A Graduate Recital Report

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A GRADUATE RECITAL REPORT

by

Richard J. Muirhead

Report of a recital performed in partial fulfillment of the requirements for the degree of

MASTER OF MUSIC

in

Applied Music

UTAH STATE UNIVERSITY
Logan, Utah

1970
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I would like to particularly thank Dr. Ramsey, my major professor, who has guided me to a new insight of singing and who has helped to open a whole new field of repertoire for me.

Debbie Schoonmaker, my accompanist, deserves special praise and appreciation for her skill and musical talent which helped to make this recital a success.

Most important of all, I wish to thank my wife, Alke, for her assistance and encouragement in the preparing of the recital and this paper.

Richard J. Muirhead
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Five Songs from La Bonne Chanson . . . . . . Fauré

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Chase Fine Arts Center
Concert Hall
Tuesday Evening
August Thirteenth
Eight O'Clock
Avant de quitter ces lieux (Faust) .......... Gounod

Four Seafarer's Songs, Opus 57 .......... Bush
1. The Ship in Distress
2. Ratcliffe Highway
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4. Jack the Jolly Tar

In partial fulfillment of the graduation requirements
for the Master of Music degree in Music Education.
PROGAM NOTES

DICHTERLIEBE - - - - - - - - - - Robert Schumann

The song cycle, *Dichterliebe*, was written during the time Robert Schumann was contemplating marriage to Clara Wieck. Schumann's sensitive music and the poetry of Heinrich Heine combine to make an exquisite expression of the frustration involved in a courtship.

DIPROVENZA IL MAR (LA TRAVIATA) - - - - Giuseppe Verdi

In the opera, *La Traviata*, the father of Alfredo has interfered in the love life of his son, causing his son's mistress, Violetta, to leave him. As Alfredo reads a letter left by Violetta, telling him she no longer loves him, his father tries to console him in the aria *Di Provenza Il Mar*. He reminds him of the good days he has had before he started his "reckless" life and encourages him to return home to the good life he had left.

LABONNECHANSON - - - - - - - - Gabriel Faure

Gabriel Faure was one of the leading composers of the mid-nineteenth century. Some authorities feel that his music led the way for Claude Debussy and impressionistic music in the latter part of the century. The mood of *La Bonne Chanson* is in sharp contrast to the *Dichterliebe*, for the music and text tell of the joy of being in love.
The aria, Avant De Quitter Ces Lieux, is one of the more popular arias from the opera, Faust. The aria is sung by Valentine to his sister Margueretta as he prepares to leave for war.

Alan Bush is a contemporary English composer considered by some to be second only to Benjamin Britten. His style of writing is very versatile in the accompaniment and his melodies are almost always very singable, being written in a folk-song manner. His goal is to write music that can readily be understood and enjoyed by the average person as well as by the connoisseur of music.
ROBERT ALEXANDER SCHUMANN

B8 OP. 43 [HEINZ]

Dichterliebe

A Poet's Love

(1)
Im wunderschönen Monat Mai,
Als alle Knospen sprangen,
Da ist in meinem Herzen
Die Liebe aufgegangen.

In the lovely month of May,
when all the buds opened,
love unfolded
in my heart.

(2)
Im wunderschönen Monat Mai,
Als alle Vögel sangen,
Da hab ich für getannd
Mehr Sehnen und Verlangen.

In the lovely month of May,
when all the birds sang,
I confessed to her
my longing and desire.

(3)
Aus meinen Tränen sprießen
Viel blühende Blumen hervor,
Und meine Sehnsüchte
Ein Nachtigall entstehen.

From my tears
many blossoms springing,
and my sighs become
a nightingale.

(4)
Und wenn du mich lieb hast, Kindchen,
Schenk ich dir die Blumen all,
Und vor deinem Fenster soll klingen
Das Lied der Nachtigall.

And if you will love me, child,
I will give you all the flowers,
and at your window
the nightingale shall sing.

(5)
Die Rose, die Lilie, die Taube, die Sonne,
Die Nachtigall alle in Liebeswonne.
Ich hab sie nicht mehr, ich lebe alleine
Die Kleine, die Feine, die Brine, die Einz
Sie selber, aller Liebe Wonne
Ist Rose und Lilie und Taube und Sonne.

The rose, the lily, the dove, the sun —
all these I once loved with passionate joy.
I love them no longer; I love only her
who is so small, so gentle, so pure, so
unique;
she herself, the joy of all passion,
is rose, and lily, and dove, and sun.

(6)
Wenn ich in deine Augen scha
So schwindet all mein Leid und Weh;
Doch wenn ich kiss deinen Mund,
So werde ich ganz und gar gead.

When I look into your eyes
all my pain and sorrow vanish;
but when I kiss your lips
I have all my health again.

Wenn ich mich lehn an deine Brust,
Komm's über mich wie Himmelstrum;
Doch wenn du sprichst: Ich liebe dich!
So muß ich weinen bitterlich.

When I lay my head on your breast
heavenly bliss steals over me;
but when you say: 'I love you'
I must weep bitterly.

(7)
Ich will meine Seele tauchen
In den Reich des Lilie hinein;
Die Lilie soll klingend brennen
EinLtd von der Liebe sterben.

I will plunge my soul
into the lily's cup;
the lily shall resound and breathe forth
a song of my love.

Das Lied soll schauern und heben,  
Wie der Kuß von ihrem Mund,  
Den sie mir einst gegeben  
In wunderbar stiller Stund.

(6)  
Im Rhein, im heiligen Strome,  
Da spiegelt sich in den Wellen,  
Mit seinem großen Dome,  
Das große heilige Köln.

Im Dom da steht ein Bildnis,  
Auch goldenen Leder gemalt;  
In meines Lebens Wildnis  
Hat's freundlich hinein gestrafft.

Es schweben Blumen und Englein  
Um unsre liebe Frau;  
Die Augen, die Lippen, die Wanglein,  
Die gleichen der Liebsten gena.

(7)  
Ich grobe nicht, und wenn das Herz auch leidet,  
Ewig verboren! Ich grobe nicht.  
Wie du auch strahlt in Diamantenpracht,  
Es fällt kein Strahl in deines Herzens Nacht.

Das weiß ich längst. Ich sah dich ja im Traume,  
Und sah die Nacht in deines Herzens Raume,  
Und sah die Schlang, die dir am Herzen früht,  
Ich sah, mein Lieb, wie sehr du elend bist.

(8)  
Und würden's die Blumen, die kleinen,  
Wie tief verwundet mein Herz,  
Sie würden mit mir weinen,  
Zu heilen meinen Schmerz.

Und würden's die Nachtigallen,  
Wie ich so traurig und krank,  
Sie lieben fröhlich erschallen  
Erquickend Gesang.

Und würden sie mein Wehe,  
Die goldenen Sternelein,  
Sie kämen aus ihrer Höhe,  
Und sprächen Trost mir ein.

The song shall quiver and tremble  
like the kiss from her lips –  
the kiss she once gave me  
in a wondrously sweet hour.

(6)  
In the waves of the Rhine, that sacred stream,  
is mirrored the great and holy city of Cologne  
with its great cathedral.

In the cathedral stands a picture  
painted on golden leather;  
it sent friendly beams  
into my life's wilderness.

Flowers and angels  
hover about Our Lady;  
her eyes, lips, and cheeks  
are just like those of my love.

(9)  
I hear no grudge, though my heart is breaking;  
O love for ever lost! I hear no grudge.  
Though you glitter with splendid diamonds  
no ray illuminates the darkness of your heart.

This I have long known. For I saw you in a dream,  
and saw the night that reigns in your heart,  
and saw the serpent that feeds on your heart:  
I saw, my love, how wretched you are.

(10)  
If the little flowers only knew  
how sorely my heart is wounded,  
they would weep with me  
to heal my anguish.

And if the nightingales knew  
how sad and sick I am,  
they would gaily sound  
their refreshing song.

And if the golden stars  
but knew my sorrow  
they would come from their heights  
to comfort me.

