

Extended program notes from a Master's Recital of songs by Joaquín Turina, Jake Heggie, Emile Paladilhe and Johannes Brahms

by

John Christopher Melton Jr.

B.M. New England Conservatory of Music, 2019

A REPORT

submitted in partial fulfillment of the requirements for the degree

MASTER OF MUSIC

School of Music, Theatre, and Dance
College of Arts and Sciences

KANSAS STATE UNIVERSITY
Manhattan, Kansas

2025

Approved by:

Major Professor
Dr. Reginald Pittman

Copyright

© John Christopher Melton Jr. 2025.

Abstract

This report contains information and analysis on the repertoire and ultimate performance of the vocal recital of Master's Candidate, Chris Melton. The chapters are delineated by composer and relate a brief biography and some musical analysis from the author. The selected repertoire consists of *Poema en forma de canciones* by Joaquín Turina, *Of laughter and farewell* by Jake Heggie, and select songs by Johannes Brahms and Émile Paladilhe.

Table of Contents

List of Figures	vi
Acknowledgements.....	vii
Preface.....	viii
ETDR Repository Link	ix
Performance Information	x
Concert Brochure and Program-	xi
Chapter 1 - <i>Poema en forma de caniones</i> by Joaquín Turina	1
Biography of Joaquín Turina	1
Musical Analysis.....	6
I-Dedicatoria	6
II-Nunca olvida... ..	8
III-Cantares	9
IV-Los dos miedos	10
V-Las locas por amor	11
Chapter 2 - Of Laughter and Farewell by Jake Heggie	14
Biography of Jake Heggie.....	14
Musical Analysis.....	18
Under the Blessing of your Psyche Wings	18
By the Spring, at Sunset.....	21
Chapter 3 - Select songs of Émile Paladilhe	24
Biography of Emile Paladilhe.....	24
Musical Analysis.....	27
Les trois Prières.....	27
Psyché	29
Le Roitelet.....	30
Chapter 4 - Select songs by Johannes Brahms.....	33
Biography of Johannes Brahms	33
Musical Analysis.....	37

Minnelied	37
Wie froh und Frisch	39
Chapter 5 - Conclusion/Reflections from the performance	41
Appendix A - List of Download Links for all Supplementary Files.....	44
Bibliography	1

List of Figures

Figure 1.1 ‘Dedicatoria’ mm. 65-69	6
Figure 1.2 ‘Nunca olvida...’ mm. 1-4	8
Figure 1.3 ‘Cantares’ mm. 38-43	9
Figure 1.4 ‘Los dos miedos’ mm. 1	10
Figure 1.5 ‘Las locas por amor’ mm. 1-2	11
Figure 1.6 ‘Las locas por amor’ mm. 12-15	12
Figure 1.7 ‘Las locas por amor’ mm. 46-51	12
Figure 2.1 ‘Under the Blessing of your Psyche Wings’ mm. 1-2.....	19
Figure 2.2 ‘Under the Blessing of your Psyche Wings’ mm. 17-19.....	20
Figure 2.3 ‘Under the Blessing of your Psyche Wings’ mm. 34-35.....	21
Figure 2.4 ‘By the Spring, at Sunset’ mm. 9-12	22
Figure 3.1 ‘Les trois Prières’ mm. 25-28.....	27
Figure 3.2 ‘Les trois Prières’ mm. 10-12.....	28
Figure 3.3 ‘Psyché’ mm. 1-4.....	29
Figure 3.4 ‘Psyché’ mm. 9-11.....	30
Figure 3.5 ‘Roitelet’ mm. 1-4	31
Figure 3.6 ‘Roitelet’ mm. 22-24	31
Figure 4.1 ‘Minnelied’ mm. 5-7	38
Figure 4.2 ‘Wie froh und frisch’ mm. 6-9	39
Figure 4.3 ‘Wie froh und frisch’ mm. 17-20	40

Acknowledgements

I would like to acknowledge, first, my supervising professor, Dr. Reginald Pittman for his constant support and guidance, without whom I could not have completed this course nor this document. Then, I would like to thank the rest of my Master's Committee, Dr. Amy Rosine and Dr. David Pickering for their help and guidance in completing the course and this document. I would also like to thank Dr. Philip Payne, for his guidance in starting this project in the Introduction to Graduate studies course and Dr. Craig Parker for his help and review in the Graduate Report seminar course.

I would like to acknowledge my friends and family, especially my parents Lisa Melton Jackson and Chris Melton, for their support during the Master's course and most of all my Fiancé, Kayla Majors, for her continued love and support during this project. Without my support system I could not have completed the course and this project. Finally, I would like to acknowledge our two dogs, Astro and Apollo and our cat, Broh, for their help in relieving stress during this time.

Preface

This document is the culmination of two years of repertoire study, analysis and performance which culminated in a recital on Thursday, February 13 at 7pm in the All Faith's Chapel on the Kansas State University campus in Manhattan, Kansas. The program for this recital included a wide variety of repertoire from the classical period to contemporary. The repertoire selection was completed in conjunction with supervising professor Dr. Reginald Pittman where emphasis was placed on underperformed music which would benefit from greater exposure. These factors lead to the selection of the work, *Poema en forma de canciones* by Joaquín Turina, as this is an infrequently performed piece from an underrepresented genre, Spanish art song. Another obscure repertoire selection was that of the selections from Émile Paladilhe, who has been mostly forgotten and rarely is performed by recitalists.

Another factor which affected repertoire selection for this recital is the general effect of these pieces for the audience. Prolonged recitals can bore an audience if they are not varied in content, mood, and energy. Therein, the pieces selected range from slow and somber to upbeat and energizing. For example, the first selection from the recital, 'Under the Blessing of your Psyche Wings', is a rather slow and dissonant piece which carries a heavy emotional weight. A contrasting piece from the next song cycle on the recital, 'Las locas por amor', is an upbeat, tuneful song with a great amount of energy and climactic high notes. Programmatic contrast is a key factor to consider when selecting repertoire for a recital.

A final contributing factor for the repertoire selection and planning of this recital was consideration for the sensibilities of the audience. Care was taken to not select any pieces which may be offensive to the audience or may trigger any negative emotional reaction from the

listeners. This was verified by review of the repertoire from different unrelated parties which assessed any potential for controversy or offense.

There is a repository of performance videos available as a companion to this paper. There are download links present before every musical analysis section in the paper for your review. If you do not wish to download the videos but wish only to view them, you may visit the repository link below.

ETDR Repository Link

<https://hdl.handle.net/2097/44798>

Performance Information

The performers for the recital were Chris Melton, Tenor accompanied by Cheryl Savage, Piano. The performance took place on Thursday, February 13 at 7pm in the All Faith's Chapel on the Kansas State University campus in Manhattan, Kansas.

Concert Brochure and Program-



Chris Melton, Tenor
Master's Recital
Thursday February 13 7pm
All Faith's Chapel
With Cheryl Savage, Piano

Follow me on instagram: [@chrismelton_](https://www.instagram.com/chrismelton_)



A KSTATE MTD RECITAL



Chris Melton, Tenor

with Cheryl Savage, Piano

Thursday, February 13
7:00 pm
All Faith's Chapel

Program

Of Laughter and Farewell
Under the Blessing of your Psyche Wings
By the Spring, at Sunset

Jake Heggie(1961-)
Poetry by Vachel Lindsay

Poema en forma de canciones, Op.19

1. Dedicatoria
2. Nunca olvida....
3. Cantares
4. Los dos miedos
5. Las locas por amor

Joaquín Turina(1882-1949)
Poetry by Ramon de Campoamor

Pause

Minnelied from Op.71

Johannes Brahms(1833-1897)
Poetry by Ludwig Hölty

Wie froh und frisch from Die schöne Magelone, Op.33

Poetry by Ludwig Tieck

Les trois Prières

Émile Paladilhe(1844-1926)
Poetry by Emmanuel Des Essarts

Le Roitelet

Poetry by André Theuriet

Psyché

Poetry by Pierre Corneille

Il mio tesoro
from Don Giovanni K.527

Wolfgang Amadeus Mozart(1756-1791)
Libretto Lorenzo da Ponte


Please join us after the concert for a reception
Please hold all applause until after each set



Notes

The opening piece on the program is a work by a living composer who has made an indelible mark on the operatic world with such operas as *Dead Man Walking*(2000) and *Moby Dick*(2010). This song cycle surrounds the interaction and then reflection on a character and their past love interest. The first song, 'Under the Blessing of your Psyche Wings', portrays a character caught in a volatile relationship with great highs and lows. In the following song, the character reflects on their lost love and views the past with rose colored glasses. Jake Heggie's compositional style involves writing purely based on the sounds rather than a preconceived harmonic structure, listen to the beautiful vocal lines and emotional thematic material in the accompaniment.

Poema en forma de canciones takes the listener on a journey of reflection over a past love with a wide range of emotional characters. Turina was first a pianist and this is shown in his beautiful, solo like, accompaniments even beginning the cycle with a piano solo to set the stage. In the second song, 'Nunca olvida...' the character declaims that they will never forget their past love. The third song is a rousing flamenco number with flashy ornamentation reminiscent of Turina's Andalusian heritage. In the fourth song, the character begins saying, 'I am afraid of you', then after a passionate piano interlude ends the song, 'I am afraid without you.' The final song is an unabashed over pouring of passion from the character aptly titled, 'crazy in love'.



