a melisma ascending an entire octave over four measures. The physical result of an ascending melismatic phrase should naturally be a fully resonant sound by the end. Handel wrote only a few compositions for the tenor voice, and it is noticeable that he composed without regard to several important characteristics of the tenor voice like where the passagio lies and proper use of the areas that maximize the resonant timbre that tenors are so known for. However he was fortunate that this opening line ascends to the tenor passagio, which creates a very vibrant color, still containing the quality of the low voice.

Figure 1.2 – “Every Valley” mm. 14-19

The image displays a musical score for the first system of 'Every Valley' (measures 14-19). It consists of two systems of staves. The first system includes a vocal line (T) and a piano accompaniment (Pno.). The vocal line begins with a rest for 8 measures, followed by the lyrics 'shall be' and a melisma 'ex-alt' with a long horizontal line underneath. The piano accompaniment features a complex, arpeggiated texture in the right hand and a more rhythmic bass line. The second system also includes a vocal line (T) and piano accompaniment (Pno.). The vocal line continues with a melisma and the lyrics 'ed, shall be ex -'. The piano accompaniment continues with similar arpeggiated textures.

The third and fourth appearances (Figure 1.3) are very similar to the first and second respectively. The third resembles the first, but it is expanded lower and higher, covering an arpeggiated root position E major chord and embellishing the falling side of the arc. The held “exalted” is significant in that it is the lone long value note between two melismas. This allows the voice to leap into the falling side of the arc.

The fourth resembles the second in that it is also a sequenced melisma only harmonizing B major, the dominant key. It too ascends to the end of the phrase. It is more affirming and powerful than the second appearance because there is a special emphasis in that the penultimate note doesn’t dissolve down. It is punctuated with two eighth notes, significantly separating it and the following theme.

Figure 1.3 – “Every Valley” mm. 19-24

The image displays a musical score for the first system of "Every Valley" (measures 19-24). It consists of two systems of staves. The first system includes a Tenor (T) staff and a Piano (Pno.) grand staff. The Tenor staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The lyrics under the Tenor staff are: "ed, shall be ex - alt - - - ed, shall be ex-alt - - -". The Piano part is written in a grand staff with treble and bass clefs, featuring a complex accompaniment with many beamed sixteenth notes and chords. The second system also includes a Tenor (T) staff and a Piano (Pno.) grand staff. The Tenor staff continues with the lyrics: "ed, and ev-'ry". The Piano accompaniment continues with similar rhythmic patterns.

“And every mountain and hill made low” (Figure 1.4) is used only in transitions. Handel literally paints the words ascending on “mountain”, smooth arc figure on “hill”, and the lowest note on “low”. Originally the “hill” figure was an upper mordent, but in subsequent years, Handel elongated the mordent figure to create a florid “hill” perhaps because it sounded too much like a bump. Astonishingly, the figure looks exactly like the words it is portraying, quite literally a text painting.

Figure 1.4 – “Every Valley” mm. 24-26

The musical score for Figure 1.4 shows three staves: a vocal line (T) and a piano accompaniment (Pno.). The key signature is three sharps (F#, C#, G#) and the time signature is 8/8. The vocal line contains the lyrics: "— ed, and ev-'ry moun - tain and hill — made low;". The piano accompaniment features a complex texture with chords and moving lines in both hands.

“The crooked straight - and the rough places plain” (Figure 1.5) each have a motive and character that again embellishes the words and their meanings into musical form. “Crooked” is characterized by alternating eighth notes by an interval of a major second, and the figure is always halted and held on the lower note with the word “straight”. Again, this is text painting that gradually develops the phrase making “plain” crooked and straightening it back with the repeated “crooked/straight” figure. It develops again at measure 33 (Figure 1.6) and significantly alters the “crooked” theme which outlines a B major chord, the dominant, with an incomplete neighbor tone and two appoggiaturas adding stress to the phrase.

Figure 1.5 – “Every Valley” mm. 27-30

The musical score for Figure 1.5 shows three staves: a vocal line (T) and a piano accompaniment (Pno.). The key signature is three sharps (F#, C#, G#) and the time signature is 8/8. The vocal line contains the lyrics: "the crook - ed straight, and the rough places plain, —". The piano accompaniment features a complex texture with chords and moving lines in both hands, including a prominent eighth-note figure in the right hand.

Figure 1.6 – “Every Valley” mm. 33-34

The image shows a musical score for two staves. The top staff is for Tenor (T) and the bottom staff is for Piano (Pno.). The key signature is three sharps (F#, C#, G#) and the time signature is 8/8. The lyrics under the Tenor staff are: "the crook - ed straight, the crook - ed". The piano accompaniment consists of chords and melodic lines in both hands, with some notes beamed together and slurs over phrases.

The aria is binary in musical form; however the text repeats itself entirely, somewhat atypical of a binary aria. The text begins its repeat at measure 44 which cadences in an E major seven chord that acts as the dominant of A major. The first “exalted” theme of the B section (Figure 1.7) is in the expected A major, which contains several leaps and falling lines in a sequenced melisma culminating in two emphasized quarter notes – the only melisma ending in this manner.

Figure 1.7 – “Every Valley” mm. 46-51

The musical score for Figure 1.7, measures 46-51, is presented in two systems. The first system shows the vocal line (T) and piano accompaniment (Pno.). The vocal line begins with the lyrics "ev - 'ry val - ley" followed by a melisma "_____ shall be ex-alt". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand. The second system continues the vocal line with the lyrics "ed," and the piano accompaniment. The key signature is E major (three sharps) and the time signature is 8/8.

The subject and “exalted” themes are announced once more staying in E major, but outlining the dominant chord. The second “exalted” theme of the B section (Figure 1.8) is displayed in ever increasing fervor with another sequenced melisma full of leaps to and from a quarter note E.

Figure 1.8 – “Every Valley” mm. 55-58

The musical score for Figure 1.8, measures 55-58, is presented in two systems. The first system shows the vocal line (T) and piano accompaniment (Pno.). The vocal line begins with the lyrics "ev - 'ry val - ley" followed by a melisma "_____ shall be ex alt" and then "ed,". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand. The second system continues the vocal line with the lyrics "ed," and the piano accompaniment. The key signature is E major (three sharps) and the time signature is 8/8.

The following transitory section, “and every mountain and hill made low”, (Figure 1.9) is very different than the first. It does not display the text painting of the first. Rather, it is quite linear. Early *Messiah* scores required an upper mordent on “hill”, creating the bump, which he rewrote in the A section.

Figure 1.9 – “Every Valley” mm. 59-60

The image shows a musical score for two parts: Tenor (T) and Piano (Pno.). The Tenor part is written in a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are: "and ev' ry moun - tain and hill made low;". The Piano part consists of two staves, treble and bass clefs, with the same key signature. The music is in a simple, linear style with a steady rhythm. The Tenor part starts with a quarter rest, followed by a series of eighth and quarter notes. The Piano part provides harmonic support with chords and moving lines in both hands.

Yet again, the “crooked/straight” theme goes through a series of fragmented chord outlines, and settling on the word “straight”. The most harmonic movement occurs in this section, changing its harmonization each measure, going from E major to B major to F sharp minor to B major and back to E major.

The end of the aria and the last “crooked/straight” theme is written in an open cadenza outlining a typical I, IV, I^{6/4}, V, I progression in E major. It has been sung many ways, sometimes exaggerating the “crooked” and “rough” themes as well as the “straight” and “plain” themes. Undoubtedly, baroque performers would have exhibited their virtuosity in this section. However, Handel probably was not as familiar with baroque tenors as he was with other fachs for this sits quite low. It is difficult to articulate virtuosic melismas in the low part of the range. If the tenor was capable of a typical baroque melismatic cadenza, which the original *Messiah* soloists were not, they likely would have taken the cadenza much higher to more easily facilitate their ornamentation skills. If the tenor kept the melisma low, then they could have tremendous difficulty allowing any the turns and trills to be understood.

Modern singers may take a melismatic cadenza and articulate it in the virtuosic style of Rossini leggiero or bel canto roles. Rossini melismas do not emphasize glottal attacks as many baroque melismas demand. The melisma is more closely articulated through the freedom of the

voice, precisely coordinating the pitch center exactly on the written pitches, but riding upon the freedom of full breath release. This creates a more dramatic quality to the cadenza, definitely more legato, but extremely agile, much more so than the quick successions of glottal attacks allow.

The original performance of the aria was performed without a final cadenza. This was one of the very few tenor roles or arias that Handel composed, and the tenor voice was not commonly sought after at this time. Even though high male voices were adored in Baroque times, the public vastly preferred castrati to tenors. Tenors were not as well trained and Handel could not find a tenor capable of the melismatic phrases. He even cut out “Thou shalt break them” and wrote it in recitative because of the dilemma. But despite its technical flaws, “Every Valley” is a wonderful example of baroque text painting, musicality, and showmanship.

Part One Continued

After Isaiah’s prophecies of Salvation, the libretto details the judgment that will accompany the appearance of the Savior as detailed in the music by going from D minor to G minor and in the libretto with the following: “But who may abide the Day of his coming? And who shall stand when He appeareth? For He is like a Refiner’s Fire.” (Malachi 3:2)

Then the audience hears the specific prophecies of Christ’s birth: the recitative of Isaiah’s Prophecy - “Behold, a Virgin shall conceive, and bear a Son, and shall call his Name *Emmanuel*, GOD WITH US.” (Isaiah 7:14; Matthew 1:23). An aria and chorus again declare the prophetic vision from Isaiah – “O thou that tellest good Tidings to *Zion*, get thee up into the high Mountain... Arise, shine, for thy Light is come, and the Glory of the Lord is risen upon thee.” (Isaiah 40:9 & 60:1). The music also makes a stark change. With the most optimistic prophecies yet, the alto recitative, aria, and chorus are all in D major, which was important because that was the only key that trumpets could play in. Handel was very aware that his major events arrive in D major. The music then changes according to the text going to B minor with the Isaiah text declaring darkness covering the earth, that the people are walking in the darkness, and that we dwell in the land of the shadow of death, all ominous, however setting up the chorus of the Nativity.

The Nativity is depicted first, and then described through the Incarnation, announced to the shepherds near Bethlehem by four recitatives from Luke 2:8-14. The excitement of the

Messiah's birth is depicted in the key areas going from G major to C major to F major and finally arriving in a triumphal D major with the Chorus of Angels singing "Glory to God in the Highest, and Peace on Earth, Good Will towards Men." (Luke 2:14) In a unique decision, Jennens chose to describe the Nativity not through Matthew or Luke's Gospel, both of which have very different accounts; rather, he chose to combine the two Testaments with a prophecy by Isaiah in the chorus "For unto us a Child is born, unto us a Son is given; and the Government shall be upon his Shoulder; and His Name shall be called Wonderful, Counsellor, The Mighty God, The Everlasting Father, The Prince of Peace."(Isaiah 9:6) These are followed by a pastoral symphony, to foretell the following recitatives and aria which recount the angels appearing to the shepherds in the field. The etymology of the word "pastoral" comes from the Latin word "pastoralis" meaning shepherd. Pastoral images were used in opera, theatre, and many other art forms as an ascription to the peasantry or lower classes, the common folk.

Concluding the First Part is narrative of the redemption and healing brought by the birth of the Savior with the soprano aria "Rejoice greatly, O Daughter of *Sion*, shout, O Daughter of *Jerusalem*; behold, thy King cometh unto thee: He is the righteous Saviour; and He shall speak Peace unto the Heathen." (Zechariah 9:9-10) and concludes with the chorus "His Yoke is easy, his Burthen is light."(Matthew 11:30) The joyful accounts of healing are also depicted in the key structure going from B flat major to F major and arriving again back to B flat major.

Part Two

Part Two details the passion, resurrection, and second coming. The first scene shows Christ's passion, scourging, and crucifixion. These are retold through a series of choruses, similar to the use of a Greek chorus in poetic theatre, with "Behold the Lamb of God, that taketh away the Sin of the World." (John 1:29), "Surely he hath borne our Grievs and carried our Sorrows: He was wounded for our Transgressions, He was bruised for our Iniquities; the Chastisement of our Peace was upon Him." (Isaiah 53:4-5), and "All we, like Sheep, have gone astray, we have turned ev'ry one to his own Way, and the Lord hath laid on Him the Iniquity of us all." (Isaiah 53:6) This first scene is full of poetic imagery taken almost exclusively from the Old Testament. Again, the librettist decides not to use the Gospels to retell the events, but to use prophetic dreams of the Old Testament to provide the dramatic narrative he desired. Musically,

Handel is ascribing darker keys for this lament, going from G minor to E flat major, F minor, B flat minor, C minor, A flat major, and arriving in E minor.