(11)  
Sie alle können's nicht wissen,  
Nur eine kennt meinen Schmerz;  
Sie hat ja selbst zerrissen,  
Zerrissen mir das Herz.

(9)  
Das ist ein Flüchen und Gejagen,  
Trompeten schmettern dasein  
Da tanzt wohl den Himmelstreiben  
Die Herzallerliebste mein.

(8)  
What fluting and fiddling  
and braying of trumpets  
My love is dancing  
hers wedding round.

(10)  
When I hear the little song  
that my love once sang,  
a wild anguish  
strains to break my heart.

(12)  
I know not how to comfort  
for she herself  
has broken my heart.

(11)  
Out of spite the girl takes  
the first likely fellow  
that comes along;  
the young man is in a sad plight.

(12)  
On a bright summer morning,  
I walk in the garden.  
The flowers whisper and speak,  
but I walk in silence.

The flowers whisper and speak,  
and look piteously at me:  
'Be not angry with our sister,  
you sad, pale man!'  

All these cannot know my grief;  
it is known to one alone –  
for she herself  
has broken my heart.
(13)
Ich hab im Traum geweinet,
Mir träumte, du lügst im Grab.
Ich wachte auf, und die Träne
Flöß noch von der Wange herab.

Ich hab im Traum geweinet,
Mir träumte, du verleugnest mich;
Ich wachte auf, und ich weinte,
Nacht langen bitterlich.

Ich hab im Traum geweinet,
Mir träumte, du wärst mir noch gut.
Ich wachte auf, und noch immer
Strömt noch Tränenflut.

(14)
Allnächtlich im Traume seh ich dich,
Und sehe dich freundlich grüßen,
Und laut aufweckend stürz ich mich
Zu deinen süßen Tüschen.

Du sitest mir heimlich, ein leises Wort,
Und fügst mir den Strauß von Zypressen.
Ich wachte auf, und der Strauß ist fort,
Und's Wort hab ich vergessen.

(15)
Aus alten Märchen wühlt es,
Hervor mit weither Hand,
Da zieht es und da klingt es
Von einem Zauberland;

Wo blute Blumen blühen
Im goldenen Abendlicht,
Und heilich stetsend glühlen
Mit bräunlichem Gesicht;

Und prüde Bäume singen
Unter Melodein,
Die Lüfte heimlich klingen,
Und Vogel schmettern drein;

Und Nebelbilder steigen
Wohl aus der Erde hervor,
Und tausen laut'gen Geigen
Im wunderlichen Chor;

Und blau Funken brechen
An jedem Blatt und Blüte,
Und rote Lichter rinnen
Im irren, wirren Kreis.

Und laute Quellen brechen
Aus wildem Marmormarmor,
Und selten in den Lachen
Strahlt fort der Widerschein.

Ach, könnt ich dorthin kommen,
Und dort mein Herz erheben,
Und aller Qual entrinnen,
Und frei und reif sein!

Ach, jenes Land der Wonne,
Das sich oft im Traum,
Doch kommt die Morgensonne,
Zerfleißt wie einel Staurn.

(16)
Die alten, bösen Lieder,
Die Träume bös und arg,
Die laßt uns jetzt begreifen,
Holt einen großen Sarg.

Hinein leg ich das manches,
Doch sag ich euch nicht was;
Der Sarg muß sein noch größer
Was's Heidelberger Fall.

Und holt eine Totenbarke,
Und Brecher fest und dick;
Auch muß sie sein noch länger,
Als wie zu Mainz die Brück.

Und holt mir auch zwölf Biesen,
Die müssen noch stärker sein,
Als wie der stärke Christophil,
Im Dom zu Köln am Rhein.

Die sollen den Sarg forttragen,
Und senken in's Meer hinab;
Denn solchem großen Sorge
Gebührt ein großes Grab.

Wißt ihr, warum der Sarg wohl
So groß und schwer mag sein?
Ich senkt auch meine Liebe
Und meinen Schmerz einsehn.
Di Provenza il mar, il suol
Chi dal cor ti cancello?
Al natio fulgento sol
Qual destino ti furo?
Oh rammenta pur nel doul
Dhi 'vi gioia a te brillo,
E che pace cola sol
Su te splendere ancor puo,
Dio me guido!

Ah il tuo vecchio genitor
Tu non sai quanto soffri,
Te lontano di squallor
Il suo tetto si copri,
Ma se alfin ti provo ancor,
Se in me speme non falli,
Se la s voce dell' onor
In te appien non ammuti,
Dio n'esaudi!

Oh, who has erased from your heart
all memory of the sea and soil of Provence?
Who has erased their memory from your heart?
What fate drove you to abandon your bright native skies?
Oh what fate was it drove you to do so?
In your grief remember that happiness shone on
you there
And that there alone can peace shine on you again.
God has led me here.
Oh, you do not know how much your old father has
suffered!
How much he suffered, you do not know!
With you away his roof has been shrouded in
desolation
In deepest desolation his roof has been shrouded.

Poem by Francesco Maria Piave
Translation by Peggie Cochrane
I.
Une Sainte en son aurore,
Une Chasteine en sa tour,
Tout ce que contient la parole humaine
De grâce et d’amour;
La note d’or que fait entendre
Le cor dans le lointain des bois,
Marie à la fierté tendre
Des nobles dames d’autrefois.
Aussi le charme insigne
D’un frais sourire triomphant
Eclos dans des candeurs de cygne
Et des rouges de femme enfant.
Des aspects naïfs blanc et roses,
Un doux accord patricien.
Je vois, j’entends toutes ces choses
Dans son nom Carolingien.

II.
Puisque l’aube grandit, puisque voici l’aurore,
Puisqu’après m’avoir fui longtemps l’espoir veut bien
Revoler de vos ma प l’appelle et l’implore,
Puisque tout ce bonheur veut bien être le mien,
Je veux guidé par vous, beaux yeux aux flammes douces,
Par toi conduit, ô main où tremblera ma main,
Marcher droit que ce soit par des sentiers de mousse
Ou que roc et cailloux encombrent le chemin;
Et comme pour bercer les lenteurs de la route,
Je chanterai des airs ingénus,
Je me dis qu’elle m’écouera sans déploiement sans doute,
Et vraiment je ne veux pas d’autre Paradis.

III.
La lune blanche luit dans les bois,
De chaque branche part un voix
Sous la rameée,
O bien-aimé!
L’étang reflète, profond miroir,
La silhouette du saule noir
Où le vent pleure.
Révons c’est l’heure!
Un vaste et tendre apaisement
Semble descendre du firmament
Que l’autre irise;
C’est l’heure exquise.

IV.
J’allais par des chemins perfides,
Douloureusement incertains,
Vos chères mains furent mes guides;
Si pâle à l’horizon lointain
Luisit un faible espoir d’aurore—
Votre regard fut le matin!
Nul bruit, sinon son pas sonore,
N’encourageait le voyageur;
Votre voix me dit; Marche encore!
Mon cœur craintif, mon sombre cœur
Pleurait, seul, sur la triste voie,
L’amour, délicieux vainqueur,
Nous a réunis dans la joie!

V.
J’ai presque peur, en vérité,
Tant je sens ma vie enlacée
A la radieuse pensée
Qui m’a pris l’âme l’autre été,
Tant votre image à jamais chère
Habite en ce cœur tout à vous,
Ce cœur uniquement jaloux
De vous aimer et de vous plaire.

I.
A Saint in her halo,
A Chasteine in her tower,
All that a human word may express
Of grace and love;
The golden sound which is heard
Of the horn in the distant woods,
Linked with the tender pride
Of the noble ladies of yore.
And with this a charming treat
Of sweet and triumphant smile
Coming forth with swan-like innocence
And a blush of a woman-child,
The looks of a pearl white and rose
The gentle patrician harmony,
I see, I hear all these things
In her Carolingian name.