Notes

These select songs by the master Johannes Brahms reflect his love for folk tunes and show pieces. Brahms had a collection of tens of thousands of folk songs which doubtless he referenced for the first love song, 'Minnelied'. The following song, 'Wie froh und frisch' is a manifestation of longing or 'sehnsucht' for Brahms' homeland with many descriptions of his journey and anticipation to see his home.

Emile Paladilhe is a composer often described as 'insignificant' or 'forgotten' but he made several valuable additions to both the world of opera and mélodie. The first song is a set of blessings made to the character's love interest and God, characterized by a chorale texture throughout. The second song, 'Roitelet', is a fun, bouncing, tune which exhibits the flight and personality of the wren. The final song, 'Psyché', is the story of a jealous lover who sees competition everywhere from the sun to the air they breathe.

I would like to thank Dr. Reginald Pittman for all of his help and guidance in preparing this program along with all of the other professors in the music department who have taught me so much during this course. I would like to thank Cheryl Savage for her dedication, patience and artistry in putting together this program. I would also like to thank my parents, Lisa Melton Jackson and Chris Melton for all of their love and support. Most of all I want to thank my Fiancé, Kayla Majors, for everything you do, you are my rock and I could not have done this without you.

Text and Translations

Under the Blessing of Your Psyche Wings
by Vachel Lindsay

Though I have found you like a snow-drop pale,
On sunny days have found you weak and still,
Though I have often held your girlish head
Drooped on my shoulder, faint from little ill:-
Under the blessing of your Psyche-wings
I hide to-night like one small broken bird,
So soothed I half-forget the world gone mad:-
And all the winds of war are now unheard.
My heaven-doubting pennons feel your hands
With touch most delicate so circling round,
That for an hour I dream that God is good.
And in your shadow, Mercy's ways abound.
I thought myself the guard of your frail state,
And yet I come to-night a helpless guest,
Hiding beneath your giant Psyche-wings,
Against the pallor of your wondrous breast.

By the Spring, at Sunset

Sometimes we remember kisses,
Remember the dear heart-leap when they came:
Not always, but sometimes we remember
The kindness, the dumbness, the good flame
Of laughter and farewell.

Beside the road

Afar from those who said "Good-by" I write,
Far from my city task, my lawful load.
Sun in my face, wind beside my shoulder,
Streaming clouds, banners of new-born night
Enchant me now. The splendors growing bolder
Make bold my soul for some new wise delight.
I write the day's event, and quench my drouth,
Pausing beside the spring with happy mind.
And now I feel those kisses on my mouth,
Hers most of all, one little friend most kind.

Text and Translations

2. Nunca olvida...

Ya que este mundo abandono,
Ántes de dar cuenta á Dios,
Aquí para entre los dos,
Mi confesion te diré:
-- Con toda el alma perdono
Hasta á los que siempre he odiado;
¡Á tí, que tanto te he amado,
Nunca te perdonaré!

3. Cantares

¡Ay! Más cerca de mí te siento
Cuanto más huyo de tí,
Pues tu imágen es en mí
Sombra de mi pensamiento.
Vuélvemelo hoy a decir,
Pues, embelesado, ayer
Te escuchaba sin oír,
Y te miraba sin ver.

4. Los dos miedos

Al comenzar la noche de aquel día,
ella, lejos de mí,
-- ¿Por qué te acercas tanto? -- Me decía;
-- ¡Tengo miedo de tí! --
Y después que la noche hubo pasado
dijo, cerca de mí:
-- ¿Por qué te alejas tanto de mi lado?
¡Tengo miedo sin tí! --

5. Las locas por amor

-- "Te amaré, diosa Venus, si prefieres
que te ame mucho tiempo y con
cordura."
Y respondió la diosa de Citeres:
--"Prefiero, como todas las mujeres,
que me amen poco tiempo y con locura."
"Te amaré diosa Venus, te amaré."

2. Never forget...

Now that I abandon this world,
before rendering account to God,
I will tell you my confession
here, face-to-face.
I pardon with all my soul
even those people I have always hated.
As for you, whom I have loved so much,
I will never forgive you!

Translation-Andrew Schneider

3. Songs

I feel closer to you
The more I run from you,
For your image haunts
The very shadow of my thoughts.
Tell me again,
For yesterday I was spellbound:
I heard you without listening
And I looked at you without seeing.

Translation-Emily Ezust

4. The two fears

At the beginning [of] the night that day,
She, far away, said to me,
Why are you moving so close to me?
I am afraid of you.
And after the night had passed
She said, close to me:
Why are you going away from my side?
I am afraid without you!

Translation-Garrett Medlock

5. Mad in love

"I shall love you, goddess Venus,
if you wish for me to love you for a
long time and with good sense."
And the goddess of Cythera responded,
"I prefer, as all women do,
for you to love me for a short
time and with madness."

Translation- Emily Ezust

Text and Translations

Minnelied

Holder klingt der Vogelsang,
Wenn die Engelreine,
Die mein Jünglingsherz bezwang,
Wandelt durch die Haine.

Röter blühen Tal und Au,
Grüner wird der Wasen,
Wo die Finger meiner Frau
Maienblumen lasen.

Ohne sie ist Alles tot,
Welk sind Blüt und Kräuter,
Und kein Frühlingsabendrot
Dünkt mir schön und heiter.

Traute, minnigliche Frau,
Wollest nimmer fliehen;
Daß mein Herz, gleich dieser Au,
Mög' in Wonne blühen!

Birdsong sounds more beautiful
When the pure angel
Who has won my young heart
Wanders through the woods.

Valley and meadow bloom redder,
The grass grows greener,
Where my lady's fingers
Gathered Maytime flowers.

Without her all is dead,
Flowers and herbs are withered,
And the spring sunset
Seems neither radiant nor fair.

Gentle, charming lady,
Do not ever leave me;
That my heart, like this meadow,
Might bloom in bliss!
Translation-Richard Stokes

Text and Translations

Wie froh und Frisch

Wie froh und frisch mein Sinn sich
hebt,
Zurück bleibt alles Bangen,
Die Brust mit neuem Mute strebt,
Erwacht ein neu Verlangen.

Die Sterne spiegeln sich im Meer,
Und golden glänzt die Flut.—
Ich rannte taumelnd hin und her,
Und war nicht schlimm, nicht gut.

Doch niedergezogen
Sind Zweifel und wankender Sinn,
O tragt mich, ihr schaukelnden
Wogen,
Zur längst ersehnten Heimat hin.

In lieber, dämmernder Ferne,
Dort rufen heimische Lieder,
Aus jeglichem Sterne
Blickt sie mit sanftem Auge nieder.

Ebne dich, du treue Welle,
Führe mich auf fernen Wegen
Zu der vielgeliebten Schwelle,
Endlich meinem Glück entgegen!

How briskly and brightly my spirits soar,
All fear is left behind,
My heart strives with fresh courage,
Fresh longing awakes.

The stars are mirrored in the sea,
And the waves gleam with gold.
I ran reeling this way and that,
And was neither bad nor good.

But doubts and misgivings
Are now laid low;
Oh, carry me, you pitching waves,
To the homeland I've long desired.

In the dear, darkening distance
The songs of home are calling,
From every star
She gazes gently down.

Be calmed, O trusty waves,
Lead me along distant paths
To the much-loved threshold,
To happiness at last!

Text and Translations

Les trios prières

À l'heure où notre esprit moins fier
S'incline comme un Roi prophète,
Je mets mon coeur dans un Pater,
Pour que ta volonté soit faite.

Ô mon cher oiseau bleu rêvé,
Enfant gardienne et bon génie,
Je mets mon coeur dans un Ave,
Pour que tu sois la plus bénie.

Et comme en une coupe d'eau
Se penche la fleur ranimée,
Je mets mon coeur dans un Credo,
Pour que tu sois la plus aimée.

At the hour when our least-proud spirit
bows like a Prophet-King,
I put my heart into a Pater
that thy will be done.

Dear bluebird of my dreams,
guardian child and good genius,
I put my heart into an Ave
that thou shouldst be the most blessèd.

And as in a goblet of water
the newly-revived flower bends,
I put my heart into a Credo
that thou shouldst be the most belovèd
Translation-Faith J Cormier

Text and Translations

Roitelet

Rapide comme un rêve,
Vif comme un feu follet,
Tu voltiges sans trêve
Du chêne au serpolet,
Aile alerte et mignonne,
Petit porte-couronne,
Roitelet, roitelet!

Sous la branche qui pousse
Comme un vert mantelet,
Ton nid, berceau de mousse,
Fuit l'oeil du tiercelet.
C'est là qu'est ton royaume,
L'odeur des pins l'embaume,
Roitelet, roitelet!

C'est là qu'est ta nichée,
Dix oeufs blancs comme lait,
Ta pondreuse cachée
Les couve, et ton filet
De voix joyeux et frêle
Dit partout la nouvelle,
Roitelet, roitelet!

Même en hiver encore
L'arbre entend ton sifflet,
Ta huppe à crête aurore
y laisse un chaud reflet,
Et les bois blancs de givre
Par toi seul semblent vivre,
Roitelet, roitelet!

Fast as a dream,
Bright as a will-o'-the-wisp,
You flutter incessantly
From oak to wild thyme,
Alert and cute wing,
Small crown holder,
Wren, wren!