Next, his death and resurrection is detailed still using Old Testament prophecy instead of Gospel accounts. Like one would expect, the death is accounted in B minor and the resurrection is accounted in A major. For Christ's death, Jennens used the following text: "He was cut off out of the Land of the Land of the Living: For the Transgression of thy People was He stricken." (Isaiah 53:8) For Christ's resurrection, he quotes the sixteenth Psalm: "But Thou didst not leave his Soul in Hell, nor didst Thou suffer thy Holy One to see Corruption." (Psalm 16:10)

The third scene is Christ's ascension. Again using a prophetic vision of the event instead of the alleged accounts, the ascension is described in a brilliant F major saying "Lift up your heads, O ye Gates, and be ye lift up, ye everlasting Doors, and the King of Glory shall come in." (Psalm 24:7)

The fourth scene shows Christ's reception in Heaven. Jennens finally begins to use Epistle texts from the New Testament, and again, predictably so, the arrival of God in Heaven is resounded in D major, with the mighty chorus "Let all the Angels of God worship Him." (Hebrews 1:6)

The fifth scene describes Pentecost, and the subsequent preaching of the Gospel. The New Testament accounts of Pentecost lay solely on Luke's accounts of the Acts of the Apostles, however Jennens found cooperative texts from the Psalms and Romans. These begin in D minor and go to B flat major with the chorus "The Lord gave the Word: Great was the Company of the Preachers." (Psalm 68:11) Then he retracts back to D minor with an aria and chorus finally arriving in F major with the Romans text: "Their Sound is gone out into all Lands, and their Words unto the Ends of the World." (Romans 10:18)

The sixth scene recounts the world's hostile reception to the Gospel with an aria and chorus, in C major, from the second Psalm "Why do the Nations so furiously rage together? And why do the People imagine a vain Thing? The Kings of the Earth rise up, and the Rulers take Counsel together against the Lord and against his Anointed. Let us break their Bonds asunder, and cast away their Yokes from us." (Psalm 2:3)

Finally, the seventh scene recounts the prophetic vision of God's ultimate victory ending with the eternally famous Hallelujah Chorus, in D major. This is the first occurrence of Jennens using New Testament prophecy from the Revelation to John. Precluding the mighty chorus, is a

tenor aria, “Thou shalt break them...”, which is a continuation of the rejection of the Gospel depicted in the sixth scene.

Thou Shalt Break Them

An opening recitative, “He that dwelleth in Heaven shall laugh them to scorn. The Lord shall have them in derision.” leads to the aria “Thou shalt break them with a rod of iron. Thou shalt dash them in pieces like a potter’s vessel”. The defiance of man has released the wrath of God. He will smite them “with a rod of iron...dash them in pieces like a potter’s vessel.”

This aria is very operatic in style, especially when compared to “Every Valley”. The aria was not sung in the first performance; rather it was substituted with a recitative, purely due to the lack of a tenor capable of performing the original aria. Musically, it is somewhat abstract and usually is dependent upon the bass line, which moves continuously, leaving the melody to an ambiguous series of cadences. The aria is mostly characterized by near random inserts of the ritornello, the “potter” theme, (Figure 1.10) imitating the spinning of the potter’s wheel creating a vessel for which to “dash into pieces”, and the large leaps on declamatory moments.

Figure 1.10 – “Thou Shalt Break Them” mm. 1-2

The image shows a musical score for the first two measures of the aria "Thou Shalt Break Them". It consists of two staves: a Tenor staff and a Piano staff. The Tenor staff is in treble clef with a 3/4 time signature and a key signature of one sharp (F#). The Piano staff is in grand staff (treble and bass clefs) with a 3/4 time signature and a key signature of one sharp. The Tenor part begins with a whole rest in both measures. The Piano part features a continuous bass line with eighth and sixteenth notes, and a treble part with melodic lines, including a prominent eighth-note figure with a sharp sign (F#) that appears to be a rhythmic motif.

The orchestra displays most of the motivic elements except for the “dash” theme (Figure 1.11), which the tenor exhibits. The “potter” theme is developed also in the tenor part through several melismas, but never the original theme which the violins play throughout the course of the aria.

Figure 1.11 – “Thou Shalt Break Them” mm. 50-51

The vocal line is broken down into a series of elements which are repeated seven times. Each entrance of the tenor line contains four measures of florid quarter and eighth notes, followed by an ornamented melisma of varied length, and concluded by two quarter notes.

The first element, the florid element, is always an expansion of the original theme. These usually outline a tonic triad followed by a dominant triad over a stepped bass line descending chromatically. The second element, the melisma element, is characterized by a melisma containing eighth and sixteenth notes acting as an imperfect authentic cadence because of the action in the walking bass. The last element, the vessel element, is characterized by two notes repeated on the same pitch, which is the tonic note of the key being harmonized.

The first series of these elements, measures 10-15, states the florid element in A minor and then in dominant E minor, the melisma element is only one measure long and outlines an E major seven chord in first inversion, and the vessel element is not a repeated A as expected but first, middle C, followed by A.

The second series, measures 17-21, states the florid element in C major and then in dominant G major, the melisma element again is only one measure long and outlines a half diminished D major seven chord, and the vessel element is repeated on G, the first syllable being an octave higher than the second.

The third series, measures 22-30, states the florid element in E minor and then surprisingly sequences to D minor and then to C major to make way for a long developed melisma on “potter”. The melisma element is quite long and comprised of a sequence of turns rising then descending and ascending an octave starting on G, outlining a G major seven chord and it cadences with the vessel element in a perfect authentic cadence in C major.

The fourth series, measures 35-43, states the florid element in A minor, awkwardly includes an empty extra measure to allow the bass line to fall further, and then in D minor. The melisma element is also quite long but there is no harmonic movement and continues to outline D minor until the very end when it outlines A minor and the vessel element repeats on E, the first being an octave higher than the other.

The fifth series, measures 44-49, is similar to the other series but the melisma element is in a sequence going to a new vessel element which descends stepwise from C to A.

The sixth series, measure 50-58, begins with the “dash” theme that destroys the florid element style, the melisma element is much more stark, nearly all eighth notes ascending a sequence, but there is a double cadence at the end first with a half cadence followed by the repeated text to a perfect authentic cadence in A minor.

The last series, measures 59-65, acts as a coda, reprising the “dash” theme with strict quarter notes, and the melisma element becomes a written or open cadenza culminating in a dominant E major seven chord and a perfect authentic cadence in A minor on “vessel”.

The aria is in a somewhat awkward spot in the oratorio. It is in a section of the oratorio that is describing the human defiance meeting God’s anger. The previous aria, “Why do the nations so furiously rage...”, sung by a Bass, is entirely operatic, aggressive, and full of fury. This aria is somewhat less convincing, especially taking into account the lightness of the Baroque tenor. There were few singers specializing in solo tenor, because there was neither a desire nor a large repertoire for them; high male singers at this time were almost exclusively castrati. The style of Baroque literature lead many to develop a voice emphasized by their coloratura, somewhat inhibiting the ability of depth, color, and sheer volume that accompanies modern operatic singing. It primarily required precision and flexibility. Both of the arias are expressing similar ideas, but they are vastly different as well. Handel scholar Jens Larson describes this conundrum as, “There is no lack of justification for expressing the raging of the heathen in music of a profane kind, but the opera style seems scarcely adequate to express Jehovah’s wrath.”⁴⁷ Larson believes that Handel was not sensitive to the music; he did not score the music properly or emphasize musically what was needed. His major criticism is undoubtedly reassured when a tenor approaches this aria like any other Baroque aria. The melismas need to

⁴⁷ Larson1972 pg. 58

flourish and require a Baroque sense of precision, beauty, and elegance, but the declamations need to be fully voiced, with full resonance. Larson, like many scholars, blames the performance technique of the aria as the major source of blame, as the Baroque tenor sound is too dainty for the calamity and cacophony of Jehovah's wrath.

Some scholars, including Larson, go on to say that this aria would be more useful in a chorus setting. Again, this is just an end to the problem that the normal tenor, especially normal Baroque tenor, inherently lacks the strength to provide the vocal body to display the Almighty's anger. Vocal skill and virtuosity has its limitations, and perhaps we find that with certain basic, raw emotions.

Nevertheless, the major implication that "Thou shalt break them" provides is that it sets up the most famous chorus in music history. Handel should not and did not preclude the chorus with an equally dramatic chorus like the libretto might call for. The lightness of the Baroque tenor undoubtedly better serves as a stark contrast to the chorus. The one great quality of the tenor aria is that it provides a sense of loneliness to rejecting God, even though the words display more physical punishment than rejection. The aria and the chorus are so contrasting in idea, in music, and in emotion, that the success of the Hallelujah Chorus is indebted somewhat to how it is made prominent by its preceding aria, a great musical complement to each other.

Part Three

Part Three further continues the story of the Messiah as it tells of Christ's role as the Savior. It begins with the promise of eternal life and the triumph over original sin as described by Job and reassessed in Paul's first letter to the Corinthians "For now is Christ risen from the Dead, the First-Fruits of them that sleep. Since by Man came Death, by Man came also the Resurrection of the Dead. For as in *Adam* all die, even so in *Christ* shall all be made alive." (1 Corinthians 15:20-22). Handel shows the competing feelings of personal sin and victory over it by contrasting one idea between two movements in near opposite key areas, first the soprano aria in E major, then the chorus in A minor.

The second scene describes the rapture on Judgment Day. Naturally the description of the rapture was put to music by Handel, as did thousands of other composers, from Paul's first letter to the Corinthians "Behold, I tell you a Mystery: We shall not all sleep, but we shall all be chang'd, in a Moment, in the Twinkling of an Eye, at the last Trumpet. The Trumpet shall

sound, and the Dead shall be rais'd incorruptible, and We shall be chang'd. For this corruptible must put on Incorruption, and this Moral must put on Immortality." (1 Corinthians 15:51-54) The music motifs have been borrowed by many, most notably by Brahms from the sixth movement of *Ein Deutsches Requiem*, but thematically, this is the climax of the Oratorio. It is the only scene of more than one movement entirely in D major. The significance of which not only allowed trumpets to be used, as stated before, but at the time, trumpets were primarily instruments of purpose, not art, and as such they were used for military and fanfare purposes for Royalty. Using D major allowed the trumpets to be used and therefore signifying Christ as King, Ruler, and Mighty in Battle.

The third scene declares the final conquest over sin. The libretto is continuing Paul's letter from the previous two movements, describing and taunting death saying "where is thy sting?" with an alto and tenor duet followed by a chorus all in E flat major. Then to preclude the final scene, a soprano aria asks "If God be for us, who can be against us?", performed in G minor, giving it a sense of inquisition, in near pain to discover the answers to Paul's rhetorical questions to the Romans. But it is finally resolved as the Oratorio concludes with acclamations to the Messiah in D major no less, uttering the praise in the prophecy of John's Revelation "Worthy is the Lamb that was slain, and hath redeemed us to God by His Blood, to receive Power, and Riches, and Wisdom, and Strength, and Honour, and Glory, and Blessing. Blessing and Honour, Glory and Pow'r be unto Him that sitteth upon the Throne, and unto the Lamb, for ever and ever."(Revelation 5:12-14)

The Life of G.F. Handel after *Messiah's* Debut

When Handel returned to London after his run in Dublin, he immediately received offers to begin an oratorio season in the spring of 1743 at Convent Garden.⁴⁸ He debuted *Samson* with an all-English cast, and cemented a reputation with the Middle Class that highly preferred the art of the oratorio to that of opera. Opera was still favored by London's elite; however Handel found a conundrum in that many in the middle class were philosophically changing their ways. They were moving toward an insular view of religion, and viewed the theatre as morally wrong. Handel treaded carefully with his new audience.

⁴⁸ Larson1972 pg. 28

On March 23, 1743, Handel gave the first London performance of *Messiah*.⁴⁹ He advertised it without a title only saying “a New Sacred Oratorio”, to avoid being offensive. It failed. The press was extremely hard on the oratorio calling it blasphemy. It never caught on with the London audiences until he performed it for charity for a Hospital in 1750.⁵⁰

Handel was under pressure from Jennens, who preferred the music to *Samson*, and thought that the three weeks that Handel took to write *Messiah* was too little and too clumsy.

In April 1743, Handel had a second stroke.⁵¹ He fell out of contact with some of his librettists, but that quickly changed when the Prince of Wales, only a month after the stroke, hired Handel to write operas for the King’s Theatre. Handel instead decided to follow his course of oratorios, but went in a new direction, trying to find new dramatic ideas to structure them upon.

In Lent 1744, Handel gave another successful series at Covent Garden, with opera-like oratorios, which won the favor of the audiences of London. Handel kept pushing his compositional limits composing his two largest works for the 1744-1745 season. The King’s Theatre was now vacant of an opera company, and Handel was able to stage a grandiose spectacle for *Hercules*. Despite his enormous ambition, the season was struggling to start off well. His pieces were received poorly; he was even renaming the title from ‘oratorio’ to ‘musical drama’ in an effort to attract the crowds that were now becoming too familiar with his oratorios finding them too predictable.

The season came to a halt in January 1745. Handel offered to pay back any of the subscriptions, but quickly reneged his offer after he conceded that he did not have enough to afford such an offer. Efforts were made to finish the season, and that was accomplished in March, however the concluding performances were not well attended, allowing the press to declare Handel’s time of dominance over, that both opera and oratorio were doomed in London.