II.
Since dawn awake and sunrise is here,
Since after having evaded me for so long a time,
the hope consuits
To turn towards me who is calling and imploring her,
Since all this happiness is ready to become mine,
I would like to be guided by you, beautiful eyes with
a gentle flame,
Guided by you, oh hand, with' mine holding yours
tremblingly,
To walk ahead, be it through paths of moss
Or by the roads of pebble and stone,
And while dreamily walking along the road,
I would sing simple airs,
To which I believe she would listen without displeasure.
And truly I do not dream of any other paradise.

III.
The white moon shines in the forest,
From every branch comes forth a voice,
Under the foliage,
Oh beloved!
The pond reflects, a deep mirror,
The silhouette of the dark willow,
Where the wind is weeping.
Let us dream, this is the hour!
A vast and tender calm
Seems to descend from the firmament
Which the orb clasps in rainbow colors;
This is the exquisite hour.

IV.
I was walking along treacherous paths,
Painfully uncertain,
Your dear hands were my guides;
Very pale on the distant horizon
The hope of dawn was glimmering—
Your glance was like the dawn?
No noise, save the sound of his own steps,
Gave courage to the traveler;
Your voice has said to me: Go on!
My fearful heart, my gloomy heart
Wept lonely on the mournful road,
But love, delightful vanquisher,
Has united us in joy!

V.
I almost fear, in truth be said,
So much I feel my life entered
With that, all radiant thought
That took hold of my soul that past Summer,
So much your image, dear to me forever,
Dwell in this heart,—all yours,
This heart with sole desire
To love and to please you.
V. (Cont'd)

And I tremble, please forgive
My bluntly telling it,
At the thought that a single word, a smile
Coming from you now is my law,
And that it would suffice a gesture
Or a word or twinkling of an eye
To make the whole of me benefi
Of my celestial dream?
But if I should no longer see you,
The future would appear too sad
And filled with endless grief,
Except for one great hope:
Immersed in this supreme happiness,
To repeat to myself again and again,
In spite of those sad thoughts,
That I love you, that I love you!

VI.

Before you disappear, pale morning star,
A thousand quail will sing in the thyme!
Turn toward the poet whose eyes are full of love,
The lark will soar to the sky with the coming of day!
Turn your glance that draws the dawn in blue,
What joy amidst the rain fields
And make my thought shine yonder, far away!
O, far away! The dew glistens in the bay!
In the sweet troubled dream of my dear one who is still asleep

Haste, haste, for here's the golden sun!

VII.

So it will be, on a clear day of summer,
The glowing sun, accomplice of my joy,
Will make, amidst the silks and satins,
Still lovelier your dear beauty;
The all-blue sky, spread like some high tent,
Will tremble sumptuously in lengthening folds
On our two faces which will make pale
The emotions of happiness and expectation;
And when the evening comes, the air will be gentle,
And will play caressingly, gently, in your veils,
And the peaceful gaze of the stars
Will smile benevolently on this wedded pair!

VIII.

Is it not so? We will walk gaily and slowly along the road,
The unobstructive path which shows us smiling Hope,
Not caring if we are unnoticed or if we are seen
Isolated in love as if we were in the dark forest,
Our two hearts, emitting their peaceful tenderness,
Will be two nightingales singing at night.
Without thoughts of what fate holds in store for us,
We will proceed along with even steps
And hand in hand, with the child-like souls
Of those whose love is unalloyed. Is it not so?

IX.

Winter is over, the light is soft
And dances from the earth to the clear sky;
The saddest heart must now give way
To the great joy scattered in the air.
For a whole year I have had spring in my soul,
And the green return of sweet blossom time,
Like a flame surrounding a flame,
Adds ideals to my ideal.
The blue sky expands, heightens and crowns
The unchangeable azure, where my love rejoices.
The season is lovely and my share is good,
And all my hopes at last have their day.
Let Summer come! Let also come
Autumn and Winter! And every season
For me will be lovely, oh you, whom
This fantasy and this thought adorn!

English translation by WALDO LYMAN
Avant de quitter ces lieux,
Sol natal de mes aieux,
A toi, Seigneur et roi des cieux,
Ma soeur je confie!

Daigne de tout danger
Toujours, toujours la protéger,
Cette soeur si chérie:
Daigne la protéger de tout danger.

Délivré d'une triste pensée,
J'irai chercher la gloire,
La gloire au sein des ennemis,
La premier, le plus brave
Au fort de la mêlée
J'irai combattre pour mon pays.

Et si vers lui Dieu me rappelle,
Je veillerai sur toi fidèle,
Ô Marguerite!

O Roi des cieux,
Jette les yeux,
Protège Marguerite,
Roi des cieux!

Before I quit these parts,
birthplace of my forefathers
to Thy care, oh Lord and Ruler of
the skies
I confide my sister.
Deign to protect her always
from every danger.
My sister so dearly loved,
deign to keep her from harm.
Freed from care and worry,
I will go to seek glory
in the enemy's midst,
foremost and bravest
in the thick of the fight
I'll go to fight for my country,
and, if God should call me to him,
I will watch faithfully over you
oh Marguerite!
Before I quit these parts, etc.
Oh King of heaven, look down
and protect Marguerite, Oh King of heaven!

Words by Barbier and Carre
Translation by Peggie Cochrane
Robert Schumann, born June 8, 1810, in Zwickau, Saxony, Germany, was a young man noted for his abilities to improvise at the piano among his friends.

When studying law, he became a friend and pupil of the great piano teacher Wieck, who's daughter, Clara, eventually became Schumann's wife. Schumann and Clara Wieck were admittedly in love while she was yet under age for marriage. Her father, who had been Schumann's friend, saw his income through Clara's concert tours threatened and discouraged their seeing each other. After extreme harassment and long, forced separations, the pair spent two weeks together in Berlin in April of 1840.

Immediately after their parting, Liederkreis--Opus 39, was composed. Upon its completion, twenty more songs were composed between May 24 and June 1: the Dichterliebe--Op. 48, and four other songs. On June 5, Clara joined Schumann in Leipzig and the song writing was suspended.

Paul Henry Lang states "Schumann reached his creative peak in his songs, in spite of the value and wealth of his piano music."

Lang continues to make the conclusion that:

in the union of poetry and music and in the emphasis on the psychological moment, Schumann undoubtedly goes beyond Schubert. Voice and instrumental accompaniment form an indivisible unity. The piano stands in the most intimate relationship to the text and to the voice, often contributing more to the expression of the mood than the voice itself; the many delicate postludes are a case in point.¹

Heine

The poet of the Dichterliebe, Heinrich Heine, was born in Düsseldorf on December 13, 1779, and died in Paris on February 17, 1856. In 1826, he wrote the Reisebilder which was so successful that it enabled him to abandon the study of law and devote himself entirely to writing.

It is generally conceded that Heine’s finest poetry was not written until his last years, although the Buch der Lieder (Book of Songs) a collection of his entire lyrical output to the age of twenty-six, remains the core of his poetic work.

German Lied

The lied, as an art form, is by Moore’s discription,

a perfect embodiment of the Romantic point of view, and a congenial vehicle for talents which inclined to the literary and pictorial side of the art and which showed greater aptitude for melodic than symphonic invention. The more expressive style of piano writing was an admirable piano foil for the vocal lyricism to these songs, and the piano accompaniments to the lied added much to its effectiveness.²

¹ Lang, p. 824.
As a rule, the Lied is the result of two different individuals working in different art forms (poetry and music) and often even in two different generations.

The musical and poetic ideas do not arise together; the poem is there first, and inspires in a composer a corresponding—or supplementary—musical conception. A text is transformed into a vocal melody which often varies from stanza to stanza; and this melody in its turn is made to enter many harmonic or contrapuntal relations with a pianoforte which in Schumann assumes such importance that it can hardly be called a mere accompaniment.¹

In Schumann’s music the piano part often becomes more memorable and important than the vocal line. Some of Schumann’s most important inventions, in fact, come in the preludes, postludes and intermezzi of the *Dichterliebe*, the most noteworthy being the end of the first, tenth and last song of the cycle.