Under the growing branch
Like a green mantelet,
Your nest, cradle of moss,
Flee the eye of the thirdlet.
This is where your kingdom is,
The smell of pine trees fills it,
Wren, wren!

This is where your brood is,
Ten milk-white eggs,
Your hidden layer
Brood them, and your net
With a joyful and frail voice
Spread the news everywhere,
Wren, wren!

Even in winter again
The tree hears your whistle,
Your aurora crested crest
leaves a warm reflection there,
And the woods white with frost
By you alone seem to live,
Wren, wren!
Translation-Google

Text and Translations

Psyché

Je suis jaloux, Psyché, de toute la
nature!
Les rayons du soleil vous baisent trop
souvent,
Vos cheveux souffrent trop les caresses
du vent,
Quand il les flatte, j'en murmure!
L'air même que vous respirez
Avec trop de plaisir passe sur votre
bouche.
Votre habit de trop près vous touche!
Et sitôt que vous soupirez
Je ne sais quoi qui m'effarouche
Craint, parmi vos soupirs, des soupirs
égarés!

I am jealous, Psyche, of all
nature:
The rays of the sun kiss you too
often;
Your hair suffers too often the
wind's caresses:
The moment he strokes them, I
demur;
The very air you breathe
Passes your lips with too much
pleasure;
Your garment clings to you too
closely;
And the instant you sigh,
Something which frightens me
Fears that your sighs are not all
for me.

Translation-Richard Stokes

Il mio tesoro

Il mio tesoro intanto
Andate a consolar,
E del bel ciglio il pianto
Cercate di asciugare.
Ditele che i suoi torti
A cendicar io vado;
Che sol di stragi e morti
Nunzio vogl'io tornar.

To my beloved, o hasten,
To comfort, to comfort her sad
heart.
Sweet are the tears that
chasten,
Yet grieve not those who part.
Tell her, to see her righted,
Ne'er will I cease pursuing,
My sword and faith I've
plighted.
Nought my resolve shall
thwart.

Chapter 1 - *Poema en forma de caniones* by Joaquín Turina

Biography of Joaquín Turina

Joaquín Turina Perez was born on December 9, 1882 at la Ballestilla in Seville, Spain. Turina's father, an Italian painter, encouraged him to study medicine but his skill at music was too great to be ignored. He excelled as a concert pianist and felt most comfortable in that medium, which is reflected in his overall compositional output. His compositional career and development saw him travel from his home in Seville to Madrid to begin his early schooling in harmony and composition.¹ Then, as an adult he moved to Paris and studied at the Schola Cantorum where he was influenced by the French tradition of composition and met with seasoned Spanish composers who urged him to write in a nationalistic style. After World War I, Turina moved back to Madrid and continued to compose while contributing to the musical world by writing didactic works on harmony and reviewing music as a critic. Turina reflected all the traits of a traditional nationalistic composer with a fervent love for his country. One should note that he wrote his most innately Spanish music in Seville, especially the keyboard music which accounts for over half of his composition. Listeners of his music can hear the effects of the Spanish Civil War through his compositional output. Furthermore, the impact these events had on his physical wellbeing cannot be overstated.

¹ Alfredo Morán. Joaquin Turina. Catálogos de compositores españoles. (Madrid: Sociedad General de Autores de España, 1993), 8-13.

Early Years

Turina was exposed to music at an early age and from an unlikely source; he received an accordion from a servant at the age of 5 and immediately excelled at music making. Those who heard his works and improvisations immediately recognized these rare abilities and deemed him a prodigy. In 1892, Turina completed his secondary education at Colegio de San Ramon where he studied piano with Don Enrique Rodriguez and harmony with Evanisto Garcia Torres.² In his first public performance he played the *Fantaisie sur de Thèmes de Moïse*, Op. 33 by Sigismond Thalberg on March 14, 1897 at the Sala Piazza in Seville. Turina grew quickly as a musician; at the age of 18, he wrote his first orchestral work entitled *Coplas al Señor de Pasión* for the Hermandad de Pasión (Brotherhood of the Passion). Two years later, he traveled to Madrid with his father seeking an opportunity to premiere his first opera, *La Sulamita*. He was so enamored with the city that the following year he moved to Madrid where he further studied piano with José Tragó. Coincidentally, Tragó already had Manuel de Falla under his tutelage. De Falla was a contemporary of Turina and they often crossed paths, both nationalistic composers utilizing a distinctly Spanish idiom.

Paris and Seville

Following his studies in Spain, Turina decided on Paris as his next residence focusing on his studies at the Schola Cantorum.³ He studied piano with Moritz Moskowski and composition

² Alfredo Morán. Joaquín Turina. Catálogos de compositores españoles. (Madrid: Sociedad General de Autores de España, 1993), 8-13.

³ Schola Cantorum is a music conservatory in Paris, France which rivals the Paris Conservatoire.

with Vincent d'Indy, both of whom were renowned teachers of the period and caused Turina to mature in his style. In 1907, Turina gave his first public performance in Paris of his *El poema de las estaciones* (Poem of the seasons). While studying in Paris, Turina immersed himself in the works of French composers such as Satie and Debussy, who emerged as one of his greatest influences after hearing *La mer* and *Pelleas et Melisande*. Through a chance meeting at a concert in October of 1907, Turina crossed paths with Isaac Albéniz. Serendipitously, Albeniz led Turina and de Falla, with whom he was accompanied at the time, to a nearby café where they discussed their shared musical heritage.⁴ Turina viewed this as a monumental event in his compositional development, which made him realize the value of his own, Andalusian, musical tradition. Following this encounter, both he and de Falla committed to write uniquely Spanish music that juxtaposed Spanish culture and sounds with current trends in music throughout Europe in the early 20th century.

It is after this encounter that Turina completed his *Quintet in g minor* and published it as his first mature work. During this time, Turina married Ubdulia Garzón González in Seville and two years later they welcomed their first son, Joaquín. Turina completed his studies at the Schola Cantorum and immediately returned to his home of Seville indefinitely in 1913. However, he was not able to settle there long as the events of the following year would necessitate yet another move.

Madrid

⁴ Fernando Landeros. "Andalusian Souls: Joaquín Turina's Settings of Gustavo Adolfo Bécquer's Rimas." ProQuest Dissertations Publishing, 2014. <https://search.proquest.com/docview/1552717012>.

Following the onset of World War I in 1914, Turina established permanent residence in Madrid, fleeing the worst of the conflict. During his tenure in this Spanish cultural center, he completed and published his first musical reference book, *Enciclopedia abreviada de la música*.(1916)⁵ He Included in this seminal work, a letter by Vincent d'Indy and a prologue by Manuel de Falla. Turina examines and analyzes a wide variety of musical forms including dramatic and symphonic genres that span the musical history from polyphony to the present (1916). During this time Turina was attempting to find more gainful employment and as fortune would have it, the Russian Ballet was in search of a new conductor for its orchestra. Turina accepted this role near the end of World War I in 1918, thus ending his time in Madrid.

Changing Lanes

While composing dominated most of his time, Turina always looked for ways to provide service to the musical community. In 1926, he began his career as a music critic for *El Debate*, a paper based out of Madrid. Throughout the early 20th century, the public widely admired him as a music teacher and he was named director of the Madrid Royal Conservatory in 1931 following many years of teaching and service.

Final Years

Turina's comfort in Madrid would be perturbed in 1936 when the outbreak of civil war in Spain interrupted his composing and took a toll on his health from which he never fully recovered. In 1942 he completed the first volume of the *Tratado de composición musical* with a second volume completed in 1948. These were textbooks for the study of harmony and

⁵ Moran, *Joaquin Turina*, 10.

composition for aspiring musicians. By 1943 Turina's health steadily declined and he was unable to compose with any real consistency. Then, in 1936, barely able to compose, he completed his final work, *Desede me terraza*, which is a series of piano pieces. Joaquín Turina died on January 14, 1949 at age 66.

Musical Analysis

Link to performance- [Poema en forma de canciones.mp4 \(1.61 GB\)](#)

I-Dedicatoria

The first selection from the *Poema en forma de canciones* is entirely for solo keyboard without a vocal line and sets the stage for the dramatic content in the rest of the piece. Turina was an accomplished pianist and felt most comfortable writing for keyboard¹ which is likely why he started this song cycle in this way. His accompaniments contrast with those of many other composers in that many of the accompaniment parts could stand on their own as a solo piece. The vocal line and accompaniment interact more like an exchange of ideas rather than the keyboard supporting the vocalist.

The ‘Dedicatoria’ contains many elements that foreshadow important thematic and motivic elements from the rest of the work. For example, the “Allegretto” (Figure 1.1) from the fourth song ‘Los dos miedos’ is present in the ‘Dedicatoria’ and exhibits the boundless passion from the character of that song.