Handel took time off, still recovering from his stroke. He compiled a series of excerpts to be given at a free concert in early 1746. These went well, but after England defeated the Stuart uprising, Handel wanted to commemorate the occasion by composing *Judas Maccabaeus*. Its

⁴⁹ Deutsch1946 pg. 49

⁵⁰ Burrows1991 pg. 56

⁵¹ Burrows1991 pg.57

first performance was April 1, 1747, to resounding success.⁵² A new librettist, time off, and a fresh sound for the London audience all contributed its success. From 1747 on, Handel maintained a routine that kept him in the music business without becoming oversaturated. Instead of fifty to sixty performances a season, he capped it at twelve and only oratorios in the Lenten season. These were the most profitable.

Handel, now in full health, began a successful run of oratorios, premiering several a season, with only one or two performances of each. It inspired incredible demand and provided him with excessive wealth in return. The oratorio now became more popular for the first time for all classes.

In 1749, England dictated the Treaty of Aix-la-Chapelle, ending the War of the Austrian Succession. To commemorate the event, the King commissioned Handel to write music for a display of fireworks in Green Park. The king asked for as many martial instruments as possible and ‘hoped there would be no fiddles’.⁵³ Handel gave one rehearsal on April 21 at the park. Twelve thousand people attended, which stopped traffic for three hours. The actual performance occurred April 27, 1749, with fireworks this time, however they went awry and burned down the stage, but the music was a success.⁵⁴

Handel was living quite luxuriously by 1750; he was known to have owned a Rembrandt painting that cost him £8,000 or roughly \$18,000,000 today. The oratorios however were less successful, partly because of an earthquake that left Londoners worrying about the structural stability of public sites, as well as their own homes; this even led to a mini exodus out of London into the country, due to fear of structural collapse. However, on May 1, he commemorated a new organ he presented to a hospital with a performance of *Messiah*. This was repeated on May 15, and subsequently the hospital hosted a charity *Messiah* performance at least once a year for the rest of his life.⁵⁵

Later that summer, Handel visited The Hague, the modern day capital of The Netherlands. He was injured in a coach accident, and the injuries he suffered would plague him the rest of his life. Handel also began to go blind in his left eye. He was then writing his last

⁵² Larson1972 pg. 31

⁵³ Burrows1991 pg. 64

⁵⁴ Burrows1991 pg. 65

⁵⁵ Burrows1991 pg. 66

oratorio, *Jephthe*; no other composition took him as long to complete, which was over seven months.⁵⁶

By the end of 1751, Handel lost sight in his left eye. He then left for Bath, to receive mineral water treatment on his eye. He received cataract surgery on November 3, 1752, which for a brief time enabled him to see, but by late January 1753, he was blind once more.⁵⁷ Because of this, he also suffered massive depression.

Handel would continue to perform, but only by memory or by improvisation. He became increasingly annoyed by arrangements of his own music. The hospital that he gave charity performances of *Messiah* to attempted to buy the exclusive rights to the piece, which was not performed outside the event because producing sacred music in a theatrical setting was still seen as blasphemous. By 1755, the Italian opera was gaining back the ground that it lost from Handel's post stroke oratorio production. Handel however, did become accustomed to his blindness, and began to live a happier life by 1757. By March 1759, Handel began his last season reviving *Solomon*, *Susanna*, and *Messiah*. His health was rapidly failing and was bed ridden by April 7. He wrote his last (fourth) will, in which he asks to be permitted to be buried in Westminster Abbey in a 'private manner'.⁵⁸

Georg Frederic Handel died at 8 am at his house in Brook Street in London on Saturday April 14, 1759.⁵⁹ He was buried on April 20 in the south transept of Westminster Abbey in a public funeral with three thousand people present.⁶⁰ A monument, paid for by Handel, and according to the will was not supposed to exceed £600, was erected at his tomb on July 10, 1762, and it still stands there today.⁶¹ Upon Handel's death, he had acquired a fortune of £20,000 or \$43,500,000 today. He bequeathed £9,000 of his £20,000 fortune to his niece and divided £9,000 of it between his friends and charities, and gave £2,000 to his best and closest friend John

⁵⁶ Burrows1991 pg. 68

⁵⁷ Deutsch1946 pg. 51

⁵⁸ Burrows1991 pg. 70

⁵⁹ Larson1972 pg. 36

⁶⁰ Deutsch1946 pg. 55

⁶¹ Dean1982 pg. 91

Smith (Johann Christoph Schmidt).⁶² He gave all his compositions to Smith's son, who gave them to King George III in 1772, which are now stored in the British Library.⁶³

⁶² Burrows1991 pg. 70

⁶³ Burrows1991 pg. 70

CHAPTER 2 - “EN FERMANT LES YEUX” FROM *MANON* AND “OUVRE TES YEUX BLEUS” BY JULES MASSENET

The Life of Jules Massenet from his Birth until his Professorship at the Paris Conservatoire

Jules Massenet was born in Montaud, Saint Etienne, in central France, at 1 am on May 12, 1842.⁶⁴ ⁶⁵ His mother was the second wife of his father who had four children by his first marriage and four by the second.⁶⁶ Massenet’s father, Alexis Massenet, had twenty-three children in all; fifteen were from extramarital affairs, of which only one was ever known by Massenet’s mother.⁶⁷ Massenet and his three siblings from his father’s second marriage all became gifted musicians.⁶⁸

Youth

His mother’s maiden name was Adélaïde Royer; she was educated by the Duchess d’Angoulême and learned to play the piano well. Massenet began his music education by taking piano lessons from her. His first piano lesson was on February 24, 1848, at the age of five, in Paris, where the family recently moved to after his father’s failing health led him into retirement.⁶⁹ His father was in such serious condition that the support of the family rested upon his mother, by teaching piano lessons to people in the community.

Within a few years, Massenet made so much progress in his piano playing skills that his parents decided to send him to the Paris Conservatoire. At the age of eleven, on January 10, 1853, Massenet passed his examination and was accepted as a student at the Conservatoire.⁷⁰

He studied piano and solfège at the Conservatoire. He enjoyed his music lessons so much that he was very depressed when he had to leave the Conservatoire, after two years,

⁶⁴ Cooper1980 pg. 800

⁶⁵ Harding1970 pg. 17

⁶⁶ Finck1910 pg. 22

⁶⁷ Harding1970 pg. 16-17

⁶⁸ Cooper1980 pg. 800

⁶⁹ Finck1910 pg. 22

⁷⁰ Finck190 pg. 23

because his parents left Paris to live at Chambéry in hopes that the clean country air would cure his father's asthma. Massenet ran away to Paris twice. The first time he was brought back after he was caught riding in a miller's cart. The second time he successfully reached Paris, and his parents, after realizing the strength of his passion, did not attempt to argue with him. Once in Paris, Massenet never returned to live with his family.

Now in Paris, Massenet lived with his sister, Mme. Cavallié-Massenet. By October, 1855, he was back in his old piano class, and the following year he won an honorable mention at the end of the year examinations. In 1858, at the age of sixteen, he gave his first public recital, which occurred in Belgium, where he impressed many of the local music critics. Massenet was an extremely diligent worker; he had intense concentration and would even 'sit reflectively on his own and meditate dreamily for hours'.⁷¹ Because of this incredible work ethic, Massenet, at the age of seventeen, won first prize at the Conservatoire for his playing of Hiller's F minor piano concerto

Massenet's parents were too poor to send him a monthly allowance, and he did not want to live with his sister any longer. His first paid job, shockingly, was that of the triangle player at the Gymnase. His second job was nearly as unique as his first, in that he became the kettle drummer for the orchestra at the Théâtre Lyrique. He played the kettle drums three evenings every week, receiving fifty cents for each performance.

The role of the kettle drummer was not a prestigious one, but a prominent teacher at the Conservatoire, Savard, witnessed Massenet tuning the drums and was so impressed with his diligence in something as insignificant as the kettle drum. Savard spoke to Massenet and offered him lessons at the Conservatoire in composition if he was interested, for a cheap price, 10 francs per lesson. Massenet quickly agreed, not having composed a piece in his life, and began studying with Savard. It would take twenty performances of the kettle drum to pay for one lesson with Savard. After twenty lessons, Massenet needed to pay up. He went to Savard with 200 francs; however Savard had been asked to arrange a mass for military band for an orchestra but did not have the time to do so. Savard offered the commission to Massenet. Massenet was eager to accept. He completed it and was praised for his arrangement. Savard returned the 200 francs to Massenet.

⁷¹ Harding1970 pg. 22-23

Massenet then began an intense study in composition, and in 1863 he won the Grand Prix de Rome.⁷² The Grand Prix de Rome was the most treasured prize in composition in Europe, most especially France, in the 19th century. Nearly every great French composer had won the prize at some point. The Prix locked each contestant in a prison-like cell where they would produce a cantata or work of similar size. The composer judged to have the best composition, would win a crown of laurels, over 4,000 francs to pay for three years of study in Rome, and have a piece performed at the Opéra Comique de Paris.⁷³ Prize winners of the Grand Prix de Rome include: Massenet (1863), Gounod (1839), Berlioz (1830), Bizet (1857), and Debussy (1884) – First Prize; Nadia Boulanger (1908) – Second Prize; Maurice Ravel (1901) – Third Prize.⁷⁴

Composer to Professor

Massenet entirely loved his time in Rome. He found it extremely peaceful, and grew an affinity to the folk music of rural Italy. While in Rome, he met the love of his life, one of his students, Constance de Sainte-Marie. He proposed to marry her, but it was not accepted at first, because he had no career. Also, one of the rules for winning the Grand Prix de Rome dictated that he must spend the second year in Germany and Austria-Hungary, and the third year either in Rome or Paris. Massenet left Italy on December 17, 1865 for the aforementioned countries and in October 1866, he returned and subsequently married Constance October 8th.⁷⁵⁷⁶ Obviously, they must have been very impatient for they were not in a better financial situation now, than they were when Massenet first proposed, and in fact, he had even less to live on. So, Massenet began to teach private piano lessons and give public concerts. Upon returning to Paris, Massenet went back to the Théâtre de la Porte-Saint-Martin, and improbably resumed his place as kettle drummer.

Massenet then took advantage of one of the prizes for winning the Grand Prix de Rome in that he was entitled to have a one-act opera performed at the Opéra Comique. He wrote *La*

⁷² Finck1910 pg. 28

⁷³ Finck1910 pg. 28

⁷⁴ http://en.wikipedia.org/wiki/Prix_de_Rome

⁷⁵ Finck1910 pg. 34

⁷⁶ Cooper1980 pg. 801

Grand'tante, a comic opera, which ran seventeen performances with some small success. However, it is most known for two things, the first being that the heroine role was sung by the seventeen-year-old Marie Heilbronn who had made her debut the year before. Much later she was to be the first Manon. Secondly, there was a loud burst of laughter during the debut performance. Massenet was backstage at the time, unaware of the cause. His librettist ran to comfort the composer insisting that it was going well, himself holding back his laughter. What had happened was that Heilbronn concluded an aria facing the audience at the wrong place on stage, while the famous tenor, Victor Capoul, ran out from behind the curtain directly behind Heilbronn singing "What a country!...Not a person to be seen!" The audience noticed the mishap, but took the rest of the performance sympathetically – until, when the stage-manager called on the performers to take their bows, a cat ran out to center stage, paused, and left the opposite side, also to resounding laughter.⁷⁷

Between *la Grand'tante* in 1867 and the outbreak of the Franco-Prussian War in 1870, Massenet's reputation grew as more orchestras began playing his music. However, this came to a sudden end, when in 1870, Germany occupied France. Massenet had to put aside his compositions and he joined the French Army and was posted to an infantry regiment. He was a passive fighter and patriot, and he would find any time to sneak away to work on music.

After the war, Massenet moved back to Paris and began work on opera and oratorio. He successfully premiered *Marie-Magdeleine* in 1872, which led to the creation of several semi-religious heroine operas and oratorios including *Les erinnyes* (1873), *Eve* (1875), *La Verge* (1880), and *Thaïs* (1894).^{78,79} However, his first successful heroine opera, *Le roi de Lahore*, would become the most influential of all.

Le roi de Lahore debuted in 1877.⁸⁰ It was met with much success and eventually it led to Massenet receiving two great distinctions. On October 7, 1878, Massenet was appointed Professor of Counterpoint, Fugue, and Composition at the Conservatoire.⁸¹ The following month, he had been chosen to be a member of Paris' most distinguished music fellowship,

⁷⁷ Harding1970 pg. 41

⁷⁸ Finck1910 pg. 42

⁷⁹ Cooper1980 pg. 801

⁸⁰ Harding1970 pg. 56

⁸¹ Finck1910 pg. 53

l'Académie des Beaux-Arts, where he narrowly beat out Ernest Boulanger, Nadia Boulanger's father – also a winner of the Prix de Rome, and Camille Saint-Saëns for the membership.⁸² Massenet would retain his professorship until 1896 creating many operas and songs cycles during this time including *Poème d'amour* and *Manon*.⁸³

“Ouvre tes yeux bleus” from *Poème d'amour*

The texts for *Poème d'amour* came from the French poet, Paul Robiquet. “Ouvre tes yeux bleus” is the third in the set. The lyrics speak of the beauty of summer and how the man's love for his woman is even greater.

Ouvre tes yeux bleus, ma mignonne:

Voici le jour.

Déjà la fauvette fredonne

Un chant d'amour.