**Style**

Much has been written concerning the style of Schumann, enabling the performer, student and composer to gain insights into his art. Schumann chose miniature poems by Heine, almost all of them composed in a simple construction which might be found in folk music. The manuscripts however show many revisions.

Die Rose, die Lilie and Hör ich ein Liedchen klingen are shown to be the fruit of considerable reflection, if only on points of prosody, while *Am leuchtenden* appears as a minutely calculated work of art.²

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Abraham points out that Schumann exhibits several very personal traits that can readily be found in the *Dichterliebe*. One of the unmistakable harmonic traits is his

... obsession with supertonic minor harmony (especially it seems, in the key of A major, where passages in B minor almost always appear sooner or later).  

Schumann uses the supertonic key in several of the very dramatic places of the *Dichterliebe*. Examples of this can be found in *Im wunderschönen Monat Mai* in the phrase *Da ist in meinem Herzen die Liebe aufgegangen*, measures 9-12, and at the tender phrase of *Ich liebe dich*, measure 14, in the song, *Wenn ich in deine Augen seh.*

**Analysis**

*Im wunderschönen Monat Mai*

This brief two part song contains only twenty-six measures with the second half, measures 12-26, equalling measures 1-15.

The first song of the cycle is composed around arpeggiated chords with the voice paralleling the top notes of the broken chords.

**Example 1. Measures 4-6**

1. Abraham, p. 123.
Schumann occasionally adds interest to a melody by using a note that is not part of the broken chord. In the example below the C major chord has an augmented fourth added.

Example 2. Measure 12.

The suspensive cadence at the end has often been chosen as an example of Schumann's freedom and responsiveness to text. Certainly the words are neither abrupt nor inconclusive; but the motive, which is but half completed in the piano and finds its true goal in the voice, may represent the poet's meditation on that happy May day, when he pledged his love.

Aus meinen Tränen spriessen

The second song flows without a ripple from the cadence of the previous song, but Schumann does not continue in the same vein, and the only other attempt to unite the separate songs is at the close of the cycle where the postlude is an extension of the postlude of Am leuchtenden Sommernacht.

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Aus meinen Tränen sprünnen contains only seventeen measures and yet in its briefness it could be thought of as having a minute A B A form with the A being measures 1-8 and 13-17 and the middle section measures 9-12.

The vocal line parallels the upper notes of the accompaniment throughout this song. The lowest voice of the piano has a descending motif that is used four times in this song.

Example 3. Measures 1-2

One of the nicest aspects of this brief song is the delicate motif used in the accompaniment at the ending of each phrase.

Example 4. Measure 4

The song closes in the voice part on the dominant seventh chord, leaving the piano to resolve the cadence.
Die Rose, die Lilie, die Taube

This quick little piece is a scant twenty-two measures. The two-part song is in the key of C and has the first four measures repeated for a total of eight measures to complete the first section.

Secondary dominant chords are used which create a feeling of a modulation, but in measure 10 there is a reaffirmation of the original key of C which remains strongly established to the end.

Example 5. Measures 9-10

Wenn ich in deine Augen seh

There are only two sections in this song, measures 1-8 and 9-21. The second measure of the fourth song in the cycle is a partial reiteration of the vocal part in the first measure.

Example 6. Measures 1-2
In Schumann's original version (the lower notes in the vocal part of measure 7), the climax of the phrase was given to the piano with the vocal climax coming one measure earlier on the word Mund (mouth). The higher notes of the vocal line were added during the first printing.

Example 7. Measures 6-7

In the following D minor section, the piano precedes the vocal part with the eighth-note rhythm that was established in the first two measures.

The arpeggiated chord in measure 13 is very special since it is a diminished seventh and the only arpeggiated chord in this song. It could be that Schumann was symbolizing a broken and sinking heart to fit the words Ich liebe dich! so muss ich weinen bitterlich (I love thee! so I must cry bitterly).

The eighth-note rhythm originally established takes on a quality of sobbing as it is preceded by a sixteenth note in the concluding six measures.
Example 8. Measures 18-21

Ich will meine Seele tauchen

Ich will meine Seele tauchen is a two-part song with measures 9-16 primarily repeating measures 1-8. The composition is completed with a brief piano codetta, measures 16-22.

The accompaniment is rapid arpeggios throughout, with a melody in the vocal line over the broken chords.

Example 9. Measures 6-7

The lowest notes of the piano's arpeggios are in contrary motion to the melody throughout the composition until the vocal line is completed.

The last five measures are based on descending scales found in the bass and treble lines. The final descending scale is found as eighth notes under the repeated A's in the right hand.
Example 10. Measures 20-21

Im Rhein, im heiligen Strome

This three-part song (a=1-27, B=27-42 and A=42-58) gives great breadth to Heine's poem by the whole and half notes sustained throughout most of the composition, while the figure of the eighth note followed by the dotted quarter note adds a majestic grace throughout the composition.

Example 11. Measures 1-3

Another coordinating factor in the construction of this composition is the descending scales in the bass line and broken chords that move continuously to the end.

Example 12. Measures 48-51
The importance of the piano is shown in the last sixteen measures where the three organizing factors, the whole and half notes, the dotted quarter notes and the descending scale conclude without the vocal line.

Example 13. Measures 52-55

\[ \text{Example 13: Measures 52-55} \]

I \text{ch grolle nicht}

The basic structure, as in the previous songs of this cycle, is a miniature form. \text{Ich grolle nicht} is comprised of two stanzas measures 1-27 and 27-42, and a codetta, measures 42-56.

The seventh composition of the song cycle throbs from the beginning to the end with repeated chords that become increasingly powerful and driving in the concluding four measures.

The music is painfully sharp, a passionate and tragic outburst. Only in the last five measures does the bass give up its stern march in half-notes and terrifyingly relentless is the downward diatonic scale through an octave and a sixth (measures 22-28). Only in the last measure does the relentless drive of repeated chords in eighth-note motion find completion in a gruff cadence, where each chord is cut sharp and clear and separated by an equal block of silence.

The increased strength is a result of the vital text and the impact of the final \text{Ich grolle nicht} which ends on the lowest and longest sustained note in the vocal line. With the vocal line thus

\[ \text{1. Hall, p. 71.} \]
low and sustained, the piano part rises for the first time above the voice part, giving it greater prominence.

Und würsten's die Blumen, die kleinen

The basic eight measure melody of this song is repeated three times with just the slightest rhythmic alteration to allow for the varying texts. The fourth repetition however, is a melodic variation which also becomes the vocal conclusion. The large melodic intervals in the closing section create a jaggedness portraying a broken heart, zerrissen das Herz.

Example 14. Measures 34-35

Seldom in this song do the top notes of the piano depart from the vocal line, but when they do, a feeling of tension and movement is created as in measures 27-28 for the words nur eine kennt meinen Schmerz.
Das ist ein Flöten und Geigen

This song could be considered to have a rondo form: A=1-16, B=16-34, A=35-50, B=51-68 and A=69-84.

In his most successful songs the piano continues the same rhythmic pattern from beginning to end and the voice has its own, perfectly distinct melody which is either completed or commented on by the piano or leads an entirely separate existence as in Das ist ein Flöten und Geigen.1

This composition shows Schumann's mastery of counterpoint as the vocal line carries its melody against the counter-melody in the right hand of the piano part. The first statement is made by the piano and then repeated as the voice enters. Under the counter-melody of the accompaniment there is a recurring diminished-seventh chord which creates an unrest and propels the music on to the end.

Example 16. Measure 1

1. Abraham, p. 119.
The piano completes each statement with a four note descending sequence and then continues one step higher for the following phrase.

Example 17. Measures 10-14

At the conclusion of the sixteen-measure section a repeat of the first section begins, but in the key of the dominant. The second section ends with a return to the tonic key and musically there is an almost exact repetition of the first thirty-two measures as the second stanza is sung. At the end of the second stanza the melody by the piano is repeated.

The ending of the composition is based on four measures of sequences derived from the very end of the piano's themes.