Figure 1.1 ‘Dedicatoria’ mm. 65-69



Figure 1.1b ‘Cantares’ mm. 1-6



Figure 1.1c ‘Dedicatoria’ mm.7-8

Another example which begins measure 7 (Figures 1.1b and 1.1c) is the tremolo sixteenth note figure in the right hand of the piano which references the similar texture in the third song ‘Cantares’, this figure is reminiscent of the Flamenco tradition of Turina’s homeland.⁶

A theme throughout the work which stems from Turina’s goal of creating music which pays homage to his ethnic tradition is the frequent interpolation of the Andalusian scale and cadence. This harmonic idiom is built off of the Phrygian mode and finds its origins in the Andalusian folk music tradition. This tradition stems from the Gypsy and Arab influence present in the region and manifests into a genre and style of music unique to the region which is

⁶ Landeros, “Andalusian Souls: Joaquín Turina’s Settings of Gustavo Adolfo Bécquer’s Rimas.”

exemplified in *colpa* and flamenco.⁷ This is present from the opening of the ‘Dedicatoria’, the piece opens with grace notes on the flat second scale degree (m.1), immediately establishing the Andalusian modality.

II-Nunca olvida...

The second piece in the cycle is ‘Nunca olvida...’ (Never forget...), the vocalist enters with a rising line which parallels the opening of the accompaniment.



Figure 1.2 ‘Nunca olvida...’ mm. 1-4

The piano opens with repetitive ascending eighth notes which create an ethereal effect, followed by an *apasionado* which jumps out of the texture and displays a burst of passion (m. 7). Then, in the following measures (mm. 8-9), the falling sixteenth note chords evoke a moment of reflection after the exuberant *apasionado*. The first chord in the right hand in measure 9 is a

⁷ Carol A. Hess "Falla (y Matheu), Manuel de." Grove Music Online. 2001; Accessed 8 Mar. 2025. <https://www-oxfordmusiconline-com.er.lib.k-state.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000009266>.

seventh chord built on the flat second scale degree again emphasizing the Andalusian harmony present throughout the work.

III-Cantares

The third song, 'Cantares', is rife with flamenco inspiration and would be as apropos in the flamenco theater as in this art song cycle. This is immediately evident in the dance meters present, 3/8 and 6/8, frequently used in flamenco compositions, and his note '*con sentimiento popular*' (with popular sentiment).⁸ Then, when the singer enters, the unaccompanied virtuosic melisma parallels that same tradition. In measure 38, the syncopated sixteenth note tied across the bar in the right hand puts emphasis on the upbeat which serves the dance-motivated nature of the song.⁹



Figure 1.3 'Cantares' mm. 38-43

⁸ Landeros, "Andalusian Souls: Joaquín Turina's Settings of Gustavo Adolfo Bécquer's Rimas."

⁹ Suzanne Rhodes Collier. "Contemporary Spanish Song: Cycles for Soprano by Turina and Rodrigo." ProQuest Dissertations Publishing, 1987. <https://search.proquest.com/docview/303615565>.

This song is also in the same Andalusian mode, established in the opening measures in the right hand of the piano by vacillating around the flat second scale degree (m.1).

IV-Los dos miedos

Los dos miedos, meaning ‘the two fears’, is the fourth selection in the cycle and contrasts with the other songs both motivically and harmonically. On the very first beat of the song there is a thirty-second note motive that sounds like a bird call which is repeated throughout the song and signifies the distance between the character and their love interest.



Figure 1.4 ‘Los dos miedos’ mm. 1

At the end of the piece, this “bird call” motive is modified to have a minor quality when the words “sin ti” (without you) occur in the vocal line, to show the pain and fear the character experiences being without their love.

There is a long piano interlude on measure 20 which contains the Allegretto featured in the ‘Dedicatoria’; this symbolizes the passion felt by the character (Figure 2.1). The long interlude serves to make the listener understand the dynamic of distance between the partners as

well as the range of emotion felt by the character. The Allegretto has a rising and falling characteristic which seems to show the character's heaving breaths in the throes of passion. This passage also puts emphasis on the flat second scale degree bringing a cohesiveness to the Andalusian harmonic idiom throughout the work.

V-Las locas por amor

The final song 'Las locas por amor', "Those crazy for love", is a dialogue between the main character and their love interest personified as the goddess venus. The motive that opens the song in the left hand of the piano is a recurring theme which changes voices in the piano and evokes the boundless passion and the giddy, child-like, idolatry the character exhibits for their love.



Figure 1.5 'Las locas por amor' mm. 1-2

The vocal line opens with a climactic high note on the words 'Te amaré' (I will love you), which is a shock to the listener and shows the character's unbridled excitement. This amorous outburst is repeated multiple times in the song which emphasizes the character's

persistence and the static nature of their intentions.

Te a - ma - ré ————— dio - sa

Figure 1.6 ‘Las locas por amor’ mm. 12-15

When the love interest speaks in measure 47, the key changes and the texture shifts to block chords which symbolize the goddess’ stately, suave nature in contrast to the overt exuberance of the main character.

Pre - fie - ro ————— co - mo to - das las mu -

cresc.

Figure 1.7 ‘Las locas por amor’ mm. 46-51

The overall impression of this song is one of excitement and passion. There is a point (m. 57), where the love interest shows excitement with an *accelerando*, rising line set to the words “con locura” (with madness), when they are describing how women preferred to be loved.

To the same point, the tempo of this piece, marked *Allegro con brio*, displays the excitement of the main character and the ultimate brevity of true love.

Chapter 2 - Of Laughter and Farewell by Jake Heggie

Biography of Jake Heggie

Jake Heggie is one of the most prominent American opera composers of the 21st century and his works are known and performed globally to great acclaim.

Early Life

Heggie was born in West Palm Beach, Florida on March 31, 1961. As a child he studied piano and was influenced by the jazz played by his father, an amateur saxophonist.¹⁰ He was exposed to American Musical theater and was influenced greatly by the voices of Julie Andrews and Barbra Streisand. Heggie began studying composition at 16 with Ernst Bacon. Bacon stressed the importance of text in vocal composition and introduced Heggie to the poetry of Emily Dickinson. He self describes as a melodist and draws influence from the great Americans: Leonard Bernstein, Samuel Barber and Stephen Sondheim. Heggie studied abroad at the American University in Paris for a year before going to UCLA to study piano with Johana Harris, where he graduated in 1984. Heggie developed a relationship with Harris and despite the 47 year age difference between them, married in 1982. Heggie and Harris toured together before a hand injury ended his piano performance career and he turned his focus to composition.

¹⁰ Feilotter, Melanie. "Heggie, Jake." Grove Music Online. 22 Sep. 2015; Accessed 2 Apr. 2024. <https://www-oxfordmusiconline-com.er.lib.k-state.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002284605>.

Operatic Successes

Jake Heggie is best known for his opera, *Dead Man Walking*, which premiered on October 7, 2000, at the War Memorial Opera House by the San Francisco Opera.¹¹ This work which the Chicago Tribune called, ‘the most celebrated American opera of the century,’¹² is the most widely performed new opera of the last 20 years and features a libretto by Terrence McNally. Heggie received tutelage from composer Carlisle Floyd while working on *Dead Man Walking*, which influenced this piece as well as his compositional style. He has composed ten full-length operas including the critically acclaimed works, *Moby-Dick* (2010), *Three Decembers* (2008), and *It’s a Wonderful Life* (2016). These works have placed Heggie at the forefront of the contemporary operatic repertoire and cemented his name as an operatic great of the 21st century. The operas are characterized by a focus on melody with thoughtful text-setting that enables dramatic storytelling.¹³ Heggie’s operas have also been lauded for their accessibility to new audiences likely stemming from the significant influence of musical theater.

Dead Man Walking received a new staging from Ivo van Hove on the 2023/2024 Metropolitan Opera season in New York City. Featured stars for the production include Joyce DiDonato and Susan Graham under the baton of Yannick Nezet-Seguin. Another new opera of Heggie’s, *Intelligence*, about women infiltrating the Confederate White House during the Civil War, premiered on the opening night at the Houston Grand Opera

¹¹ Jake Heggie, Jake Heggie, accessed February 4, 2025, <https://www.jakeheggie.com/>.

¹² Jake Heggie, Jake Heggie, accessed February 4, 2025, <https://www.jakeheggie.com/>.

¹³ Feilolter, "Heggie, Jake." Grove Music Online.

in 2024. Heggie has made and continues to create an indelible mark not only on opera, but music in its entirety.

Art Song

Heggie's songs often blur the lines of art song and opera, giving the utmost respect to the texts he sets.¹⁴ The earlier song output can be described as playful and jazzy, while more recent compositions consider themes of social justice and include theatrical elements from his operas.¹⁵ Many of his works exemplify a blending of the genres of opera and song. For example, during a 2010-11 residency at the University of North Texas, Heggie composed a symphony with solo Tenor based on the Ahab monologues from *Moby-Dick*. The song cycle, *Of Laughter, and Farewell*, was completed in 2012 for a commission of the Ravinia Festival and Opera America. The premiere occurred on August 18, 2013, at the Scottish Rite Center in Santa Fe, New Mexico and was performed by tenor William Burden with the composer at the piano.

Today

Heggie makes a point of writing all his works by hand, which in an age dominated by computer-based composition software sets him apart from most of his contemporaries.¹⁶ He feels that, 'a visceral, physical connection to the score is an

¹⁴ Feilotter, "Heggie, Jake." Grove Music Online.

¹⁵ Judith Carman. "The Songs of Jake Heggie." *Journal of Singing* 69, no. 3 (January 1, 2013): 373–74.

¹⁶ Feilotter, "Heggie, Jake." Grove Music Online.

essential part of composition.’ Since 1993, Heggie has made his home in San Francisco, California with his husband, Curt Branom.