L'aurore épanouit la rose:

Viens avec moi

Cueillir la marguerite éclore.

Réveilletoi! Réveilletoi!

Ouvre tes yeux bleus, ma mignonne:

Voici le jour.

A quoi bon contempler la terre

Et sa beauté?

L'amour est un plus doux mystère

Qu'un jour d'été;

C'est en moi que l'oiseau module

Un chant vainqueur,

Et le grand soleil qui nous brûle

Et dans mon cœur!

⁸² Finck1910 pg. 53

⁸³ Finck1910 pg. 55

Paul Robiquet

Open your blue eyes, my darling:
The day is here.
Already the warbling bird hums
A love song.
The dawn blossoms the rose:
Come with me
To gather, Margueritte, the blossoms.
Awake! Awake!
Open your blue eyes, my darling:
The day is here.

What good is it to contemplate the earth
And its beauty?
Love is more of a soft mystery
Than a Summer's day;
It is in me that the bird
Sings its conquering song,
And the great sun that burns us
It is my heart!

Trans. Bryan Pinkall

This melodiè is in a simple rounded binary form. The first verse is in F major. The accompaniment is quite simple, arpeggiating the root chord for eight measures (Figure 2.1), it cadences and harmonizes A for seven measures sequencing down several key areas quickening the cadential elements and returns to F major to the repeated opening line. The melody is very similar as well, making several arpeggiations followed by an extended suspension, some more than a measure long.

Figure 2.1 – “Ouvre tes yeux bleus” mm. 1-2

The musical score for the first two measures of "Ouvre tes yeux bleus" is presented. It features a Tenor vocal line and a Piano accompaniment. The tempo is marked "Allegro animato". The key signature has one flat (B-flat) and the time signature is common time (C). The Tenor part begins with a whole rest in the first measure, followed by a melodic line in the second measure with the lyrics "Ou - vre tes yeux bleus, ma mi". The Piano accompaniment consists of two staves, both playing eighth-note patterns. The dynamic marking is *mf*.

Originally, the second verse was to be sung by a woman, as from her perspective. Only the 1887 version contains this; it was edited out by G. Schirmer in later editions. The second verse changes the accompaniment in that there is now a set of successive eighth notes playing the simple harmonic elements, similar to Schubert. (Figure 2.2) The melody continues its rise and fall with arpeggiated lines. It begins in F but cycles through the keys of D minor, G minor, C major, and back to F major through a very predictable two measure sequence through the Circle of Fifths. After a final entry of the original theme, it ends with a flourishing high *rallentando* over a predictable dominant seventh chord with a perfect authentic cadence. Here the piano plays eleven successive F major chords alternating inversions going higher after every two eighth notes after one initial chord in root position. (Figure 2.3)

Figure 2.2 – “Ouvre tes yeux bleus” mm. 25-26

The musical score for measures 25-26 of "Ouvre tes yeux bleus" is shown. It includes a Tenor (T) vocal line and a Piano (Pno.) accompaniment. The dynamic marking is *mf*. The Tenor part has the lyrics "A quoi bon con - tem - pler la ter - re Et sa beau". The Piano accompaniment features a series of chords in the right hand and a moving bass line in the left hand. The key signature has one flat (B-flat).

Figure 2.3 – “Ouvre tes yeux bleus” mm. 36-38

The musical score for "Ouvre tes yeux bleus" (mm. 36-38) features a Tenor (T) and Piano (Pno.) part. The Tenor line is in treble clef with a key signature of one flat (B-flat) and a common time signature. The lyrics are "Est dans mon coeur!". The Piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one flat. Dynamics include *rall.*, *ff*, *cresc.*, *a tempo*, and *rall.*. There are also some handwritten annotations like "Pca" and asterisks.

“Ouvre tes yeux bleus” is a wonderful French art song written in the simplest of styles. These melodic and rhythmic elements create a sound typical of Massenet’s compositional style. The simple and easily understood harmonics drenching of suspensions make his music so enjoyable; you always get what you expect, which makes it very pleasing to the ear.

“En fermant les yeux” from *Manon*

Manon premiered at the Opéra Comique in Paris on January 19, 1884. The librettists were Henri Meilhac and Philippe Gille who developed it after the poetry of Prévost. Most of his twenty-nine existing operas feature women as protagonists. *Manon*, however, may be his most seductive. *Manon*, only sixteen, lives by the moment. Her appetite for pleasure is outrageous, and her behavior is scandalous.

Manon

We first see her stepping from a coach outside an inn at Amiens where her cousin Lescaut, a soldier and gambler, awaits her. Guillot, a foreign minister to France, makes an unsuccessful pass at her, but he is confident in the power of his wealth and position so he hires a carriage for the two of them. Moments later the young Chevalier des Grieux sets his eyes on *Manon* and immediately falls in love with her. Forgetting both Lescaut and the convent she is bound for, she also falls in love with Des Grieux, and departs with him to Paris in Guillot’s carriage.

The lovers escape to Paris and live there until Lescaut and De Brétigny, a nobleman who is also in love with Manon, track them down. While Des Grieux tries to convince Lescaut that he loves Manon, De Brétigny secretly informs Manon that Des Grieux's father, the Count des Grieux, will end their affair by having the chevalier abducted later that day. De Brétigny promises to shower Manon with wealth if she will live with him instead and not reveal the count's plot to Des Grieux.

En fermant les yeux

The temptation is too much for Manon, who says goodbye to her simple, happy life, in the eternally famous *Adieu* aria. Then, as she has finished her tearful goodbye, Des Grieux enters and sees that Manon has been crying. She is ready to serve dinner, on the table she has just lamented about leaving, as Des Grieux begins his conversation of joy, to cheer her up first with a recitative and then an aria about his dream.

Instant charmant
Où la crainte fait trêve,
Où nous sommes deux seulement!
Tiens, Manon, en marchant,
Je viens de fair un rêve.

En fermant les yeux, je vois
Làbas une humble retraite,
Une maisonnette
Toute blanche au fond des bois!

Sous ses tranquilles ombrages
Les clairs et joyeux ruisseaux,
Où se mirent les feuillages,
Chantent avec les oiseaux!

C'est le paradis!

Oh! non!
Tout est là triste et morose,
Car il y manqué une chose:

Il y faut encore Manon!
Viens!
Là sera notre vie,
Si tu le veux, ô Manon!

Henri Meilhac and Philippe Gille

Charming moment
When fear is interrupted,
When we are both alone!
Wait, Manon, while walking,
A dream came to me.

When I close my eyes, I see
Below, a humble house,
That is simple,
All white, beneath a tree!

Under its quiet shade,
Lies a clear and joyous stream,
That mirrors the leaves,
Singing with the birds.

That is paradise!
Oh! no!
All is sad and mournful there,
For it lacks one thing:

It only needs one Manon!
Come!
There will our life be,
If you wish, o Manon!

Trans. Bryan Pinkall

The “dream” aria is one of the most famous tenor arias in the standard repertoire. It requires incredible finesse and precision, not only for pitch, but also in resonance and breath. The aria begins with a short recitative, repeating on an A. When the aria begins, it is greeted with the violins playing the “dream” motif. (Figure 2.4) This is played for the duration of the aria. Unfortunately, as typical romantic arias go, the words do not necessarily correspond to what is happening musically like the dramatic *rallentando* on the word “feuillages” meaning foliage.

Figure 2.4 – “En fermant les yeux” mm. 1

Andante lento tranquilliss.

Tenor

Piano

pp *una corda*

dolciss. e sostenuto

The aria is in rounded binary form, and contains the typical Massenet arpeggios. However, they are usually in the figure of the dream motif. The aria is slow with soaring melodic lines. Technically, the aria is quite challenging. It requires significant skill in keeping a smooth transition from *sotto voce* to full voice through the tenor passagio and back to *sotto voce* while above the passagio. This is only accomplished if the resonance is cleanly placed high and forward (in the mask), while keeping the larynx comfortably settled at its lowest.

Only twice can the full voice really be used: first at “C’est le paradis!” and second at “Si tu le veux”. The most difficult part of the aria is the fermata high A. (Figure 2.5) The approach

to which is *forte* and below the passagio, yet the high A needs to begin in *sotto voce* and swell only to go back to *sotto voce* and down to G which portamentos down a minor seventh. Technically, this requires a very open mechanism to keep from clinching the throat to gain the desired effect. As long as the intensity of airflow remains, the technical difficulties of the aria can be overcome. As stated before, once the position of the resonance and the larynx is set, it is easiest to make these transitions, because all one should need to be concerned with is the air flow. It would be significantly more difficult, unfortunately as most people and professionals do, if one was to have different technical approaches for all these elements and then combine them. There is just simply too much to do at a high level of difficulty. The probability of success for every individual element of the phrase diminishes with each added variable. So, the approach should be the same as a proof in any other realm of academia, such as mathematics, physics, or biology - the most accurate proof is one that is best described in the simplest form. Therefore, this simple technical approach - high and forward resonance, low larynx, and free air flow - is only an end to create the written music in the best technical way, which is also the easiest in freedom and resonance. The result may not be the most delicate, but this method is the most stable and most likely to be succeed.

Figure 2.5 – “En fermant les yeux” mm. 15-16

The image shows a musical score for two staves. The top staff is for the voice (T) and the bottom staff is for the piano (Pno.). The key signature has two sharps (F# and C#). The vocal line begins with a forte (f) dynamic and an 'espressivo' marking. It features a melisma on the note 'Ma' with a dynamic change to piano (p) and then pianissimo (pp). The piano accompaniment has a forte (f) dynamic in the right hand and a pianissimo (pp) dynamic in the left hand. The lyrics are: 'se, Car il y manque u - ne chose. Il y faut en cor... Ma'.

Since the aria requires such a refined delicate touch, the singer must use his virtuosity differently. The number of notes is not difficult since the aria is only twenty measures long and there are no melismas. Rather, it needs an ease of vocal production moving from intense resonance to *sotto voce* in a moment's time. The result of which is an incredibly emotional aria, filled with passion and dramatic suspension; a perfect caricature of Massenet.

Following the aria, a knock from outside the apartment brings Des Grieux to the door. There are sounds of a struggle; Des Grieux does not return.

Manon Continued

Manon appears lavishly dressed at a festival in the Cours la Reine. She overhears De Brétigny and the count discussing Des Grieux, who soon will be ordained as a priest in the Church, having “forgotten” his former love. After hearing this, Manon is so upset that she hardly notices the ballet Guillot has engaged to impress her, and she hurries off to St. Sulpice where Des Grieux has just delivered a sermon. After a few minutes alone with him, Manon wins him back and they run away together.

Short of money, Des Grieux, with Manon, tries his luck at gambling in the Hotel Transylvania. Among the players is Guillot, who challenges Des Grieux to a game of chance and loses so badly that he accuses Des Grieux of cheating. He is so upset that he has both Des Grieux and Manon arrested. The chevalier is soon released, thanks to the count’s influence, but Manon is imprisoned and later deported as a “woman of ill repute”. Lescaut and Des Grieux attempt to rescue her from a corps of prisoners taken under guard to Le Havre, but the plan fails. Des Grieux bribes an officer to let him talk to Manon, and he accepts. Des Grieux talks of an escape to a new life, but Manon is too sick. Recalling their past happiness, she dies murmuring.

Manon’s Influence and Reception

It was difficult to make such a melodramatic piece appropriate for a theatre showing exclusively *opera comique*. To accommodate the genre, Massenet wrote *Manon* with light-hearted arias and choruses. Massenet used the orchestra to show the drama of the situation instead. Most of the instrumental music is purely sorrowful, which leaves Manon’s lustful life, portrayed in the dance-like arias and choruses, to show the happiness and energy of Paris. When true emotions are displayed in both, it is left only to the solo voice to display it, and the dramatic elements are eliminated from the orchestra. The opera is much more sentimental than many other *opera comique* productions. The sentimental is climatic and the sorrow is anticlimactic, but thanks to the energy of the choruses and dances, *Manon* maintained its unique place within *opera comique* and the standard repertoire for more than a century.

During the composer's lifetime, the opera received over 700 performances at the Opera Comique alone. Massenet made French opera a finer art by giving a sex appeal and fascination to *Manon*. With *Manon, opéra comique* became French musical theater, but it preserved the best qualities of popular French opera in the 1880s. Audiences found it affecting and entertaining, and singers relished its fluent lyricism and virtuosic luster. Five of its arias remain perennial favorites from the French repertoire. Like *Carmen* and *Les contes d'Hoffmann*, *Manon* breaks what was expected of the genre, and allows the audience to emotionally connect to the characters in a new and still effective way, which would influence operas for the next century.

The Life of Jules Massenet after *Manon*

Massenet continued an opera filled life following *Manon*. *Werther* also gained him general fame after it was premiered at the Vienna Court Opera on February 16, 1892.⁸⁴ After Massenet retired from his professorship, he became a highly influential private teacher and continued to produce many operas however none would be able to surpass the notoriety of *Manon*.⁸⁵ Before his death, developments in the lyric theater had passed him by; his operas were heard less and less. Jules Massenet died in Paris on August 13, 1912, at the age of 70, after suffering a long battle with cancer.⁸⁶ In succeeding years, his operas were heard infrequently, appealing only to the older audiences nostalgically holding onto the sounds of the 1870s and 1880s.⁸⁷ Opera-goers at the time generally felt his music as too cliché, however time has been a great equalizer and Massenet's music has since seen a massive resurgence. Revivals of *Manon*, *Werther*, and *Thaïs* have won over modern audiences around the world.