Example 18. Measure 1, contrasted with measures 76-78
The sequences are followed by a descending scale to complete the song.

Example 19. Measures 80-84

Hör' ich das Liedchen klingen

The tenth song of the cycle, Hör' ich das Liedchen klingen, has a four measure introduction followed by sixteen measures for the singer. The vocal line could be considered to have two parts with the division occurring in measure 12. The concluding section is for the piano only, measures 20-30.

The four measure piano introduction is a presentation of the melody to be heard alternating between the piano and the voice throughout most of the song.

Example 20. Measures 1-4
The descending broken chords, which are continuous throughout most of the composition, create a feeling of remorse.

The last five measures in the piano section have a discontinuation of the arpeggios as the melody begins to move in a scale-like manner, until the conclusion of a descending scale under a G minor chord for almost three measures.

Example 21. Measures 28-30

Ein Jüngling liebt ein Mädchen

This three part song in the key of E flat major begins with a four measure introduction. The first section is concluded in measure 12. The following four measures of the piano music complete a modulation to the dominant key, the key of B flat major, for the middle section. The second part of the song, measures 13-32, returns to the tonic on the last note of the vocal line as the piano continues the gay, ironic dance—ironic, since the vocal line concludes with dem bricht das Herz entzwei (and break one's heart in two).

Example 22. Measures 30-32
This song has the characteristics of a peasant dance with its syncopation for the piano.

Schumann starts with the idea of a strong accent off the beat and indeed carries it right through the song but is careful not to emphasize the syncopated rhythm except in the piano solo passages, prelude, interlude and postlude.¹

The words of the poem center around the problems of youthful love while the accompaniment and melody move along as though nothing but gaiety ever transpires.

_Am leuchtenden Sommermorgen_

Three sections are found in this composition, the second section, measures 11-20, repeating the beginning measures and an eleven measure postlude concluding the song.

"The piano part alone suggests the mystery beneath the poem's surface."² Measure one has a suspension of an arpeggiated chord, a German sixth, on the second beat instead of the expected new note on the accent of the second beat. This subtle syncopation, coupled with its almost exact repetition in the third measure, takes away the feeling of relaxation one might otherwise derive from the slowly descending arpeggios that ripple from the beginning to the end.

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1. Abraham, p. 120.

2. Ibid., p. 107.
Example 23. Measures 1-3

Am leuchtenden Sommernachtmorgen is carefully planned and either subtly prepared or deliberately surprising (e.g., the inclusion of two bars in the piano part between the first two lines of the poem, bars 6 and 7, in which the harmonic effect of bars 8-9 are cunningly prepared).

Example 24. Measures 6-8

The second half of measure 11 is identical to the second half of measure 1. The following measures are a repetition of the first section, only with a second stanza.

1. Abraham, p. 129.
"The syncopated accents throughout the piano part mentally prepare the listener for the wonderful modulation to the key of G major, which is completed in measure 17.

Example 25. Measures 16-17

![Example 25](image)

Finally, in the postlude, the picture of the garden is completed and over the slowly rippling arpeggios another voice rises, this time the piano's answering with wordless consolation the unspoken complaint of the poet.

The eleven measure piano postlude develops an ascending line in the treble part as the arpeggios continue with their downward motion.

Example 26. Measures 24-26

![Example 26](image)

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2. Ibid.
The composition concludes with a scale descending in the treble and closing in the tonic key.

Example 27. Measures 27-30

Ich hab' im Traum geweinet

The interludes of the piano suggest something foreboding and tragic with their strong rhythms, low tones and extended rests.

Example 28. Measures 3-4

The song is comprised of three verses, measures 1-11, 12-22 and 22-32 with a piano conclusion in measures 33-39.

The vocal line is virtually unaccompanied during the first twenty-three measures, for the piano is heard only during the rests of the voice.
Ich hab' im Traum geweinet owes a large part of its effectiveness to the long pauses, the unaccompanied phrases of the voice and the sinister dotted quaver figure in the piano part which punctuates the lines of the poem.¹

Measure 22 begins a piano reiteration of the melody established for the words Ich hab' im Traum geweinet. As it finishes the statement, the voice joins the piano for the final climactic stanza.

Once again we find extreme agony of mind expressed in the chromatic harmony of the accompaniment to the last couplet, where the voice part ends on a chord of the dominant and out of the key (dominant of A flat in the key of E flat minor).²

The concluding six measures for the piano create an illusion of sobbing until the crying is all but gone, with two final, dramatic short chords after almost two measures of rest.

Example 29. Measures 35-38

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2. Ibid.
**Allnächtlich im Traume**

This song has three stanzas: measures 1-11, 11-24 and 24-38 which is very similar to folk music in its simplicity and construction. It is primarily based on the first three descending notes of the composition and the variations possible from the motif.

Example 30. Measures 1-2

Near the end of the first two stanzas Schumann changes the meter, giving the phrases more emphasis. This technique is one of the subtle aspects of Schumann's art which improves on the folk song style.

Example 31. Measure 9

Abraham writes that "Schumann very seldom changes the time signature in the course of a song. When he does as in Allnächtlich, it is for a dramatic purpose,"¹ as shown in the text of the example above.

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¹ Abraham, p. 109.
Each of the three stanzas is connected by a short interlude based primarily on the first two notes of the composition. The interlude also reintroduces the syncopation that was established for the first seven measures of the accompaniment and dropped as the climactic measure with the meter change approaches.

Example 32. Measures 11-13

Similar to other pieces of the Dichterliebe, the final stanza has an unusual variation which concludes in the vocal part on a note other than the tonic. In this case it ends on the dominant and the piano concludes three chords later with the tonic note and chord.

Aus alten Märchen

Aus alten Märchen is one of the most successful of Schumann's 6/8 march songs, with the persistent rhythm mitigated by considerably greater harmonic variety and changes in the weight of the accompaniment than in other songs of the same kind.¹

This song begins with an introduction, measures 1-8, and is followed by the first section, measures 9-36. The following sections, measures 37-68 and 69-104, are variations of the first section. The song is concluded with a coda, measures 105-113.

¹. Abraham, p. 108.
The eight measure introduction by the piano presents the melody that is primarily used for the first half of the composition and is used occasionally in the development of the latter half.

Example 33. Measures 1-8

The first variation, measures 16-24, continues the pulsation of the 6-8 rhythm in the dominant key. The texture of the accompaniment lightens with a decrease of notes per chord.

Example 34. Measures 15-17

The third repetition of the first theme is begun in the key of F major, beginning with the pick-up note to measure thirty-five; however, instead of actually being a third statement, it ends up being a four measure introduction to the second section of the composition.

Example 35. Measures 37-38
Measures 57-68 are climactic and transitional as the song returns to the tonic (key of D major). The strong march rhythm returns with the full chords to make a drive to the climax on measure 65.

Example 36. Measures 63-64

The following transitional section is primarily a four-measure phrase which is repeated a whole step higher as a sequence.

The four-measure interlude, measures 65-68, which returns the composition to Theme I, appears to be a development of the arpeggios in the bass line of measures 5-7.

Example 37. Measures 5-6 compared with measures 65-67

The third section of the composition has the rhythmic drive all but dropped, only an occasional eighth note is left as a reminder of what has been so driving in the first two sections of the song.

The augmented version of the melody in the last verse concentrates the whole weight of the song in the close and makes the sudden evaporation of the whole vision in a series of diminished sevenths both more unexpected and more effective.¹

¹ Abraham, p. 108,
Example 38. Measures 96-101

Measures 105-109 show the first three measures of the theme interrupted by rests, trying to continue only to be stopped again by rests and finally to enter the last four measures of the song without any more attempts towards a continuance of the melody. Only the eighth note on the third beat continues, which could be considered a suggestion of foam disappearing, matching the last words of the poem Zerfriesst's wie eitel Schaum (it dissolves like foam).