Musical Analysis

The song composition style of Jake Heggie is both unconventional as well as interesting. The main goal of his compositions is always to serve the text and drama while creating a beautiful bel-canto line.¹⁷ Heggie's compositional technique relies on the sounds produced and their effects, often divorced from any formal analysis. Therein, when approaching an analysis of Heggie songs, the scholar needs to view the work as such. He is striving for beautiful lines and sounds that strike at the heart of the drama rather than a rigid harmonic structure.

Link to performance- [Of Laughter and Farewell.mp4 \(1.27 GB\)](#)

Under the Blessing of your Psyche Wings

This song is characterized by several recurring themes in the accompaniment which reflect emotions related in the text, creating dramatic unification in the song. The first of these occurs in the first measure of the piece, it is an unflinching oscillation between two notes(G and A) in the right hand of the piano.

¹⁷ Marchiafava, Kristen. "The Wages of Dying: A Performance Guide to Jake Heggie's *From The Book of Nightmares*." *Journal of Singing* 80, no. 3 (2024): 265-284. <https://dx.doi.org/10.53830/sing.00003>.

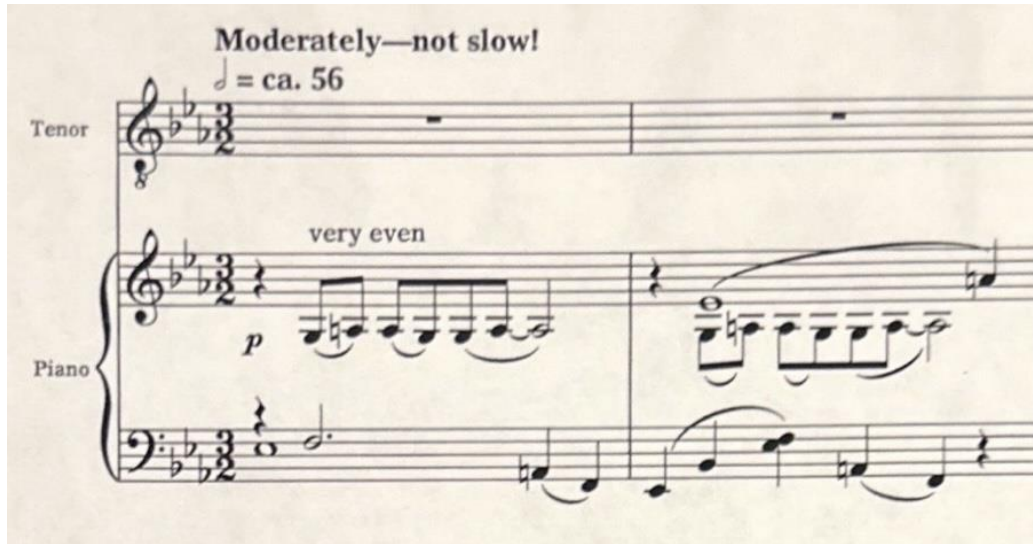


Figure 2.1 ‘Under the Blessing of your Psyche Wings’ mm. 1-2

This motif symbolizes the weakened breaths of the dramatic subject (the one the character is addressing). The frequent repetition of this theme, always entering on beat two (a weak beat), contrasts with the perceived strength of the voice’s character. This accentuates the dramatic climax of the song (m. 67), where the character appeals to the subject for comfort, despite her weakened state.

The second theme or motif occurs in m.17 and then again in m.59 in the right hand of the piano, where there is a rising line of repeated eighth notes which turns into a syncopated, high octave flourish creating intense drama.



Figure 2.2 ‘Under the Blessing of your Psyche Wings’ mm. 17-19

This theme occurs before the two most dramatic lines in the vocal part and emphasizes the poetic power of, ‘under the blessing of your psyche wings I hide tonight like one small broken bird,’ and ‘I thought myself the guard of your frail state, and yet I come tonight a helpless guest.’

The final notable recurring theme in this song occurs in m.34 and m.37 following those climactic vocal lines and serves as a sort of unnerving interlude of falling leaps in the right hand of the piano which grow in interval from a major third to a perfect fifth. The sound is unsettling and calls to mind the image of the subject (frequently compared to a bird) falling from the sky, perhaps causing their injury.

Figure 2.3 ‘Under the Blessing of your Psyche Wings’ mm. 34-35

By the Spring, at Sunset

This song is characterized by frequent changes in tempi, articulation, and almost perpetual sixteenth note motion in the accompaniment. There are twenty-five tempo markings modifying tempi in this one song; this emphasizes Heggie’s commitment to authentic drama. By offering so many moments of push and pull in the tempo, the ensemble can reflect the true pacing of the train of thought and emotions of the character.

The most frequent implementation of these tempo fluctuations is when he adds ritardando in the final bar of a phrase, only to mark, ‘*a tempo*’ on the next downbeat (Figure 2.4). This creates an effect of reminiscence or longing for a past memory which the character is reveling in.

Another important technique to note is the frequent return to the ‘Tempo I’. After each section of dramatic movement of the tempo, there is a return to the opening tempo which brings back that feeling of nostalgia and the character’s longing for that time.

The use of articulations in this song is frequent, to great effect, and always serves the meaning of the text. This can first be observed in m.9 when Heggie begins to add tenuto markings above the stressed syllables on the line, ‘sometimes we remember’. Adding these tenuti to the words, ‘some’ and ‘we remember’, relates the message that the character is lost in that far away moment to which they long to return. Then, in m.11-13, Heggie marks tenuto and accent on each major beat of a sequence creating a glorious building line on the phrase, ‘the kindness, the dumbness, the good flame of laughter and farewell.’

The image displays a musical score for the song 'By the Spring, at Sunset' from measures 9 to 12. The score is presented in two systems. The first system covers measures 9 and 10. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. In measure 9, the vocal line has tenuto markings above the words 'some' and 'we remember'. The piano accompaniment features a constant sixteenth-note motion in the right hand. The second system covers measures 11 and 12. The vocal line has tenuto markings above the words 'kindness, the dumbness, the good flame Of...'. The piano accompaniment continues with the same sixteenth-note motion. The score includes tempo markings 'rit.', 'a tempo', and 'poco rit.'.

Figure 2.4 ‘By the Spring, at Sunset’ mm. 9-12

The omnipresence of sixteenth note motion in the accompaniment of this song is of note and creates the impression of ardent passion coming from the character. This constant motion

depicts the character's mind running away into the past, rapt in the moments they shared with their love interest. The usual sounding of these moving notes also makes greater contrast in the few moments when they cease. For example, in m.17, when a new texture is ushered in by repeated eighth notes in the piano, the effect is one of foreboding and unease. This heightened moment of tension present in this section adds anticipation and then relief when the sixteenth note motion returns, first as tremolo adding to the drama and then as the familiar theme. The blending of drama with sensitivity and romanticism make this song a memorable theatrical piece with which audiences can empathize.

Chapter 3 - Select songs of Émile Paladilhe

Biography of Emile Paladilhe

Émile Paladilhe is a composer who by many is considered insignificant or forgotten and has even been described as ‘someone who contributed little of lasting value to the stage or in chamber music’.¹⁸ Despite this assessment, there are several contributions to the genre of Art song which are of value and in desperate need of performance/revival.

Early Life

Paladilhe was born in Montpellier, France on June 3 1844.¹⁹ He was born into a family of doctors which had settled for centuries in Languedoc.²⁰ A child prodigy who entered the Paris Conservatoire at the age of nine, he studied composition with Halévy, piano with A.F. Marmontel, and organ with Benoist. Paladilhe won the *Prix de Rome* in 1860 at the prodigious age of sixteen. Shortly after the contest victory, he composed what is considered, ‘his most popular piece’, the song *La Mandolinata*.²¹ With such promise at an early age, he seemed poised to make a lasting impact on the operatic genre and beyond.

¹⁸ Graham Johnson, and Richard Stokes. *A French Song Companion*. Oxford ; Oxford University Press, 2000, 345.

¹⁹ Lesley A Wright. "Paladilhe, Émile." *Grove Music Online*. 2001; Accessed 25 Apr. 2024.
<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000020731>.

²⁰ Georges Favre, *Compositeurs Français Méconnus: Ernest Guiraud et Ses Amis, Emile Paladilhe et Théodore Dubois* (Paris: Pensée universelle, 1983).

²¹ Stanley Sadie. *The New Grove Dictionary of Opera*. London: Macmillan Press, 1992.

The Operas

Émile Paladilhe composed twelve operas, all of which have long been forgotten in the operatic repertory and very few of which made it past their premiere season. His operas are characterized by the influences of Meyerbeer and Gounod as well as by his French elegance, control of form and skill in orchestration. His first opera *Le Passant*, was completed in 1872 and premiered by his mistress Galli-Marié who gave strong performances. Despite this, the show lasted only three performances at the Opéra-Comique. Paladilhe achieved moderate success in 1875 with his opera, *Suzanne*, which received a respectable 30 performances. However, his true success came with his *Patrie!* in 1886 which received 61 performances at the Opéra-Comique in Paris and was even revived in Rouen for three performances in 1896. However, none of Paladilhe's operas have been revived as a part of the modern operatic canon.