⁸⁴ Slonimsky2001 pg. 2326

⁸⁵ Slonimsky2001 pg. 2326

⁸⁶ Cooper1980 pg. 802

⁸⁷ Slonimsky2001 pg. 2326

CHAPTER 3 - THREE PASTORAL SONGS BY ROGER QUILTER

The Life of Roger Quilter until *Three Pastoral Songs*

Roger Quilter was born on November 1, 1877 in Hove, Sussex, United Kingdom.⁸⁸ His family moved to Suffolk in 1882 where Quilter spent most of his childhood. His father suddenly became wealthy after his stock broking firm founded the National Telephone Company, the first telephone company in the United Kingdom.⁸⁹

In the mid-1880s, Quilter was sent away to prep school in Farnborough, Hampshire. He began his studies in music, drama, and poetry while attending the school. By the time he finished, he acquired substantial piano and vocal skills, as well as a developing love for the violin. Quilter began performing piano publically at the Eton College Musical Society by the end of 1892. By the next year, his performances were becoming noticed by educated musicians in the area. In his youth, Quilter was overshadowed by the success of both his older and younger siblings. His only award he ever won was a Task Award from Eton College in 1892.⁹⁰ In 1895, Quilter left Eton College and the U.K. to attend the Conservatory of Music in Frankfurt.

After only a few months in Frankfurt, Quilter began to compose. One of his first, and still most beloved pieces, was written in March of 1897, which is a setting of Tennyson's poem "Now Sleeps the Crimson Petal". Even though piano was his only formal study at the Conservatory, Quilter produced a substantial amount of music in his four and a half year stay. Quilter returned to London in 1901, now twenty-three, and still unknown. He had no plans for work, he simply just wrote songs.

Quilter preferred writing songs for several reasons: it required less work than a large-scale piece, he loved poetry nearly as much as music, and he was never satisfied with what he would write, so anything larger would be too frustrating. While in London, Quilter played the piano as an accompanist for the Crystal Palace. On one of these concerts, a baritone named Denham Price first sang one of Quilter's pieces publically. It saw immediate success and a quick

⁸⁸ Langfield2002 pg. 3

⁸⁹ Langfield2002 pg. 4

⁹⁰ Langfield2002 pg. 10

publishing. He then followed up with a song cycle in a subsequent concert, and it too was praised.

At this point in time, Quilter's life revolved around his circle of friends, many of whom were singers and performers with him at the Crystal Palace. Quilter finally moved from his parents' mansion in November 1903 and found a flat in London's West End.⁹¹ In private, Quilter was very depressed, only concerned about music, and loved isolation. Quilter was homosexual, which was illegal in Britain at the time. His father disowned him because of this, which was further reason to move out on his own.

Quilter continued to compose, and gained increased recognition among Londoners. By 1905, he was one of the most sought-after composers in Britain. Quilter however was on a downward spiral of depression and health. Over the course of two years, from 1905 through 1906, Quilter battled a stomach ulcer, influenza, and depression. In mid-1905, Quilter was "engaged" to a now unknown London woman, in order to keep up appearances. This made Quilter even more unhappy, and once commented "that women usually bore him."⁹²

Eventually, Quilter recovered from his sicknesses, and acquired new friends that brought a significant spark back into Quilter's life. His friendships were platonic, but gave Quilter much confidence. By 1907, Quilter was back to his normal compositional output. By 1911, he had a well established reputation as a song composer. He was still having significant health problems, and suffered deep depression. In his time in London, Quilter met many of the people who would have the greatest significance in the rest of his life. Despite his success, he had no confidence in himself as an artist. He felt handicapped because he had to suppress his homosexuality in social and professional situations, and he had a wealthy upbringing that has its own social expectations as well. His musical style was set, and so was his way of composing. He composed very slowly and was easily distracted if the conditions were not perfect.

Quilter's father died in 1911, and surprisingly left him with a large inheritance. This was a great event for Quilter. He now had the means to live without needing menial work. He devoted all his time to composing. Around this time, Quilter began work on several musical plays which saw excellent success, most especially *Where the Rainbow Ends*. The years

⁹¹ Langfield2002 pg. 21

⁹² Langfield2002 pg. 25

between his father's death and the start of the First World War were happy. He no longer had his father disapproving of him and he felt a sense of relaxation, and he gained weight.

In April 1916, Quilter was called up for service in the war. The military doctors would not pass him and he was very relieved. He did, however, organize concerts to benefit the war effort. Quilter was extremely devoted to contributing where he could. One of his brothers and a cousin would die in the war, as well as others that he knew. Quilter was extremely generous and took stranded people into live with him. He would lose over half his family fortune because of his contributions and lack of professional life during the war years.

After the war, Quilter came upon the Gramophone Company. They were to put his music on record and broadcast it on radio. Quilter's professional life quickly flourished. However, his personal health and well-being were again in disarray. He suffered another year-long bout with influenza from 1919 to 1920 and his best friend was killed in a train accident in late 1920 and another committed suicide in early 1921. It is in this period that *Three Pastoral Songs* was composed.

Three Pastoral Songs

Seosamh Mac Cathmhaoil's more pronounceable name was Joseph Campbell. Campbell had worked with Quilter over some years, from at least March 1907 through the mid-1920s. Their most significant work was Quilter's setting of three of Campbell's poems, 'I Will Go with My Father A-Ploughing', 'Cherry Valley', and 'I Wish and I Wish'. Quilter nearly named the collection *Cherry Valley: Three Songs* but eventually named it *Three Pastoral Songs*. The manuscripts are dated 1920, and they were published as a set, Op. 22, in 1921; they were dedicated to the singer Monica Harrison. They are written for voice, piano, cello, and violin, and a version for just voice and piano was published at the same time. The violin and cello parts are obbligato parts, and are doubled, either in unison or at the octave, by the piano; but in the recording of 'Cherry Valley' that Mark Raphael made with Quilter, Quilter suppressed some of the piano part, allowing the violin and cello to show through.

“I Will Go with My Father A-Ploughing”

The poetry of ‘I Will Go with My Father A-Ploughing’ follows a specific natural word stress. The word setting tells a gentle story.

I will go with my father a-ploughing
To the green field by the sea,
And the rooks and the crows and the seagulls
Will come flocking after me.
I will sing to the patient horses
With the lark in the shine of the air,
And my father will sing the ploughsong
That blesses the cleaving share.

I will go with my father a-sowing
To the red field by the sea,
And the rooks and the gulls and the starlings
Will come flocking after me.
I will sing to the striding sowers
With the finch on the flow’ring sloe,
And my father will sing the seedsong
That only the wise men know.

I will go with my father a-reaping
To the brown field by the sea,
And the geese and the crows and the children
Will come flocking after me.
I will sing to the weary reapers
With the wren in the heat of the sun.
And my father will sing the scythesong
That joys for the harvest done.

Joseph Campbell

Quilter follows the text in two-bar phrases, adjusting the last line of each verse. The piece begins with a short “pipe” theme (Figure 3.1) that will recur through the piece. The song is also strophic, making this a very complete example of pastoral music. The first verse of the vocal line plays the original theme without variation in B flat major. The accompaniment is almost only playing on beats 1 and 4 in the 6/8 time creating a drone quality. This was purposefully done to simulate the feel of the stroke of the scythe harvesting a field.⁹³ There is also a constant occurrence of two dupled eighth notes to break up the triplet feel of 6/8. The lilt of the piece and the meter make this movement the most similar to a pastoral art song.

Figure 3.1 – “I Will Go With My Father A-Ploughing” mm. 1-2

The musical score for Figure 3.1 is for the first two measures of the song "I Will Go With My Father A-Ploughing". It is written for Tenor voice and Piano. The tempo is marked "Allegretto con moto". The key signature is B-flat major (two flats) and the time signature is 6/8. The piano part is marked *mf* (mezzo-forte). The vocal line starts with a whole rest in the first measure and then sings "I will" in the second measure. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a drone-like quality.

The pastoral music genre originated in ancient Greece. Pastoral songs, using pan flutes, were common in Greek theatre and were often strophic. The tradition was further enhanced by troubadours singing pastoral poetry called pastourelle. Italian composers were drawn to this. They would be the first to incorporate it in opera. The Italians developed the music into polyphonic madrigals, which would eventually become the cantata. The first significant operas of the late Renaissance, like *Dafne* and *L'Orfeo*, used these pastoral themes in a dramatic form. Pastoral opera was very popular in the early Baroque in Italy and France. At this time, English pastoral songs and Spanish zarzuelas developed. In Germany, the pastoral genre was developed liturgically through the recounting of nativity. The genre continued through the Baroque, Classical, and Romantic periods with music from every major composer such as: Gay's *The*

⁹³ Langfield2002 pg. 263

Beggar's Opera, Handel's opera *Acis and Galatea*, Mozart's opera *Il re pastore*, Beethoven's *Pastoral Symphony*, and Wagner's "alte Weise" from *Tristan und Isolde*.

As previously noted, the etymology of the word "pastoral" comes from the Latin word "pastoralis", meaning shepherd. These songs were based upon the lives of shepherds or peasantry, the normal lives of the lower class. Beyond that, the musical references to these stories were almost always depicted in 6/8, 9/8, or 12/8 time, many times with a drone bass. This imitates the sound of a shepherd's pipe.

The second verse depicting the red field ready to sow is in G minor. The vocal line is very similar, however the rhythm of the accompaniment moves almost completely to a duple figure, a feeling of four instead of the pastoral feel of three. Quilter moves furthest away from the pastoral tradition with this second verse. It also has a very ominous deceptive cadence concluding the last phrase going from a German augmented sixth in G minor, which is now harmonizing the return of B flat, to an enharmonic G minor seventh chord, the E natural is actually F flat – or $Gr^{+6} - vi^7$ in B flat. These chords also have an awkward set of parallel flat sixth intervals, which makes the appearance of the second chord also being an augmented sixth chord; however it is not. The E natural will eventually lead to F, but because the line ends on a seventh chord the E natural root makes the chord sound half diminished, neoromantic harmonics at its best. (Figure 3.2)

Figure 3.2 – "I Will Go With My Father A-Ploughing" mm. 35

The musical score for Figure 3.2 is in G minor (one flat) and 9/8 time. It features a vocal line (T) and piano accompaniment (Pno.). The vocal line has lyrics "know..." and "I will". The piano accompaniment consists of a bass line and a treble line. The bass line has a drone-like quality with a flat sixth interval. The treble line has a duple rhythm. The score concludes with a deceptive cadence.

The third verse enters gloriously in B flat major and back in the original pastoral nature of the piece. The vocal line reaches its apex and concludes with the piano strumming a B flat major chord.

“Cherry Valley”

The lyrical ‘Cherry Valley’ is the most famous of the set. It holds all the elements of Quilter’s style: fast harmonic rhythm in the middle section, with plenty of secondary sevenths and chromaticism, birdsong figures, mixed rhythms, flat sevenths, thick part writing, and a great representation of the text itself.

In Cherry Valley the cherries blow;
The valley paths are white as snow.
And in their time with clusters red
The heavy boughs are crimsonéd.

Now the low moon is looking through
The glimmer of the honey dew.
A petal trembles to the grass,
The feet of fairies pass and pass.

Joseph Campbell

Quilter set the text in two measure phrases. The music is written in common time, and shows little similarity to the pastoral style. There is a dance feeling to the piece; however it is so slow that it is barely noticeable. It has more in common with a super slow Viennese Waltz than a pastoral song because of a recurring two eighth note to a half note feel, giving the stress of the Viennese Waltz. Nevertheless, it is an amazing representation of neoromanticism.

It is written in G major, but the opening chord is an A minor ninth chord in fourth inversion. It is arpeggiated down from extremely high on the piano, giving it an ethereal quality. This is one of the lone themes in the piece, recurring several times. The majority of the piece is a compilation of sequencing seventh chords with only very general key areas. The piece is very much tonal, but certain sections are so ambiguous, it may be easier to analyze as modal. Because of the constant seventh chords, Quilter is able to send the listener to an endless spiral of sequences and deceptive cadences which eventually arrive back in G major with the restating of the opening stanzas, however he doesn’t deliver it easily, the listener must discern it from a G major chord with an added six in second inversion that resolves to a D major eleventh chord with

a flat seven to a G major ninth chord with an added six - or $I^{6/4 \text{ add.6}}$ to $V^{11 \text{ b7}}$ to $I^{9 \text{ add.6}}$. (Figure 3.3)

Figure 3.3 – “Cherry Valley” mm. 21-22

The musical score for "Cherry Valley" mm. 21-22 is presented in two systems. The top system is for the Tenor voice, and the bottom system is for the Piano accompaniment. Both parts are in G major and 2/4 time. The Tenor part begins with a piano (*p*) dynamic and an *a tempo* marking. The lyrics are "In Cher - ry Val - ley the cher - ries blow;". The Piano part begins with a pianissimo (*pp*) dynamic and an *a tempo* marking. The piano accompaniment features complex chords and a melodic line in the right hand. There are some markings like "8va-" and "Rea" with asterisks in the piano part.