Example 39. Measures 105-109

Die Alten, bösen Lieder

The concluding song of the Dichterliebe has four parts. Section A is from measure 1-19 and then repeated again one whole step higher in measures 20-35. A broader B section is from measure 36-52 and the concluding piano postlude is measures 53-67.
The opening three measure introduction has a rhythm that suggests a funeral dirge.

Example 40. Measures 1-3

After the introduction the steady rhythmic figure of two eighth notes preceding a quarter with an accent; becomes a unifying factor in the left hand until measure 35.

Example 41. Measures 4-5

The first vocal phrase is four measures long and then immediately repeated. The following phrase, beginning in measure 12, is in the dominant key of F sharp minor. This eight measure section is based on the rhythm and movement of the accompaniment in the first section and concludes in the key of the relative major key--the key of D.

The pick-up notes to measure 20 begin a variation in the piano accompaniment of the first section as the vocal line explores new possibilities.
Example 42. Measures 16-17 compared to measures 24-25

A third section begins in measure 36 which has a complete elimination of the eighth notes in the accompaniment giving the composition great intensity.

Example 43. Measures 36-39

The following phrase, measures 39-42, has powerful half-note chords which are repeated at the octave and continue in the bass line, to give movement and force to the portamento on measure 47 which changes the whole mood.
When the voice has finished the octave portamento rise on the B, the whole mood of the music changes in a moment from brutal violence to tremulous self-pity. This is the reverse of the usual Heine process; the sting is not in the tail of the poem, for once. Instead of a savage or enigmatic close Schumann has dramatic justification for one of his most cherished effects—the sun suddenly bursting through the clouds, a wave of tenderness bursting in upon harsh sarcasm. He achieves this by an enharmonic modulation pivoting on the b which is suddenly treated as the leading note in the key of C major instead of the dominant of E. This lasts only two bars and the voice part dies away over a dominant harmony in the original key of B minor.1

The cycle is concluded by a piano postlude which suggests a calmer mood than before, as the poet sinks his troubles into the sea; however, the last note of the voice is not on the tonic and the key has not returned to the tonic. It is not until sixteen

1. Abraham, p. 103.
measures later that the tonic is realized, perhaps suggesting that even with the large coffin and sea to bury one's troubles in, it still takes time for the effects of frustration and despair to leave an individual.

The postlude in 6/4 rhythm is an extension of a portion of the postlude in *Am leuchtenden Sommermorgen*. The ascending scale, which begins in measure 23 of *Am leuchtenden Sommermorgen* with its descending arpeggios, is developed for six measures (53-58) in this composition.

Example 46. Measures 53-58 of *Die Alten, bösen Lieder* compared to measures 23-24 of *Am leuchtenden Sommermorgen*

*Andante espressivo.*

A cadenza found in measure 59 is repeated a fourth higher in the following measure, bringing the song cycle to its concluding six measure phrase.
Example 47. Measures 59-60

The final phrase is a descending eighth-note passage in the right hand that is developed sequentially and harmonized with a rich chromatic harmony until it finally concludes with a three note motif repeated three times.

Example 48. Measures 65-67
Giuseppe Verdi was born October 10, 1813, at Le Roncole, Italy, where various patrons realized the young man's potential and enabled him to obtain a formal musical education.

At twenty-four years of age, Verdi moved to Milan with his first opera, Oberto. Grout states Verdi "began where his countrymen left off and brought the older Italian opera to its greatest height."¹

Other operas followed, culminating with Rigoletto, Il Travatore and La Traviata, written in the years of 1851-1853. Sir Francis Toye states that "in a sense La Traviata possesses the most sensitive and certainly the most moving music of the three operas."²

La Traviata's History

Verdi was in Paris when Alexandre Dumas fils presented his play, La Dame aux Camélias, on February 2, 1852. Eleven months later he began setting the story to music and completed it on March 6, 1853.

The premiere marked an epoch in the history of colossal fiascos. The audience laughed throughout the last act in which Violetta, the lady of pleasure, wasted with consumption and too weak even to change her clothes, expires. The soprano was unfortunately plump and healthy looking, and apparently every time she attempted a tubercular cough it convulsed the audience. The tenor had lost his voice and the baritone felt the role below him.1

The opera was not presented again until fourteen months later at which time it was presented in the same theater to basically the same audience, but this time it was a great success.

Plot

Violetta, a young and attractive courtesan, falls genuinely in love with Alfredo, a young man from Provence. She gives up her gay life and friends to live with him outside of Paris. They are not married, but they are extremely happy together. Alfredo's father has a meeting with Violetta in which he asks her to break off with Alfredo because the liaison is jeopardizing the marriage of Alfredo's sister to a suitable young man in Provence. Violetta writes a letter renouncing her love for Alfredo and as he reads it his father enters and tries to console his son with the song, *Di Provenza il mar.*

Verdi insisted on having his music performed exactly as he wrote it; however, customs have influenced various elements of his music as in the aria, Di Provenza il mar. In the vocal part, Verdi often used the violin marking of staccato volante (flying staccato), however this is disregarded by the performer today and made very legato to fit the mood of the aria and its relationship to the story of the opera.

Example 49. Measures 38-39

Another performance tradition in this aria is the portamento at the end of the two large sections. The leading tone of c' slides up to the d flat before the final syllable is sung, thus creating an anticipation.

Example 50. Measures 20-22

**Style**
Analysis

The first four measures of the aria contain the basic theme and the broken chords of the tonic and the dominant seventh that prevail throughout. The brief introduction concludes with a half close followed by a fermata on a rest. This rest delicately separates the introduction from the first section where Germont begins his aria.

Example 51. Measures 3-5
The first theme is fully presented in measures 6-9 in the vocal part.

Example 52. Measures 6-9

The four measure melody is based on a descending sequence with each of the first three measures beginning one degree of the scale lower than the preceding measure.

Measures 10-13 are an exact repetition of measures 5-9 in both the melody and the instrumental accompaniment with only a change in the text.

The second theme, shown below, is actually only a two measure phrase sung twice in the tonic key and the third time in the dominant key.

Example 53. Measures 14-15

Musically, measures 22-43 are an exact repetition of the first half of the aria, measures 1-22. Verdi does, however, vary his sequence of the text to a degree in the second half. The first half of the aria becomes very repetitious through the usage of a two line sequence. The words for the two lines are introduced and then restated, only with the second preceding the first.
Example 54.

Di Provenza il mar, il suol
Chi dal cor ti cancello?
Chi dal cor ti cancello
Di Provenza il mar, il suol?

Occasionally only a portion of a sentence is repeated as in
the last line of the following stanza.

Example 55.

Te lontano di squallor
il suo tetto si copri,
il suo tetto si copri
di squallore, di squallor.

Measure 45 begins a vocal cadenza which brings the aria to
its end.
Gabriel Urgain Faure, leading nineteenth century composer and an authority on French poetry, set nine of the twelve poems comprising La Bonne Chanson by Paul Verlaine to music in 1891 and 1892. It is presumed that the three poems Faure did not set to music were discarded mainly because they were "a little too highly spiced."¹

Norman Suckling writes regarding this song cycle

La Bonne Chanson is the supreme example in musical history of a work, written to an amorous programme, which loses nothing and gains a great deal by its tone of exquisite urbanity and by the sense of design, rather than of passionate outpouring, that pervades it.²

Faure's main musical contributions were his numerous songs, his opera Penelope, and his chamber music. Criticism of Faure was primarily centered around his omissions as a composer. The experts of his time did not regard him as great because he did not write music in all of the various idioms of his day. He was also noted for being weak in his orchestration of material.

Faure's music, unlike others of his period, is not characterized by the borrowed chords and notes that could not be explained

in the traditional harmonic analysis. What was new was his chordal progressions and modulations.

His melodic invention is not quite so spontaneous since it may be said to be as a rule dependent on the harmony. One is aware that Faure did not first invent a tune and then suitably harmonize it; he seems to have first devised a harmonic scheme and adjusted the melody to it.¹

Analysis

**Une Sainte en son aureole**


The A sections are developments of the short motif introduced at the very beginning of the song.