Art Song Contributions

Paladilhe was an interesting composer of *mélodie* and does not deserve the neglect he receives. While living in Rome, shortly after the *Prix de Rome* win, he wrote a few songs of note. *Mandolinata* (lyrics by Bussine) was famous in its day and *Sérénade napolitaine* (lyrics by Pradels) has a sense of compositional poise and achieved success without sacrificing refinement. However, it is in the genre of French *Mélodie* that he makes his greatest contributions. His first song set, *Vingt Mélodies*, displays a melodic gift and deft sense of counterpoint. The song *Désespérance*, sets Sully Prudhomme's *Soupir* with a melody that rivals Henri Duparc's setting of the same text and was written for Paladilhe's wife, a gifted singer, Madame Lalo. In many

respects, it was not that his compositions were without merit, but merely that they were overshadowed by his contemporaries, Duparc, Debussy, Fauré and others.

Later life and works

Paladilhe did not have much operatic success after *Patrie!* and his most significant works thereafter were sacred choral works. In 1892 he was elected to the Institut de France, succeeding Guirard, and in 1897 he became an Officer of the Légion d'Honneur. Paladilhe died in Paris on January 8, 1926.

Musical Analysis

Link to performance- [Selections of Emile Paladilhe.mp4 \(1.04 GB\)](#)

Les trois Prières

This song is characterized by a chorale texture in the accompaniment which serves the overall meaning of the poem as three blessings addressed to God and the character's love interest. This texture is present throughout the song, save for a key moment which reflects the meaning of the text. This occurs on m.25 on the words, 'et comme en une coupe d'eau se penche la fleur ranimée,' (And as in a goblet of water the newly-revived flower bends) where the accompaniment plays a widely spaced arpeggio in the left hand and rolled chord in the right hand.

Et comme en une coupe d'eau se penche la fleur ranimée, wa-ter - vase its life re-cov - er, Je In -

As one may see a wilt - ed flow'r In

Figure 3.1 'Les trois Prières' mm. 25-28

The effect created is that of flowing water and a building sensation of passion in the character. Paired with the leapy, falling vocal line, the listener experiences the deep, reverent emotion felt by the character.

The vocal line in this song contains frequent leaps, often falling lines and chromaticism which create an ethereal, other-worldly tone. This reflects the deep emotional connection and also a disconnect from reality experienced by the character. The presence of falling thirds and fourths throughout the piece beginning in m.10, give the listener the impression of a deep, loving sigh and serve to evidence that emotional connection.

The image displays a musical score for three measures (mm. 10-12) of a piece titled 'Les trois Prières'. The top staff is a vocal line with lyrics: 'S'in - cli - ne comme un Roi pro - phè - te, Je' and 'Then, like a king for mer - cy su - ing, I'. The bottom two staves show piano accompaniment with chords and melodic lines. The music features a mix of eighth and quarter notes, with some chromaticism and falling lines in the vocal part.

Figure 3.2 'Les trois Prières' mm. 10-12

The expansiveness of the melody grows to a climax in m. 25 where the leaps in the melody highlight the dramatic context of the text. This displays that the character has lost sense of themselves and the passion for their love interest has burst forth into the final prayer for their love. The three falling lines begin on m. 25, m. 29, then m.31 where the climactic high note is set on the final line, 'thou shouldst be the most beloved'.

Psyché

The content of this song is that of a jealous lover who sees competition everywhere, especially in nature. The accompaniment is sparse upon the entrance of the vocal line, leaving most of the dramatic burden on the singer. The short piano intro is characterized by a sequence of leaping eighth notes followed by a descending half note and quarter note, m.1-5.

Andante quasi andantino

PIANO

p

rfz molto

Figure 3.3 'Psyché' mm. 1-4

This shows both the heaving breaths of the jealous lover as well as the building emotional energy and even foreshadows the sole motive of the accompaniment. This motive appears in m.9 and consists of an eighth note entering on the off-beat, followed by a half and then quarter note descending in stepwise motion. This motive occurs on the 'and' of beat one in every measure (in some form), save for the *Animato* in m.25 and emphasizes the sensations of nervousness and constant anxiety embodied by the character. The vocal line of this song is characterized by repeated notes followed by motion which reflects the melodrama of the text.

Ah, Psy-che, na - ture knows, knows how to make me
 Je suis ja - loux, Psy - ché, de tou - te la na -

pp *cresc.*

Figure 3.4 ‘Psyché’ mm. 9-11

The character is seeing one thing and then letting their imagination take over. Beginning on the entrance of the vocal line in m.9 on the text, ‘Je suis jaloux Psyché, de toute la nature’ (I am jealous Psyché, of all nature) the voice has three repeated notes followed by motion which evokes the image of the character losing their grip on reality and becoming preoccupied with jealous anxiety. Subsequently, the character has similar melodic material which builds as they describe their jealousy of the sun, then the wind, the air she breathes and even the dress she wears as all are uncomfortably close to her for the character’s sensibilities.

Le Roitelet

This song is an ode to the playful wren which is manifested in the piano while the voice is an observer extolling the wren. The accompaniment represents the wren and is characterized by omnipresent staccati which begin with rising eighth notes in the right hand followed by

embellished eighth notes with rests separating them (m. 1).



Figure 3.5 ‘Roitelet’ mm. 1-4

This accompaniment could represent either the playful song of the wren or their jaunty, sporadic flight and physicality. Either interpretation serves the wren’s personality and is appropriate for the commentary made by the observer in the vocal line.

The form of the vocal line is a modified strophic form, organized in four verses- a, a’, b, b’, with a recurring ending to each verse. This is first seen on m.22, and signifies the wren flying away, followed each time by an interlude of the opening piano theme.



Figure 3.6 ‘Roitelet’ mm. 22-24

The effect of the bird flying away is created by slurred eighth notes interrupted by a rising leap, b to g#, with a decrescendo to piano. This could be seen as an imitation of the bird by the observer or as a momentary representation of the bird by the voice and piano together. These songs all offer some valuable content whether it be emotional, dramatic, impressionistic or otherwise and exemplify the importance of Paladilhe's compositions.

Chapter 4 - Select songs by Johannes Brahms

Biography of Johannes Brahms

Early Life

Brahms was brought into the world in a shabby tenement apartment, in a seedy district of Hamburg, Germany on May 7, 1833.²² He may have been destined to pursue music given that his father, Johann Jakob, of Holstein left the family trade of merchanting groceries and secondhand goods to pursue a career in music with no money to his name. Jakob settled in Hamburg and was working as a musician when he married his landlady, Christiane Nissen. Brahms was the second of three children by Johann and Christiane. The first, his older sister Elisabeth, was born in 1831 and his younger brother Friedrich was born two years after Johannes in 1835. The marriage of Johann and Christiane was plagued with problems and these facts were known to the children from a young age.²³

Overall, very few facts survive from Brahms childhood, however, there are an interesting few worth noting. For one, Brahms' Francophobia is attributed to his mother's recounts of the French occupation of Hamburg and her witness of the two-day fire of Hamburg in 1842 which had a personal impact.

²² Keys, Ivor. *Johannes Brahms*. Portland, Or: Amadeus Press, 1989.(p.3-6)

²³ Platt, Heather Anne. *Johannes Brahms : A Research and Information Guide*. 2nd edition. New York: Routledge, 2011.(p.xiii-xvii)

Young Johannes was teased in school for practicing at the piano but plentiful support from his father assured him as he taught Johannes on piano, cello and horn from age six. Once Johannes had exhausted his father's ability to teach him, he began formally studying with Otto Cossel in 1840. His development of creative skill on the piano and displaying the talent of 'perfect pitch' quickly brought Brahms beyond the capacity of Cossel's tutelage. After only one year, Cossel recognized the exceptionality of Brahms and recommended he study with one of the greatest teachers in Hamburg, Eduard Marxsen. Marxsen began Brahms lessons in composition. His father believed the only path to making a living as a musician was through an orchestral instrument, so he was a bit disconcerted by the idea of his son studying the piano but Brahms prodigious progress on the instrument dispelled his concerns.

Burgeoning Career

Brahms first public performances would include going with his father to his shows at local taverns and solos at the Gasthof. His first official public concert occurred on September 21, 1848, and included a wide variety of repertoire including Mozart, Rossini, Bach and some folk songs. These selections speak to Brahms' main influences as he developed as a composer as well as a performer.

In 1853 Brahms went with Hungarian violinist Eduard Reményi on a tour which would lead to Brahms meeting many of the other influential musicians in Europe. These meetings included encounters with Robert and Clara Schumann, violinist Joseph Joachim and Albert Dietrich. They became fast friends and offered young Brahms advice on composition, performance and life in general. These meetings inspired Schumann to write the article 'Neue Bahnen' which prophesied that Brahms would become the next great German composer. This

piece brought much attention and accelerated Brahms notoriety to an overwhelming level to the point where less than a year later Brahms attempted suicide and had to be institutionalized.

Folk Fixation

Brahms developed a love for song and tradition from a young age, beginning to collect folk songs and stories from the early 1840s.²⁴ Brahms had a particular penchant for stories which recalled ‘chivalry’, the classic set of rules centered around politeness and sensitivity towards women which saw its origins in the middle ages. He acquired such stories as Tieck's *Die schöne Magelone*, the German legends of Faust and Siegfried, Herder's collections of folksongs, Arnim and Brentano's *Des Knaben Wunderhorn*, the stories of the brothers Grimm, the Nibelungenlied and Zuccalmaglio's *Deutsche Volkslieder*. The last of which became the source of most of the folk tunes he arranged for choir and solo voice. Brahms usually preferred strophic poems when setting his songs, but he did not shy away from more complex forms including the song, *Die Mainacht* op.43 no.2, a setting of an Asclepiadean ode by Höltz.