“Cherry Valley” is famous because the writing is delicate, one can see the fairies visible in the moonlight, and the lush complexity of chords provides a wonder-filled experience for the listener to dream.

“I wish and I wish”

There was enormous interest shown in the Cottingley fairies (Figures 3.4 & 3.5) which spurred much interest in the supernatural, in the early years of the 20th century and especially in the immediate post-war years. The 1919 hoax, in which Frances Griffiths and her cousin Elsie Wright ‘photographed’ fairies at the bottom of their garden, was published around the world. The apparent proof of the existence of fairies was accepted with little or no question by many, including Sir Arthur Conan Doyle, the creator of Sherlock Holmes. Apparently and ridiculously, this still remains controversial today, despite the confession by the perpetrators in the early 1980s that they had taken trick photographs, using cut-outs and hatpins. The opening words of ‘I Wish and I Wish’ characterize this fantasy and excitement of the possibility of the existence of fairies with a happy, child-like quality.

Figure 3.4 – Cottingley Fairies⁹⁴



⁹⁴ http://catchwave.files.wordpress.com/2009/03/440px-cottingley_fairies_2.jpg

Figure 3.5 – Cottingley Fairies⁹⁵



I wish and I wish
And I wish I were
A golden bee
In the blue of the air,
Winging my way
At the mouth of day
To the honey marges
Of Loch Kyoobawn;
Or a little green drake,
Or a silver swan,
Floating upon
The stream of Aili,
And I to be swimming
Gaily.

⁹⁵ <http://cebella.files.wordpress.com/2008/09/cottingley-fairies.jpg>

I wish and I wish
And I wish I could be
A bud on a branch
Of the red thorn tree
That blows at the head
Of Blamid's Bed,
And sheds a petal
At ev'ry breath;
Or a white milestone
On the shining path
That climbs the cairn
And dips the hollow,
Up to the walls of bright
Moymalla.

If wishes were fairies
I would not stay,
But they would wile
My soul away;
And peace would creep
Into my sleep
As soft as a dream
At evenfall,
When the crickets sing
And the curlews call;
And 'tis I would wake
For no new morrow
On the grey round
Of this world of
Sorrow.

Joseph Campbell

“I Wish and I Wish” displays a playfulness that closely resembles a pastoral feel with the movement between 6/8 and 9/8. The first verse begins in F major and is mostly characterized by the lyrics. The accompaniment is fairly constant, nothing too complex, just a few series of sequences that eventually arrives in B flat major. The text has a sense of urgency, with hurried excitement, like an eager child. It is filled with alliteration (words beginning with the same consonant), assonance (words using the same vowel sounds), and consonance (the repetition of similar consonant sounds).

The text also contains several Gaelic, Welsh, and ancient English words such as “Loch Kyoombawn”. The actual place name is Lochciuinban meaning “the fair, calm lake.”⁹⁶ “Marge” is a term meaning “the land that borders the sea”.⁹⁷ “Moymalla” is a place that is actually called “Maghmeala” meaning “The plain of honey”.⁹⁸

The second verse begins in B flat major but then cycles through several keys nearly every measure. We arrive back in F at the beginning of the last verse. The music lulls to the sounds of nightfall and then rises to the apex high A in the voice part only to “fall back to sleep” with an abrupt transition to D major to conclude the piece with a gentle strum of the piano.

The Life of Roger Quilter after *Three Pastoral Songs*

Quilter continued his composition career after the tragic deaths of his friends and later his mother. His restart began slowly but by 1925, he was performing in concerts and had a significant output of songs. In 1928, Quilter proposed to marry Nora Forman, who was a wealthy patroness of the arts.⁹⁹ Unsurprisingly, he broke the engagement off. She was extremely sad, but Quilter, who was engaged only because of social self-protection, became too cluttered with having to care for another person.

Quilter spent the next eight years pursuing the composition of his first light opera *The Blue Boar*. It was unsuccessful, and he made several revisions of it, one rendition called *Julia*

⁹⁶ Langfield2002 pg. 263

⁹⁷ Merriam-Webster “marge”

⁹⁸ Langfield2002 pg. 263

⁹⁹ Langfield2002 pg. 79

and the final creation entitled *Love at the Inn*. The original scores of *The Blue Boar* and *Julia* are lost. All attempts of his with his opera were unsuccessful. All this came to a halt at the outbreak of World War Two.

During the war Quilter sheltered many Jewish-German artists and musicians in his own home. Like the previous war, he felt an intense desire to help those in need and war deeply hurt his soul. Quilter once said of his philosophy of life being “a love for humanity and for the individual, and a compassion for others, founded on a bedrock of justice and equality.”¹⁰⁰

Quilter remained in London during the war. He suffered the loss of his younger brother, nephew, and another close friend. Wartime London had little entertainment, and he only made a living off of “flagwagging”, which is what he called patriotic music for the war effort. The years following he attempted to put his life back together and began to compose once again. He moved to St. Andrews, and composed in peace throughout 1947. His pieces were now published extensively through Boosey Publishing Company.

By 1950, his temperament became irrational. He could not deal with the stress of his friends and contemporaries dying so frequently. Now at the age of seventy-two he was admitted to a hospital after attempting suicide. He was suffering many psychotic episodes all the while his music was gaining popularity as the BBC broadcasted his music on television and radio through a series of programs. By 1953, he was very irritated by nervous system problems and was an extremely large man. By mid-June he was very weak and never left his bedroom. He then lost the use of his legs. Quilter died at 6:20AM on September 21, 1953.¹⁰¹ His funeral was held on September 25, 1953 at St. Mary’s Church in Bawdsey.¹⁰²

¹⁰⁰ Langfield2002 pg. 95

¹⁰¹ Langfield2002 pg. 108

¹⁰² Langfield2002 pg. 108

CHAPTER 4 - “QUANDO TI RIVEDRÓ” AND “O DEL MIO AMATO BEN” FROM 36 ARIE DE STILE ANTICO BY STEFANO DONAUDY

In one of his last recordings, Enrico Caruso included one of Stefano Donaudy’s *Arie di Stile Antiche* and perhaps kept Stefano Donaudy from falling into total obscurity. Donaudy, who composed six operas, quite a few piano pieces and a symphonic poem, is remembered almost exclusively for his book of 36 arias.

The Life of Stefano Donaudy

Stefano Donaudy was born in Palermo on February 21, 1879, and died in Naples on May 30, 1925, at age 46.¹⁰³ The son of a French father and an Italian mother, the young musician studied at the Palermo Conservatory under Guglielmo Zuelli from 1896 to 1900.¹⁰⁴ Zuelli was a prominent Italian teacher and composer who served as Director of the Royal Conservatory in Palermo from 1894-1911.¹⁰⁵ Zuelli later held positions at the Royal Conservatory in Parma and at the Liceo Musicale in Alexandria. Zuelli was also a composer, and wrote a number of works including an opera and a symphonic poem.

Under Zuelli, Donaudy produced his first opera which premiered in 1892.¹⁰⁶ Stefano was just 13 years old at the time. Donaudy has six known operas and a symphonic poem.

Stefano and Alberto Donaudy, Stefano’s brother, also collaborated on several operas, with Alberto working as librettist. His most influential opera was *Theodor Körner*. The Donaudy brothers caught the “Körner fever” that was still sweeping Germany, and produced their one work in a language other than Italian. Theodor Körner was something of a mythic figure to Germans. A charismatic poet and playwright, he was outspoken in his opposition to Napoleon. He died in battle on August 26, 1813 at the age of 21.¹⁰⁷ Körner had discussed opera

¹⁰³ Schmidt1998 pg. 2

¹⁰⁴ Schmidt1998 pg. 3

¹⁰⁵ Schmidt1998 pg. 3

¹⁰⁶ Schmidt1998 pg. 5

¹⁰⁷ Schmidt1998 pg. 5

projects with Beethoven and Spohr, but did not live to see them realized. Donaudy was one of many composers to attempt to immortalize Körner in music. Franz Schubert set five of Körner's poems to music, although they are far from his most memorable pieces. Although Körner remained the ideal of German patriotism for a century following his death, he has not seen significant notoriety since the end of World War I. The Donaudy brothers' opera fell into obscurity with the rest of the literature inspired by Körner.

36 Arie de Stile Antico

The 36 arias of *36 Arie di Stile Antico*, were written in a modern, romantic musical language. The term *antiche* refers to Donaudy's use of Renaissance forms. The songs' texts were written by Alberto. In addition to remaining popular among singers, selections from the 36 arias have found popularity in transcriptions for organ and voice, organ alone and for solo brass instruments with piano accompaniment. In the late 1990s the *36 Arie di Stile Antico* captured renewed attention when the entire collection was recorded for the first time by Ernesto Palacio and later by Robert Guarino.¹⁰⁸

Stefano Donaudy composed the 36 songs around 1918.¹⁰⁹ The collection was published by Ricordi in 1922 under the title *Arie di Stile Antico*.¹¹⁰ Two years before their publication, the superstar tenor Enrico Caruso discovered the arias and included one of them, "Vahissima sembianza," on a 1920 recording. That recording would capture tremendous attention following the singer's untimely death in 1921. Some attribute the success of the 36 arias to Caruso's recording of Donaudy's song in that it may have influenced Ricordi's decision to publish the collection. In the following years Claudio Muzio, Beniamino Gigli, and Tito Schipa included "O del mio amato ben" on recordings of their own. As a result of these early recordings, that song and "Vaghissima sembianza" have remained popular with singers throughout the century, and have been heard frequently as encores performed by the greatest voices of the past century including Luciano Pavarotti and Placido Domingo.

¹⁰⁸ Schmidt1998 pg. 7

¹⁰⁹ Schmidt1998 pg. 8

¹¹⁰ Schmidt1998 pg. 8

“Quando ti rivedró”

“Quando ti rivedro” is the tenth song in the set of arias. It is full of lament and angst, but set in a very delicate way that allows for the expressiveness of neoromantic music while still being simple in form. The words weep with emotion, making the musicality of the singer the most vital element of the aria.

Quando ti rivedrò,
Infida amante che mi fosti sì cara?
Tante lagrime ho piante
Or che altrui ci separa,
Che temo sia fuggita ogni gioia
Per sempre di mia vita.
Eppur più mi dispero,
Più ritorno a sperare.
Più t’odio nel pensiero e più ancora
L’anima mia ti torna ad amar.

Quando ti rivedrò,
Infida amante che mi fosti cara così?

Alberto Donaudy

When shall I see you again,
Unfaithful lover, who were so dear to me?
So many tears I have wept
Now that another separates us,
That I fear that may be fled
Every joy forever from my life.
And yet the more I despair,
The more I return to hoping.
The more I hate you in my mind,
The more my soul turns again to loving you.

When shall I see you again,
Unfaithful lover, who were so dear to me?

Gretchen Armacost¹¹¹

The aria is written in common time in B minor and is in a rounded binary form. There is no introduction. As the aria begins, the piano plays only block chords outlining a simple harmonic pattern through the A section. There are several meter changes to fit the text between 4/4 and 3/4. The most noticeable harmonic development occurs during the transition to the B section. There is a sudden change from A major at the end of the A section. We expect it to go to either D major or E minor but instead there is a sudden transition to C major at the beginning of the B section. (Figure 4.1)

¹¹¹ Armacost2002

Figure 4.1 – “Quando ti rivedró” mm. 8-9

The musical score for Figure 4.1 consists of two staves. The top staff is for the voice (T) and the bottom two staves are for the piano (Pno.). The key signature is one sharp (F#) and the time signature is 3/4. The vocal line begins with the lyrics "pa - ra, che te - mo si - à fug". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. Dynamics include *f* and *sostenuto*. There are also hairpins indicating volume changes and a triplet of eighth notes in the right hand.

The B section is quite a typical neoromantic B section, as it has several harmonic transitions moving chromatically higher then lower finally cadencing in B minor.

The return of the A section is quite unique in that it begins like the simple pattern of the original A section, but after a sudden high note and resolution, there is an instrumental coda where the simple patterns turn to syncopations more advanced rhythmic patterns – three against two. (Figure 4.2) The piece has neoromantic flare, yet contains Classical simplicity.

Figure 4.2 – “Quando ti rivedró” mm. 22-26

The musical score for Figure 4.2 consists of two staves. The top staff is for the voice (T) and the bottom two staves are for the piano (Pno.). The key signature is one sharp (F#) and the time signature is 3/4. The vocal line is mostly silent, with a few notes. The piano accompaniment features a complex rhythmic pattern with dynamics including *pp*, *p*, *mf dim.*, *p morendo e rall.*, and *pp*. There are also hairpins indicating volume changes and a triplet of eighth notes in the right hand. The word "sentito" is written above the piano part.

“O del mio amato ben”

“O del mio amato ben” is the eighteenth in the set. It is probably the most famous aria from the set as it is sung by many of the greatest singers of the twentieth and twenty-first centuries. The words describe an Italian romance that only can be expressed with the lush and grandeur of Neoromantic music.

O del mio amato ben perduto incanto!