Example 56. Measures 1-3

This brief motif is masterfully altered throughout the accompaniment, as well as in the vocal line. The development of the motif is accomplished through its introduction followed by the reiteration beginning in a lower voice before the first statement has finished. The second voice continually varies; one time the second part might begin after three notes of the first one, the next time it might start after seven notes.

Example 57. Measures 4-6

The B section is based upon recurring accents in the accompaniment which do not coincide with the accents of the vocal line.

There is also an elimination of the motif found in the A section.

Example 58. Measures 22-24

The brief C section is based on sustained chords in the right hand of the piano and arpeggiated chords in the left hand.

Example 59. Measures 49-52
The composition is written in triple meter, but the feeling of
duple meter is established in part of the accompaniment. Only
towards the end of the second section does the vocal line briefly
change to the implied duple meter.
Example 60. Measures 41-42

Faure frequently modulates from one key to another with a
variety of methods. Some of his key changes are enharmonic modulations
while others occur by altering the degrees of the scale. At times,
the keys are even obscured by bitonality, as in measure twelve.
Example 61. Measure 12

As the voice part approaches the tonic in example 61, obscurity
of key is created by an F natural and an E double flat.
Puisque l'aube grandit

_Puisque l'aube grandit_ continues the atmosphere of restlessness established by the previous song. This two-part song is divided by its change in the accompaniment's rhythm from sextuplets (measures 1-29), to triplets (measures 31-49), and the smoother rhythmic flow of the vocal line.

Measure 30 is a transitional measure with each beat having a quadruple subdivision. The reduction of subdivisions per beat eliminates the feeling of tension in the second section even though the constant modulations continue. This new atmosphere is a transition of mood which leads the way to the quietness of the third song, _La lune blanche._

Example 62. Measure 30

The constantly changing harmonic pattern seems frequently to be governed by the lowest notes of the arpeggiated chords as they follow their own pattern. The chords chosen by Fauré in measures 5-16 are examples of this technique. The lowest note climbs from measure 8 until it reaches its climax in measure twelve.
Example 63. Measures 8-9

From measures 12-16 the bass notes steadily descend. Generally the vocal lines are based on intervals of descending or ascending seconds and only eleven times in the entire song does the vocal line have an interval greater than a major third. The middle of the concluding phrase reaches the climax of the song which is followed by an interval of a fourth in the vocal line, greatly relaxing the tensions previously built.

Example 64. Measures 43-45
La lune blanche luit dans les bois

This exquisite composition is written to create an atmosphere which would be broken by an obvious phrasing or breaking into sections. To achieve a continuous flow, Faure' has caused the vocal and piano phrases not to coincide.

Example 65. Measures 3-5

The melodic line is freely composed, leaving the form and development primarily to the piano. In the second half of measure 13, the accompaniment begins a repeat similar to the opening measures. Thus, the second section for the accompaniment is measures 13-31. However, due to the rests in the vocal line, the section could also be considered to be from measures 16-31.

The following section, measures 32-49, has a meter change from ternary to binary rhythm. The song begins in a 9/8 meter and ends in 3/4 as the atmosphere takes on the utmost of tenderness and quietness, with the last line of the poem c'est l'heure exquise (this is the exquisite hour). The change in the meter is also briefly found in the vocal part of measures 9-10, where the poem is suggesting the sweetness of lying with a lover under the branches by a lake (sous la ramee).
The accompaniment's bass line also continues the triplet rhythm, bringing the piece back to the 9/8 rhythm until measure 32 where the vocal and treble part of the piano changes permanently to the 3/4, forcing the bass line to drop its triplet pattern four measures later.

This poem of the cycle is of special technical interest due to its rhyme scheme. Mac Intyre writes,

This is an experiment in antiphony or a sort of poetic counterpoint in which one part reinforces the other. Read the first couplets of each stanza, then the second and you will have two separate poems: one about love, the other about the setting afforded by nature.¹

J'allaïs par des chemins perfides

Measures 1-4 are a piano introduction that is repeated exactly in the following four measures, except the second time the vocal line is added. Measure 9 appears in the accompaniment, beginning the four measure phrase for the third time, however, measure 10 is raised exactly a whole step higher. The following measure (11)

continues the repetition still another whole step higher and leads into measure 12 and the ending of the chordal section.

The second section, measures 13-26, is characterized by its descending and ascending scales moving in contrary motion found in the accompaniment. At the end of the scales a brief suggestion of the opening notes is reintroduced.

The remaining 41 measures are a development of the introduction. The vocal line having no distinct development of its own, primarily adopts its notes from the piano part.

\textit{J'ai presque peur, en verite'}

The first section, measures 1-41, of \textit{J'ai presque peur, en verite'} derives its motion from the half-notes in the bass line of the accompaniment followed by a continuous pulsation of eighth-notes.

Example 67. Measure 1

The pitches of the vocal line and the top notes of the piano part follow each other closely throughout the first section.
Example 68. Measures 8-9

A motif which becomes increasingly developed is first heard from measure 10 to measure 12 in the right hand of the piano accompaniment.

Example 69. Measures 10-12

The motif is heard at the end of many of the vocal phrases and is used extensively in the second section, measures 42-65, where it is used by the accompaniment both during the vocal phrases and after them.
Example 70. Measures 56-59

The last twelve measures of the song are slightly reminiscent of Puisque l'aube grandit's final section, with its arpeggiated chords tapering off in the end as the voice sustains the final note on the tonic.

Example 71. Measures 72-74
Charles François Gounod (June 17, 1818 - October 18, 1893) was born in Paris and died at Saint Claud, France. His first successful opera was Faust. Its premiere took place on March 19, 1859, at the Theatre-Lyrique, in Paris. The opera achieved scant success at its first performance and even less on a subsequent staging in Milan. Soon, however, "it caught on and became the international craze, possibly the greatest opera craze in history."¹

Gounod wrote a great amount of music, mostly for the church. However, only a relatively small number of his compositions have achieved fame. Yet the music that survives the test of time is considered great by all standards. Grout refers to Gounod as the most important French dramatic composer of the middle nineteenth century, an eclectic, many-sided, and yet individual genius, an ingratiating melodist, capable of a certain profundity, endowed with a fine ear for the effects of harmony and color in music and exceptionally sensitive to the qualities of a text.²

The opera *Faust* is Gounod's greatest masterpiece and indeed, the most successful French opera of the nineteenth century, triumphant all over the world without any sign of diminishing effect through a century of changes in musical tastes.¹

By the late 1860's *Faust* was flourishing in England, for a while even threatening to crowd all other operas out of circulation.

The libretto, partially based on Goethe's famous drama of the same title, is but a sketchy representation of it. The librettists Jules Barbier and Michel Carre only based their story on the first act of Goethe's masterwork.

The cavatina was not part of the original opera and is therefore not necessary for the plot. It was added by Gounod for a London production with the celebrated baritone Sir Charles Santley singing the role of Valentine. The cavatina was inserted into the early part of Act II, where Valentine prepares to leave his sister, Marguerite, and go to war with his fellow students and friends.

**Analysis**

This three part song (A=1-20, B=21-35 and C=36-51) has each of its parts subdivided into two distinct sections. Each of the divisions and subdivisions are marked by a key change, except the last, which is a rhythmic change.

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The first whole section is the longest and even so lasts for only twenty measures. Therefore, it is felt, the definition of a cavatina in this case should not be based on form alone, but rather on the reduced size of the piece and its lack of development.

Rhythmically, Avant de quitter ces lieux gives a feeling of a smooth flow in the first and last sections (measures 1-20 and 36-51) yet the rhythms have definite contrasts and changes. The vocal line of section I is in 4/4, while the accompaniment is actually in a 12/8 meter creating occasional two against three rhythms as in measure 6.

Example 72. Measure 6

Only twice in the first 20 measures does the vocal line use triplets in a beat while the accompaniment never ceases its relentless pulsating of triplets.