During Brahms’ second period in 1858, he focused on setting many folk tunes in his op.14, op.19 and op.20. These included the folk texts from authors Herder, Kretzschmer and Zuccalmaglio, Karl Simrock and J.L. Uhland, as well as two Mörike songs. These songs are mainly strophic in form and a larger sense of refinement predominates versus the excess of many of the earlier song settings.

²⁴ Bozarth, George S., and Walter Frisch. "Brahms, Johannes." Grove Music Online. 2001; Accessed 9 Feb. 2024. <https://www-oxfordmusiconline-com.er.lib.k-state.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000051879>.

During Brahms' 'first maturity' in the 1860s there is a clear stylistic shift in his lieder output. These songs are characterized as being ambitious in scale with operatic aspirations and orchestral piano parts. Most of his later songs fall under the form of Schubert's 'volkstümliches Kunstlied'.

Later life and death

In 1890 Brahms retired from composing but this did not last long as he resumed composing with his chamber works for clarinet, opp. 114, 115 and 120, as well as piano works opp. 116-119 and the final collection of folk songs the *49 Deutsche Volkslieder*. These pieces were all rather successful, but this did not comfort Brahms as he lapsed into another period of depression. Several of his close friends died during this time including his sister Elise, a Bach biographer Philipp Spitta and two women he had grown close to, Elisabet and Hermine von Herzogenberg. In 1896 Clara Schumann died and Brahms played his *Four Serious Songs* at her funeral, the attendees were deeply moved by the performance. In under a year from Clara's death, in Vienna on April 3, 1897, Brahms passed due to liver cancer, the same disease that had taken his father.

Musical Analysis

Link to performance- [Selections of Johannes Brahms.mp4 \(824.86 MB\)](#)

Minnelied

This song is the fifth of Op. 71 and one of the best known lieder by Brahms. This is characterized exquisitely by Theodor Billroth in one of his letters-

‘If any one wishes to know what we call musically sweet without sugariness, full of feeling without sentimentality, he should hear this song. Thoughtful feeling without conscious sensuality, a transfiguration of the ecstasy of first love: if you wish to find musical bliss, play this song over several times before going to sleep. It will lull you into sweetest dreams, and take you back to the happiest hours of your youth.’²⁵

This quote describes beautifully the subtlety present in Brahms romantic lieder, and this effect stems both from the simplicity of the source text and form, as well as the perfection that can only be attained by an intense study of folk songs. The text comes from the poems of Hölty and was set first by Franz Schubert and Felix Mendelssohn, but the refinement and beauty of the Brahms’ setting is unmatched.

The melody of the piece is characterized by an arpeggio of the tonic chord which begins in the piano, picked up on third in the vocal line, and ends with a dramatic leap of a major sixth. This motive evokes the image of the character’s heart soaring at the thought of their love. This

²⁵ Friedlaender, Max, and Charles Leonard Leese. *Brahms’s Lieder; an Introduction to the Songs for One and Two Voices*. London: Oxford University Press, 1928. (p.127)

motive is repeated six times, making it the most memorable part of the melody and the main melodic focus of the piece.



Figure 4.1 'Minnelied' mm. 5-7

The form of the piece is a waltz in $\frac{3}{4}$ time, which reflects the meaning in the text, relating pastoral imagery to the beauty of the character's love interest. The waltz is a classic German form derived from the *Länder*, a German folk dance, and accentuates the romanticism of the accompaniment and vocal line.²⁶ The emphasis on the off beats gives the effect of the character's longing or 'sehnsucht', in German. For example, the ascending fourth leap in the melody present on the third beat of the third bar of each verse (mm. 7, 19, 38) set to the text, "when the pure angel", "the grass grows greener", and "do not ever leave me", respectively.

Brahms originally composed the piece in D major but at the request of tenor Gustav Walter, he transposed it down a step to C major, a decision he regretted because he believed the

²⁶Andrew Lamb. "Waltz (i)." Grove Music Online. 2001; Accessed 8 Mar. 2025. <https://www-oxfordmusiconline-com.er.lib.k-state.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000029881>.

song is best performed in D major (the song is performed in Brahms' preferred key of D major on the recital which is the subject of this paper).

Wie froh und Frisch

The song, 'Wie froh und frisch' no.14 of Brahms' Op. 33 *Magelone Lieder*, opens with a distinctly Brahmsian gesture, which is strong block chords in a large range which begin on the 6th scale degree leading to the secondary dominant (A major) before landing on tonic, creating a dramatic opening which sets the stage for the piece.²⁷

The theme of this piece is unbridled passion and this plays out in every aspect of the composition. From the rapid, harp-like, arpeggios in the accompaniment to the soaring leaps (usually major sixths) and arpeggios of the vocal line, the song is rife with passion and emotion.

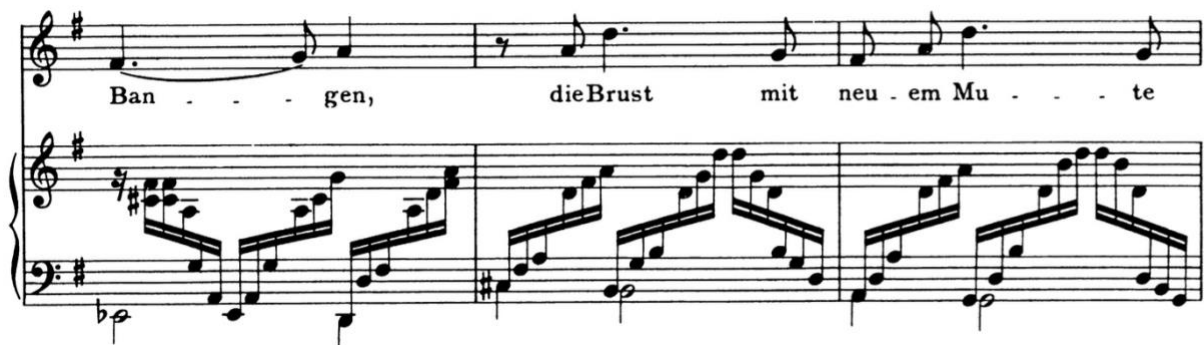


Figure 4.2 'Wie froh und frisch' mm. 6-9

²⁷ Friedlaender, Max, and Charles Leonard Leese. *Brahms's Lieder; an Introduction to the Songs for One and Two Voices*. London: Oxford University Press, 1928. (p.54)

For example on the line “Die sterne spiegeln sich im meer” (the stars are mirrored at the sea)(m.16), the shimmering triplet accompaniment and the presence of beautiful counterpoint with the vocal line is a manifestation of the ‘sehnsucht’ felt by the character, Peter, in the context of the *Magelone Lieder*, as he travels to his homeland.



The image shows a musical score for the song 'Wie froh und frisch' (mm. 17-20). It consists of a vocal line and a piano accompaniment. The vocal line is in the treble clef, with a key signature of one sharp (F#) and a time signature of 3/4. The lyrics are: "Ster.ne spie - geln sich im Meer, und gol.denglänzt die Flut,". The piano accompaniment is in the grand staff (treble and bass clefs). The right hand features a shimmering triplet accompaniment, and the left hand provides a counterpoint. The tempo/mood is marked *p dolce*.

Figure 4.3 ‘Wie froh und frisch’ mm. 17-20

Chapter 5 - Conclusion/Reflections from the performance

The recital took place at 7:30pm on Thursday, February 13, 2025, in All Faith's Chapel on the Kansas State University campus and despite some inclement weather earlier in the week was quite successful. The concert was well attended, and the performer was in good voice. The audience consisted of friends and faculty from K-state, family, coworkers from the Ascension via Christi Hospital and a few community members.

The overall reception of the program was positive with ample applause and there was even time after for some refreshments and discussion of the concert. The audience appreciated the performance of the underrepresented works by Turina and Paladilhe and those pieces seemed to strike a chord within the crowd.

Recommendations to future performers

First, the preparation for these pieces must begin in earnest as soon as possible to account for the difficulties in learning and interpreting this music. This was shown in the performance of the second Paladilhe song, *Le Roitelet*, which needed more practice leading to a slip of the words during the performance.

Concerning the Turina, *Poema en forma de canciones*, the performer would recommend to begin studying the song, 'Cantares' first as the coloratura present in this piece poses a challenge for most singers and should be practiced on its own for a time before preparing and presenting the song cycle. Also, the performer of this concert chose to stand by the piano for the opening piano piece, 'Dedicatoria', but this may have been awkward and added little to the

performance. For this song, sit in a chair on the side of the stage so as not to distract from the pianist.

The ensemble between pianist and singer on the song, 'Wie froh und frisch' is difficult as the song oscillates between fast, bombastic sections and slightly slower, intimate ones. Be sure to return to the opening tempo after each section of rubato for ensemble and to facilitate free singing.