Lungi è dagli occhi miei

chi m'era gloria e vanto!

Or per le mute stanze

sempre lo cerco e chiamo

con pieno il cor di speranze?

Ma cerco invan, chiamo invan!

E il pianger m'è sì caro,

che di pianto sol nutro il cor.

Mi sembra, senza lui, triste ogni loco.

Notte mi sembra il giorno;

mi sembra gelo il foco.

Se pur talvolta spero

di darmi ad altra cura,

sol mi tormenta un pensiero:

Ma, senza lui, che farò?

Mi par così la vita vana cosa

senza il mio ben.

Alberto Donaudy

Oh, lost enchantment of my dearly beloved!
Far from my eyes is he
who was, to me, glory and pride!
Now through the empty rooms
I always seek him and call him
with a heart full of hopes?
But I seek in vain, I call in vain!
And the weeping is so dear to me,
that with weeping alone I nourish my heart.

It seems to me, without him, sad everywhere.
The day seems like night to me;
the fire seems cold to me.
If, however, I sometimes hope
to give myself to another cure,
one thought alone torments me:
But without him, what shall I do?
To me, life seems a vain thing
without my beloved.

Donna Bareket¹¹²

The aria is written in common time in A flat major. Musically, it is a strophic piece, identically repeating the first and second verses. The piano accompaniment is quite elaborate, seemingly meant to resemble a piano reduction of an orchestral score. Again, the simple nature of repeated block chords shows the harmonic movement and allows for the seductiveness of the voice to control the piece. There are many moments taken out of a strict time, to allow for written allargandos, tenutos, rallentandos, and ritardandos. The intent is to go as far as one can to voice the emotion of the piece.

¹¹² Donna Bareket

Many places call for large crescendos and decrescendos, all playing to the Neoromantic side while the accompaniment has only eighth notes in strict time. The odd combination of the two, and the slow tempo, create a feeling of expressive recitative, in that the piano is no longer in control of the rhythm and at times is solely at the liberty of the soloist. The melodic lines and written ornamentation obviously make this an aria, but the speed and phrasing is exclusively at the discretion of the soloist.

The second verse gives the pianist more liberty. By the end of the verse, they have written embellishments and other elements that give much more of a neoromantic emphasis to piece.

The skill necessary to make the aria musically effective relies on the ability for making both the accompaniment and vocal line cooperate and feed off of each other. Another skill is quite simply to read all the instructions. There are many written tempo instructions, stylistic instructions, articulations, and ornamentations. (Figure 4.3) Donaudy had a specific sound and form that he wanted from this piece and it is vital to maintain it, or else the musical “gems” can be lost. The aria is simple, yet extremely complex because of the specificity Donaudy composed with; however, it is an ultra-expressive song of love and desire – raw emotions that so perfectly fit its musical character - that it can be understood by anyone, from any musical background.

Figure 4.3 – “O del mio amato ben” mm. 12-15

The image shows a musical score for the aria "O del mio amato ben" (mm. 12-15). It consists of two staves: a vocal line (T) and a piano accompaniment (Pno.). The key signature is B-flat major (two flats), and the time signature is 2/4. The score includes several performance instructions: *allarg.* (rallentando) at the beginning, *f* (forte) and *largamente e sosto. con anima* (very broadly and slowly with soul) in the middle, and *rit.* (ritardando) at the end. The lyrics are: "sie - - - ro: ma, sen - zalei, che faro? Mi par - - - cosi la". There are also markings for *rit. col canto* and *Rea ** (ornamentation) at the bottom of the piano part.

CHAPTER 5 - “NELL” BY GABRIEL FAURÉ

The Life of Gabriel Fauré until “Nell”

Gabriel Fauré was born on May 12, 1845, outside the town of Ariège, France.¹¹³ His father, Toussaint, was born in 1810, and was a teacher.¹¹⁴ Toussaint would eventually become Director of the École Normale of School Teachers in 1849.¹¹⁵

Fauré’s birth was unexpected and the family was not prepared to provide for him. The circumstances were so precarious that he was given to a foster mother. At a very young age, Fauré had a great imagination. His foster mother swore he would be bishop one day because he would make his own church services for fun. Fauré even created a service, complete with “pomp and music” for the burial of a grasshopper.¹¹⁶

At the age of four, he rejoined his family, and he maintained a normal childhood in Montgauzy. He attended the Notre Dame of Montgauzy chapel, which was known for its music. They would play the steeple bells in strict rhythms, practice liturgical chant, but he was particularly interested in the harmonium. He was a very lonely child and spent many hours immersing himself in music and the harmonium. His father was still the Director of the École Normale.

Several years passed, until one day an old, blind lady who heard Fauré improvise, was struck by his ability. She went to see his father and made him promise to send Fauré to the École Niedermeyer in Paris. This was a major music school that taught disciplines related to church music, not performance traditions like the Conservatoire. Fauré’s father was not easily persuaded to send his son away, partly because he did not believe Fauré’s talents were anything more than normal. Nevertheless, Fauré was heard by M. Niedermeyer, who was on a concert tour, and he decided to take charge of his schooling.

Gabriel Fauré was nine years old when he went to Paris. The school was very strict and uncomfortable. For example, piano was studied in groups, with fifteen instruments playing at

¹¹³ Long1980 pg. 18

¹¹⁴ Duchon200 pg. 3

¹¹⁵ Gordon1999 pg.2

¹¹⁶ Jones1998 pg. 15

the same time. It was here, at the age of fifteen that Fauré, upon M. Niedermeyer's death, that he entered Camille Saint-Saëns' new piano class. Saint-Saëns was only twenty-five.

Fauré became very close friends with Saint-Saëns, as well as Eugène Gigout and André Messager. He was awarded prizes for organ, piano, and composition throughout his stay at the school, however he decided to leave in 1865 to pursue a composition career.¹¹⁷ Fauré left, not to earn money, but to give himself more time during the day to compose.

At the age of twenty, Fauré was appointed organist to the Église Saint-Sauveur at Rennes. He performed meticulously the duties assigned to him but he enjoyed the pleasures of life as well. This cost him his job however, when his priest rescinded his contract for "having dared, coming from a ball at the prefecture, to appear in evening dress and white cravat at his organ bench to play at the early mass."¹¹⁸ Fauré returned to Paris and was appointed to Notre Dame de Clignancourt.

War broke out in 1870, and Fauré took a brief pause from his career as he served in the light infantry in the French Army. He was unable to go back to Paris because of the anarchist political situation, so he went to Saint Honoré d'Eylau and was appointed to a position that made him deputy to Charles-Marie Widor at Saint Sulpice. He remained there until he was offered a position at the Madeleine in 1877, where he succeeded Saint-Saëns as Maître de Chapelle and eventually replacing Théodore Dubois as principal organist, a position he would hold for many years. Fauré continued to work on his composition while working a demanding career as an organist.

Also in 1877, Fauré was briefly engaged to Marianne Viardot, but painfully broke off the engagement leading to a period of intense depression. He then decided to dedicate the rest of his life to music and not music to his life.

“Nell”

“Nell” is a song that represents many of the techniques that characterize Fauré. The sudden harmonic movements to unrelated areas make for an intense surprise. The text, by Leconte de Lisle, is from a poem called “June” however Fauré felt that “Nell” better represented

¹¹⁷ Suckling1946 pg.77

¹¹⁸ Orledge1979 pg. 31

the title. It is about a woman by the title name and how her beauty exceeds that of even the most beautiful month of June.

Ta rose de pourpre à ton clair soleil,
O Juin, étincelle enivrée,
Penche aus si vers moi ta coupe dorée:
Mon cœur à ta rose est pareil.

Sous le mol abri de la feuille ombreuse
Monte un soupir de volupté:
Plus d'un ramier chante au bois écarté,
O mon cœur; sa plainte amoureuse.

Que ta perle est douce au ciel enflammé,
Étoile de la nuit pensive!
Mais combine plus douce est la clarté vive
Qui rayonne en mon cœur charmé!

La chantante mer, le long du ravage,
Taira son murmure éternel,
Avant qu'en mon cœur; chère amour, ô Nell,
Ne fleurisse plus ton image!

Leconte de Lisle

Your purple rose to your clear sun,
O June, your spark enticing,
Lean over me with your gilded cup:
My heart is like your rose!

Under the soft shelter of leaves
Rises a voluptuous sigh:
In the remote wood is the dove,
O my heart, singing their love songs!

You appear soft to the burning sky,
Star of the pensive night!
But softer still is the glow
That radiates in my enchanted heart!

The singing of the sea, along with its rage
Will end its eternal murmur,
Before my heart, dear love, o Nell,
Ceases to bloom your image.

Trans. Bryan Pinkall

“Nell” is set in common time in G flat major, a lush and mellow key. The accompaniment displays more of the “voluptuous” June with simple sixteenth note groupings arpeggiating the harmonic structure. (Figure 5.1)

Figure 5.1 – “Nell” mm. 1

The musical score for the first measure of "Nell" is presented in two systems. The top system is for the Tenor voice, and the bottom system is for the Piano accompaniment. The tempo is marked "Andante, quasi Allegretto" and the dynamic is *p*. The key signature is G flat major (three flats) and the time signature is common time (C). The Tenor part begins with a whole rest, followed by a quarter rest, and then a quarter note G4 with a slur above it and the syllable "Ta" below it. The Piano part consists of two staves. The right hand plays a series of sixteenth notes: G4, A4, Bb4, C5, Bb4, A4, G4. The left hand plays a series of sixteenth notes: G3, A3, Bb3, C4, Bb3, A3, G3. The piano part is marked *pp* *sempre* and features a long slur over the entire accompaniment.

The melody in the voice part lyrically flows along the florid accompaniment soaring through the phrases. One technique that Fauré utilizes is a stepwise approach to the highest notes followed by a large leap down, of an octave or more, that will begin the next dramatic approach. (Figure 5.2)

Figure 5.2 – “Nell” mm. 2-4

The image shows a musical score for the first three measures of the piece "Nell". The top staff is for the voice (T) and the bottom two staves are for the piano (Pno.). The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 8/8. The voice part begins with a melodic line that ascends stepwise from G4 to C5, then leaps down to G4, and continues with a similar pattern. The piano accompaniment consists of a continuous, flowing arpeggiated texture in both hands, marked "sempre legato". The lyrics under the voice staff are: "ro - se de pourpre a ton clair so-leil, o Juin, e - tin-cel - leen i -".

“Nell” is in a rounded binary form. The first and second verses are both versions of the A section. They both begin in G flat sequencing through a series of second inversion arpeggiations, first ascending to C flat major and reversing itself arriving back to G flat major.

The third verse deviates dramatically following a very odd harmonic course. It begins harmonically with a descending sequence of second inversion chords followed by an ascending chromatic sequence, which of course reverses itself and we arrive safely back in G flat major. (Figure 5.3) With modern ears, it is confusing because it acts octatonically, as the lines alternate direction and interval by half and whole steps.

Figure 5.3 – “Nell” mm. 19-20

T
8
dolce
Que to per - leest dou - ceau ciel en - flamme,

Pno.

The last A section is nearly identical to the other A sections. However, there is a short coda at the end. The vocal line reverses Fauré’s normal stepwise ascent, and instead he leaps to the high A flat and descends stepwise. (Figure 5.4) The text is echoed quietly once more and the song rolls to an end with two rolled G flat major chords.

Figure 5.4 – “Nell” mm. 34-36

T
8
f
mour, oNell, ne fleu - ris - se plus ton i - ma - ge! ne fleu
pp subito

Pno.
mf
pp

“Nell” is a beautiful picture of period song, and French song for that matter, but more importantly it is a quintessential piece of Fauré’s output in that it expands into a thick harmonic language, but gracefully corrects itself and arrives back to tonic.

The Life of Gabriel Fauré after “Nell”

In 1892, Fauré was appointed as Inspector of Teaching at Madelaine, which gave him some extra income at the cost of many more work hours. His mind was busy, his body tired, and he fell victim to simple, every-day challenges. He said “I am occupied by so many things that there is no time left for music. That will come again..”¹¹⁹

In 1897, he succeeded Massenet as Professor of Composition at the Conservatoire. Ambroise Thomas did not accept the appointment at the time, which infuriated Massenet. Massenet, who was appointed for life, resigned his composition class and gave the post to Fauré. At the Conservatoire, Fauré taught many of France’s most influential composers, one of whom was Maurice Ravel.

In 1905, Fauré was appointed to the post of Director of the Conservatoire National de Paris. He earned the nickname “Robespierre” because his radical transformation of the old institution was similar to the radical patriot of the French Revolution. After close inspection, this cannot be seen as a particularly good characteristic for it was Robespierre who instituted the Reign of Terror, killing over 40,000 Frenchmen.

The latter part of Fauré’s life was filled with despair. He was going deaf. “Now, there are some periods of music, some pitches of which I can hear nothing...of my music as well as of others. I feel that there is on my shoulders nothing more than a terrible cloak of misery and discouragement.”¹²⁰

He continued to compose, however his greatest regret was that he did not ever have enough time to be Fauré the composer. In composing, he spent long hours deliberating - a perfectionist at heart. Fauré decided to resign his position at the Conservatoire in 1920. He was almost completely deaf and his health was very poor. He now could travel and compose at his own will.

The last years of his life were met with praise from his friends and country. He attended festivals of his own music, of which he could “only distinguish a confused noise.”¹²¹ Gabriel

¹¹⁹ McIntire2001 pg. 1073

¹²⁰ Nectoux1991 pg.88

¹²¹ Nectoux1984 pg.150

Fauré died on November 4, 1924, in Paris.¹²² His supposed last words were, “When I am no more, you will hear said of my work: ‘After all, it is only so much...’ You will detach yourself from it, perhaps...All that, has no importance. I have done what I could...and so, judge, my God.”¹²³ He was given a state funeral.

¹²² McIntire2001 pg. 1073

¹²³ Nectoux1984 pg. 157

CHAPTER 6 - "GRANADA" BY AGUSTIN LARA

The Life of Agustín Lara

Ángel Agustín María Carlos Fausto Mariano Alfonso del Sagrado Corazón de Jesús Lara y Aguirre del Pino was born on October 30, 1897 in Tlacotalpan, Veracruz, Mexico.¹²⁴ His family later moved to the Coyoacán borough of Mexico City. His father was a doctor and played the piano; he introduced Lara to it at an early age. The relationship between Lara and his father did not go well, and after his mother's death, he was sent to live with his aunt. Lara's aunt, Refugio Aguirre del Pino, recognized Lara's talent and enrolled him in the Fournier school where he learned not only piano but also to speak French fluently. While at the school, Lara discovered poetry through an old gardener who introduced him to Mexican romantic poetry.

Lara had difficulty conforming to the school's teachings of music theory. He was extremely frustrated and decided to leave and compose his own way. At the age of 13, Lara got his first music job from a friend at a local brothel. His father and aunt were shocked and sent him to military school for discipline. Fortunately, this did not keep Lara from music. After a year of good behavior, his father agreed to let him return to Mexico City and continue living in a more conservative environment.

Shortly after returning, Lara could not handle the stress of living with his father, and decided to live out on his own. He loved his independence, however his apartment was ordered to close because of living conditions, so Lara had to look elsewhere to continue his music career.

Fortunately, his friends, also musicians, helped him expand his musical styles. He gradually began writing more compositions, mostly sad love songs, which would become a common feature of his music for the rest of his life. He borrowed different forms and excelled in many styles like foxtrot, tango, waltz, blues, early jazz, ranchera, and bolero. Lara's compositional sound would be defined by blending these forms and influences in his songs.

In 1928, his composition "Impossible" was recorded and the resulting success sent him on a national tour with several prominent Mexican singers. In 1929, he began performing on a

¹²⁴ Haghenbeck2007 pg. 3

radio show in Mexico City, which earned him a national following. Between 1930 and 1939, while doing his radio show, he wrote most of his most famous songs.

He became famous for his boleros, which had their roots in Cuba in the 1800s, and therefore adopted a large following there. In the 1940s, Mexican night life was thriving in the night clubs and dance halls – Lara’s romantic and rhythmic music was being played everywhere. He even started his own orchestra in 1943 to perform at these events.

Even though he was a very successful song writer, Lara found time to get into the film industry in Mexico. He became a major contributor from the beginning. He composed the score for the first Mexican film to include sound, “Santa” (1931).

In 1946, Lara married Maria Felix. Felix said that although he was not a handsome man, she was totally in love with him. Lara was very skinny and had scars all over his face from a skin condition he suffered as an adolescent. She told her sister that his music entranced her. During their one-year marriage, Lara composed some of his most beautiful songs, most of them inspired by her.

The marriage ended due to Lara’s excessive jealousy. It was rumored that he tried to shoot her. But she claimed she never stopped loving him though she went on to marry several times again. Lara said he loved her throughout his entire life.

During the 1950s, Mexico saw its film industry struggle only to incorporate more commercial movies; even so, Lara continued to compose for film. He had an enormous reputation and following. He would continue to write for film the rest of his life.

In 1954, Lara went to Spain. While he was there, he visited Granada, a city he had never visited but had written a song about, one of the most popular Spanish language songs of all time. When he finally saw it, he said that everything he wrote about it was true.

Lara lived elegantly, however he visited many bars and brothels to pass the time. He had three passions in life: women, music, and his home state of Veracruz. He managed to produce over 700 songs with lyrics that touched the heart and soul of the Latin world. Lara married three more times in the following years before his death in 1970. He died of a heart attack on November 6.¹²⁵ He was 73 years old. At his funeral, thousands of his fans walked through the streets of Mexico City in honor him.

¹²⁵ Hagenbeck2007 pg. 44

“Granada”

“Granada” is entitled as a “Spanish Fantasy”. It begins with an orchestrated “grand entrance” of sorts in B minor. The bass clef plays the harmonic background with a tremolo for nearly a minute while the treble screams the bolero toreador fanfare. There is a short recitative precluding the aria portion declaring love for Granada.

Granada, tierra soñada por mí
mi cantar se vuelve gitano cuando es para tí
mi cantar hecho de fantasía
mi cantar flor de melancolía
que yo te vengo a dar.

Granada, tierra ensangrentada en tardes de toros.
mujer que conserva el embrujo de los ojos moros;
te sueño rebelde y gitana cubierta de flores
y beso tu boca de grana jugosa manzana
que me habla de amores.

Granada manola, cantada en coplas preciosas
no tengo otra cosa que darte que un ramo de rosas,
de rosas de suave fragancia que le dieran marco a la virgen morena.
Granada, tu tierra está llena de lindas mujeres de sangre y de sol.

Agustin Lara

Granada, land of my dreams,
Mine becomes a gypsy song when I sing to you.
My song, born of fancy;
My song, melancholy flower,
That I've come to offer you.

Granada, land covered in blood from the bullfighting afternoons,
Woman who retains the spell of Moorish eyes.
A dream-land, a rebel, a gypsy, covered with flowers,
And I kiss your scarlet mouth, juicy apple
That tells me about love affairs.

Granada, my beautiful, sung in precious poetry,
I have nothing else to give you but a bouquet of roses
Worthy of adorning the brown-skinned Virgin.
Granada, your soil is full of beautiful woman, blood and sunshine.

Raul Obiertes

The text paints the picture of intense passion, an encrazed love affair with Granada. Following the recitative is a short Habanera, and in typical Lara form, the aria is in a fusion beat of Afro-Cuban flamenco and fandango in D major (Figure 6.1). The aria is mostly characterized by the Spanish style ornamentations and emphases. However, this is still a piece of popular music and requires flare. Most performances do not repeat the recitative, nor is the habanera performed. In addition, many opera singers like Placido Domingo, Luciano Pavarotti, and Jose Carreras, have performed this with the inclusion of several high A's at the discretion of the singer.

Figure 6.1 – “Granada” mm. 22-23

The musical score for 'Granada' mm. 22-23 is presented in two systems. The top system is for the Tenor (T) and the bottom system is for the Piano (Pno.). The key signature is D major (two sharps) and the time signature is 3/4. The Tenor part consists of a recitative-like melody with lyrics: 'na - - - da tie - raaen san - - - gren'. The Piano accompaniment features a rhythmic pattern characteristic of a Habanera, with a steady eighth-note bass line and chords in the right hand.

“Granada” is undoubtedly one of the most popular operatic pieces of popular music in the world, and most certainly in the Spanish song repertoire. It allows the audience to experience the sounds, passions, and lure of Granada. The most interesting and unique aspects of “Granada” may be its sex appeal. The Latin fusion and Afro-Cuban rhythm creates a primal connection to the music and the story it is telling. It is merely a fantasy of a place, not even a person. Even so, the audience becomes entrapped in the music and lyrics which are so enchanted by the city of Granada, that they too fall victim to its beauty.

This proves as an amazing testament to the compositions of Lara. He was a nearly untrained musician writing with the sole purpose to expose passion in music at the most easily understood level – with strength, infatuation, and artistry.

Bibliography

- Armacost, Gretchen. *recmusic.org*. January 1, 2002.
http://www.recmusic.org/lieder/get_text.html?TextId=4943 (accessed April 5, 2010).
- Bareket, Donna. *recmusic.org*. January 1, 2003.
http://www.recmusic.org/lieder/get_text.html?TextId=4906 (accessed April 5, 2010).
- Blom, Eric. *Pastorale*. Vol. VI, in *Grove's Dictionary of Music and Musicians*, by Eric Blom, 589. New York: Macmillan & Co. Ltd., 1954.
- Burrows, Donald. *Handel*. New York, NY: Oxford University Press, 1994.
- . *Handel: Messiah*. New York: Cambridge University Press, 1991.
- . *The Cambridge Companion to Handel*. New York: Cambridge University Press, 1997.
- Cooper, Martin. *Massenet, Jules (Emile Frederic)*. Vol. 11, in *The New Grove Dictionary of Music and Musicians*, by Stanley Sadie, 887. London: Macmillan Publishers Ltd., 1980.
- Dean, Winton. *Handel*. Edited by Stanley Sadie. New York, NY: Macmillan Publishers Ltd, 1982.
- . *Handel's Dramatic Oratorios and Masques*. New York: Oxford University Press, 1959.
- Dent, Edward J. *Handel*. New York, NY: A. A. Wyn, Inc., 1948.
- Deutsch, Otto Erich. *Handel: A Documentary Biography*. New York, NY: W.W. Norton & Company, Inc., 1946.
- Duchen, Jessica. *Gabriel Fauré*. Singapore: Phaidon Press Ltd., 2000.
- Feldman, James Allen. "Manon." In *The St. James Opera Encyclopedia*, by John Guinn, 477-479. Detroit: Visible Ink Press, 1997.
- Finck, Henry T. *Massenet and his Operas*. New York: Publishers Printing Company, 1910.
- Flower, Norman. *George Frideric Handel: His Personality and His Times*. London: Cassell & Company LTD, 1929.
- Gordon, Tom. *Regarding Fauré*. Québec: Gordon and Breach Publishers, 1999.
- Haghenbeck, Francisco. *Solamente una vez : toda la pasión y melancolía en la vida de Agustín Lara*. Translated by Marcus Edinbury. Mexico City: Editorial Planeta Mexicana, 2007.

- Harding, James. *Massenet*. London: J. M. Dent & Sons Ltd., 1970.
- Harris, Craig. "Agustin Lara." *Classical Archives*. January 1, 2008.
<http://www.classicalarchives.com/composer/16094.html#tvf=tracks&tv=about> (accessed April 6, 2010).
- Jones, J. Barrie. *Gabriel Fauré: A Life in Letters*. London: B.T. Batsford Ltd., 1988.
- Koechlin, Charles. *Gabriel Fauré (1845-1924)*. London: Dennis Dobson Ltd., 1946.
- Langfield, Valerie. *Roger Quilter: His Life and Music*. Woodbridge: The Boydell Press, 2002.
- Larsen, Jens Peter. *Handel's Messiah: Origins, Composition, Sources*. Second. New York, NY: W. W. Norton & Company, Inc., 1972.
- Long, Marguerite. *At the Piano with Fauré*. London: Stanmore Press Ltd., 1980.
- McIntire, Dennis. *Fauré, Gabriel (-Urbain)*. Vol. 2, in *Baker's Biographical Dictionary of Musicians*, by Nicolas Slonimsky, 1073-1075. New York: Schirmer Books, 2001.
- Merriam-Webster. *The Free Dictionary*. April 3, 2010.
<http://www.thefreedictionary.com/Sea+marge> (accessed April 3, 2010).
- Milnes, Rodney. "Manon." In *The New Grove Dictionary of Opera*, by Stanley Sadie, 188-190. New York: Macmillan Press Ltd., 1992.
- Myers, Robert Manson. *Handel's Messiah: A Touchstone of Taste*. New York: The Macmillan Company, 1948.
- Nectoux, Jean-Michel. *Gabriel Fauré: A Musical Life*. London: Cambridge University Press, 1991.
- . *Gabriel Fauré: His Life Through His Letters*. New York: Marion Boyars Publishers, 1984.
- Orledge, Robert. *Gabriel Fauré*. London: Eulenburg Books, 1979.
- Pomade, Rita. "A legend in his Time: Agustin Lara." *Mexconnect*. April 1, 2004.
<http://www.mexconnect.com/articles/1062-a-legend-in-his-time-composer-agustin-lara> (accessed April 6, 2010).
- Randel, Don Michael. "Fauré, Gabriel (Urbain) ." In *The Harvard Biographical Dictionary of Music*, by Don Michael Randel, 261-262. Cambridge: The Belknap Press of Harvard University Press, 1996.
- Schmidt, Elaine. *Stefano Donaudy*. Milwaukee: Hal Leonard Corp., 1998.

Slonimsky, Nicolas. "Massenet, Jules." In *Baker's Biographical Dictionary of Musicians*, by Nicolas Slonimsky, 2326-2327. New York: Shirmer Books, 2001.

Smith, Ruth. *Handel's Oratorios and Eighteenth-Century Thought*. New York: Cambridge University Press, 1995.

Suckling, Norman. *Fauré*. London: Billand and Sons Ltd., 1946.

Wikipedia. *Prix de Rome*. March 13, 2010. http://en.wikipedia.org/wiki/Prix_de_Rome (accessed March 18, 2010).