Personal takeaways

I feel I learned much from preparing both this recital as well as this report which will serve my future as a musician. First and foremost, there is so much music out there that is worthy of performance and revival. So often singers are stuck in the same old repertoire which gets recycled every year and bores audiences, but there are many great pieces which have been long forgotten and are ripe for performance. On my recital these were, *Poema en forma de canciones* by Turina and the songs by Emile Paladilhe. These pieces rarely are given performances, but they were a joy to prepare and present. They brought life to a recital which could easily have been filled with the same old tunes and cycles which are overused for graduate recitals.

Another major point of learning that came out of this process was learning the logistics of putting together a recital all on my own. During undergraduate studies I received a great deal of help in putting up the recital, making the program, coaching, logistics, etc. However, this time I took care of it all and it was a great experience, if a bit stressful at times. From scheduling, promotion, creating the program, extra rehearsals and all else that is required to put on a recital, it is a big project. In the future I can take these skills I have developed and put on more recitals

of underrepresented music for the community so people can hear and connect with a broader range of music.

Appendix A - List of Download Links for all Supplementary Files

- ETDR Repository- <https://hdl.handle.net/2097/44798>
- Promotional Poster- [Recital Poster.JPG \(715.6 KB\)](#)
- Recital Program- [Chris Melton Master's Recital Program.pdf \(3.34 MB\)](#)
- Poema en forma de canciones by Joaquín Turina- [Poema en forma de canciones.mp4 \(1.61 GB\)](#)
- Of Laughter and Farewell by Jake Heggie- [Of Laughter and Farewell.mp4 \(1.27 GB\)](#)
- Select songs by Émile Paladilhe- [Selections of Emile Paladilhe.mp4 \(1.04 GB\)](#)

- Select songs by Johannes Brahms- [Selections of Johannes Brahms.mp4 \(824.86 MB\)](#)
- Il mio tesoro from Don Giovanni by Mozart K.527- [Il mio tesoro from Don Giovanni.mp4 \(589.73 MB\)](#)
- Encore- Questa o quella from Rigoletto by Giuseppe Verdi- [Encore- Questa o quella.mp4 \(344.07 MB\)](#)

Bibliography

- Aráez Santiago. "EL INGRESO DE JOAQUÍN TURINA EN LA SCHOLA CANTORUM DE PARÍS." *Revista de Musicología* 42, no. 1 (2019): 183-.
<https://doi.org/10.2307/26661398>.
- Botero, Carolina. "Demystifying the Art in Spanish Art Song in Late Nineteenth-Century Spain." ProQuest Dissertations Publishing, 2021.
<https://search.proquest.com/docview/2566003746>.
- Carman, Judith. "The Songs of Jake Heggie." *Journal of Singing* 69, no. 3 (January 1, 2013): 373–74.
- Clark, Walter Aaron. "Enrique Granados and Joaquín Turina, Piano Quintets." *Nineteenth - Century Music Review* 15, no. 1 (2018): 119–21.
<https://doi.org/10.1017/S1479409817000362>.
- Collier, Suzanne Rhodes. "Contemporary Spanish Song: Cycles for Soprano by Turina and Rodrigo." ProQuest Dissertations Publishing, 1987.
<https://search.proquest.com/docview/303615565>.
- Culver, Carrie deLapp-. "Repertoire with Results: Embracing Spanish Art Song." *Journal of Singing* 73, no. 2 (2016): 159–68.
- Di Grazia, Donna M. "Emmanuel Chabrier & The Art of French Song: 19th and 20th Century Repertoire & Charles Gounod." *Notes (Music Library Association)* 58, no. 2 (2001): 430.
- Downs, Leslie. "Spanish Dances and the Piano Music of Albéniz, Granados, Falla, Turina, and Mompou." ProQuest Dissertations Publishing, 2010.
<https://search.proquest.com/docview/822994534>.
- Draayer, Suzanne Rhodes. *Art Song Composers of Spain: An Encyclopedia*. Lanham, Md: Scarecrow Press, 2009.
- Dyniak, Tayaja. "National Musical Traditions in the Piano Oeuvre of Joaquin Turina." *Scientific Herald of Tchaikovsky National Music Academy of Ukraine*, no. 123 (2018): 58–67.
<https://doi.org/10.31318/2522-4190.2018.123.152424>.
- F B. "TURINA." *The Musical Times, 1904-1995* 69, no. 1026 (1928): 748–748.
- Friedlaender, Max. *Brahms's Lieder ; an Introduction to the Songs for One and Two Voices*. London: Oxford University Press, 1928.

- Favre, Georges. *Compositeurs français méconnus: Ernest Guiraud et ses Amis, Emile Paladilhe et théodore Dubois*. Paris: Pensée universelle, 1983.
- Gerhardt, Elena, George Henschel, and J. Francis Harford. "The Hundred Best Short Songs : In Four Books." London: Paterson's Publications, 1961.
- Ginger, Andrew, and Geraldine Lawless. *Spain in the Nineteenth Century: New Essays on Experiences of Culture and Society. Interventions. Rethinking the Nineteenth Century*. Manchester: University Press, 2020.
- Granville-Barker, Helen. *Folk Songs from the Spanish*. New York (State): G. P. Putnam's sons, 1900. <https://hdl.handle.net/2027/nyp.33433075831291>.
- Grove, George. "A Dictionary of Music and Musicians/Paladilhe, Emile - Wikisource, the Free Online Library." Accessed February 16, 2024. https://en.wikisource.org/wiki/A_Dictionary_of_Music_and_Musicians/Paladilhe,_Emile.
- Heggie, Jake. *Of laughter and farewell*. San Francisco, California: Bent Pen Music, Inc., 2013.
- Hess, Carol A. "Fallá (y Matheu), Manuel de." Grove Music Online. 2001; Accessed 8 Mar. 2025. <https://www-oxfordmusiconline-com.er.lib.k-state.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000009266>.
- Hyperion Records. "Émile Paladilhe (1844-1926) on Hyperion Records." Accessed February 16, 2024. <https://www.hyperion-records.co.uk/c.asp?c=C2220>.
- "Joaquin Turina." The Musical Times. Novello & Company, Ltd, 1949.
- "Johannes Brahms : A Research and Information Guide - Kansas State University Libraries." Accessed July 16, 2024. https://k-state.primo.exlibrisgroup.com/discovery/fulldisplay?docid=alma9933064813402401&context=L&vid=01KSU_INST:NewUI&lang=en&search_scope=MyInst_and_CI&adaptor=Local%20Search%20Engine&tab=Everything&query=any,contains,brahms%20platt&ffset=0.
- Keys, Ivor. *Johannes Brahms*. Portland, Or: Amadeus Press, 1989.
- Lamb, Andrew. "Waltz (i)." Grove Music Online. 2001; Accessed 8 Mar. 2025. <https://www-oxfordmusiconline-com.er.lib.k-state.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000029881>.
- Landeros, Fernando. "Andalusian Souls: Joaquín Turina's Settings of Gustavo Adolfo Bécquer's Rimas." ProQuest Dissertations Publishing, 2014. <https://search.proquest.com/docview/1552717012>.

- Lockhart, J. G. *The Spanish Ballads*. No place, unknown, or undetermined: Century, 1908. <https://hdl.handle.net/2027/pst.000004090571>.
- Marco, Tomás. *Spanish Music in the Twentieth Century*. Cambridge, Mass: Harvard University Press, 1993.
- MODESTO ESCOBAR MERCADO and JOSÉ GÓMEZ ISLA. “The Expression of Identity through the Image: The Photographic Archives of Miguel de Unamuno and Joaquín Turina.” *Revista Española de Investigaciones Sociológicas* 1, no. 152 (2015): 23–46. <https://doi.org/10.5477/cis/reis.152.23>.
- Morán, Alfredo. *Joaquin Turina. Catálogos de compositores españoles*. Madrid: Sociedad General de Autores de España, 1993.
- Moreda-Rodriguez, Eva. “‘How Little We Know in This Country of the Music of Spain...’: Spanish Music in Britain during the First World War.” *First World War Studies* 4, no. 2 (2013): 241–56. <https://doi.org/10.1080/19475020.2013.856773>.
- Paladilhe, Emile, and Walter Charles Foster. “Cinq mélodies : for medium voice.” Huntsville, Tex: Recital Publications, 1976.
- “The Iconographic Collection of Composer Joaquin Turina: Documentary Description and Analysis - Kansas State University Libraries.” Accessed September 5, 2023. https://k-state.primo.exlibrisgroup.com/discovery/fulldisplay/cdi_webofscience_primary_000215061300010/01KSU_INST:NewUI.
- The Opera Scribe. “Emile Paladilhe,” December 8, 2018. <https://operascribe.com/composers/emile-paladilhe/>.
- Turina, Joaquín. “Poema en forma de canciones.” Spain: Union Musical Española, ©1923, 1923.
- “Turina, Joaquín.” *Encyclopædia Britannica Inc*, 2020. <https://academic.eb.com/levels/collegiate/article/73838>.
- Wallace, Robert K., Karen Almond, Jake Heggie, and Gene Scheer. *Heggie and Scheer’s Moby-Dick: A Grand Opera for the Twenty-First Century*. University of North Texas Press, 2013.
- Williams, Leonard. *Ballads and Songs of Spain*. No place, unknown, or undetermined: Cassell, 1903. [https://hdl.handle.net/2027/uc1.\\$b803611](https://hdl.handle.net/2027/uc1.$b803611).