Measures 20-21 introduce the dotted-eighth followed by a sixteenth note pattern; this pattern is immediately dropped after two measures, but reappears in the vocal line in measure 27 to fit the words fort de la mâlée (middle of the mélée). Thus, in retrospect,
the dotted rhythm might be considered a bellicose rhythm which introduces the second section, measures 22-35.

Example 73. Measures 19-21

The second major section has the triplet rhythms strongly shifted to the vocal line while the accompaniment has a brief chord for each beat, thus making a 12/8 march rhythm.

The third section, measures 36-51 are primarily a repeat of the first section. Measures 36-43 are an exact repetition of measures 2-9 in the vocal part. The harmony remains the same, however, the triplets of the accompaniment are dropped as the chords are sustained by a tremolo, which gives the vocal line a greater freedom in its tempo.

Example 74. Measures 36-37
Another major and interesting organizing factor of the cavatina is the constant modulating in the accompaniment and vocal lines. The first section, measures 1-9, is in the key of D flat major, the second half of the section begins in the key of F major with an E flat and an A flat introduced in measure 13 leading to the key of B flat minor, the relative key of D flat major.

Example 75. Measures 13-15

A return to the key of D flat major is completed at the end of measure 15.

The second half of the second section begins in the subdominant, the key of G flat major, and returns at the end of the phrase (measure 25) to the original key for but two beats before returning again to the key of G flat major as the next phrase commences.

Measure 30 begins a six-measure phrase that remains primarily in the key of G flat minor until its final descending scale, which returns the composition to a repeat in the original key. In this six-measure phrase there is an interesting conflict between the vocal line and the accompaniment. The accompaniment always has a G natural
leading to the key of D flat major and when the vocal line has a C it is always a C flat maintaining the key of G flat minor until in measure 34 the vocal line has a C natural and the accompaniment the C flat. This switch begins the linear modulation to the original key.

Example 76. Measures 34-35

The concluding eight-measure phrase, measures 44-51, is very simple in design, having no modulation or triplets to create any form of tensions. The over-all effect is one of relaxation and security as the song ends with the words, Roi des cieux! (King of the skies!).
FOUR SEAFARER'S SONGS

Bush

Alan Dudley Bush, a contemporary English composer and pianist, was born in London, December 22, 1900. As a young man he won various scholarships in music and in 1922 began private composition lessons with John Ireland which he continued for several years.

Bush has not achieved a popularity equal to his English contemporaries due to his insistence to accompany his music with writings of pro-communist ideological propaganda.

As the communists have always opposed the dissonant styles of composition, including the serial technique, chord clusters, polytonal melodies and harmonies and polyrhythmic patterns,

Bush began to fall in line with the communist demand for a more popular art. He set out to simplify and popularize his style with the introduction of national elements. Bush demonstrates, in some ways more successfully than Prokofiev or Shostakovich, how simplification can be effected without sacrificing musical quality or interest, and how modern composers can do what communist philosophers and some western composers believe they must do.¹

Even though there is little written about Bush, a review of the music he has had published during the last decade does shed a bit more light on the composer. In the last eleven years all but

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one of Bush's vocal compositions have been based on sea chanties.
The one exception is Rise up Now, Ye Shepherds, 1964. His love for
the sea has even inspired Bush to write a piano composition, Two
Ballads of the Sea, opus 50.

Style

In his Four Seafarer's Songs, Bush has taken each of the four
traditional sea chanties and arranged them in a highly imaginative
manner. The verses of the original songs are sometimes used com­
pletely and at other times, Bush has rearranged the words so that only
one sentence will convey the action of a whole verse. Only when the
action of the story is not disturbed have complete verses been omitted.

The style of the accompaniment varies greatly between the first
and last song of the Four Seafarer's Songs. The first song, The Ship
in Distress, has involved dissonant harmony which shows the apparent
ease Bush has working with the seventh, ninth and eleventh chords.
The concluding song still has an occasional ninth and eleventh
chord, but only rarely, as most of the accompaniment is comprised of
a simple harmony.

The piano accompaniment has an interlude between every stanza
of each of the four songs, as well as a short introduction and final
flair to conclude the songs. The original chanties had several
stanzas, with the music being repeated each time; however, the inter­
ludes by Bush always break up the feeling that a stanza has been
completed. Instead, the interludes spur the music on, avoiding a
cadence which would bring a verse to a feeling of conclusion. In
the original, the tunes did not have interludes and modulations and
each stanza came to a full close.
In no way are the four songs related to each other musically. On the ships of the past songs were used to coordinate the work of the men. The song, The Ship in Distress, was "used as a capstan shanty and pumping song."¹ Usually the men did not sing together. One man with a loud voice would be given the job of singing the songs and unifying the efforts of the others; thus the texts usually are tales of adventure and advice in the first person singular case.

Analysis

The Ship in Distress

Each of the three stanzas of this song has an AABA form, preceded by a brief introduction, and each stanza is comprised of eight lines.

Bush freely changes the meter of this composition throughout each stanza. Originally the whole song was in 3/2 meter; however, Bush begins in a 5/4 and briefly introduces a 2/2 and a 3/4 meter.

The melody of certain phrases is altered slightly by Bush to give greater emphasis to the words.

Example 77. Measures 4-5

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The melody appears to be a smooth flowing song with just enough intervals of a fourth or fifth to give it the angular strength of the masculine sea chantey from which the composer borrowed the words and skeletal melody.

The harmony of each stanza is slightly varied, utilizing seventh, ninth and eleventh chords primarily and only occasionally employing the major and minor chords.

Example 78. Measures 6-8 compared to measures 42-43

The B section of each stanza is harmonized sequentially with an ascending scale that becomes increasingly utilized as the composition develops.
The song is primarily in 5/4 meter with the B section changing meters frequently, particularly in the first stanza. The second and middle stanza of this composition, measures 20-35, is in the submediant key of D flat minor which makes a return to the tonic for the final and concluding third stanza.

It is not known if Bush rewrote the words or if they were all borrowed from Mrs. Ursula Vaughan Williams, to whom he gives credit in his footnotes. The second stanza, according to the collection by Cecil J. Sharp, has been completely omitted and only the very end of the third stanza "Casting of lots as to who should die,"¹ was used to continue the thread of the story.

To see the paraphrasing that has taken place, the fourth stanza of the original is compared to the words used by Bush.

Example 80.

This lot did fall on one poor fellow
Whose family was very great,
The men they did lament his sorrow,
But to lament it was too late.
I'm free to die, but messmate brothers,
Let someone up to the topmast stay
And see what there he can discover,
Whilst I unto the Lord do pray. - Sharp

For fourteen days, heartsore and weary,
Seeing but wild water and bitter sky,
Poor fellows, all stood in a totter,
A casting lots as to which should die.
The lot it fell on Robert Jackson,
Whose family was so very great.
"I'm free to die, but Oh, my comrades,
Let me keep lookout till the break of day." - Bush

Ratcliffe Highway

This song, containing four verses in each of the nine stanzas, relates a story, followed by advice, regarding the famous Ratcliffe Highway. The song was used as a "capstan chantey and pumping song." Ratcliffe Highway, in the old days, was a tough quarter, full of pubs and 'dives', its pavements clattered with drunks, pimps, crips and prostitutes, but to the sailorman its garish delights were something to look forward to.

The organization of the sections of the song is fairly simple. The second stanza is a repeat, but in the super-tonic key. The third stanza is a development of the tune with modulations.

1. Sharp, p. 68.
It begins in the sub-dominant key of A minor, which modulates within two measures to the key of D minor and is in turn followed by the key of G minor. Even the two-measure interlude which preceded this section contains a modulation. The concluding stanza begins and ends in the tonic key (E minor), which appears to be typical of Bush in all of his songs.

The bass line of the piano relates the action and mood of the text by itself. The predominant gay rhythm of \[\text{\textit{\textbf{\(\text{\textbullet \textbullet \textbullet \textbullet \textbullet \textbullet \textbullet \textbullet \textbullet \textbullet \textbullet \textbullet \textbullet \textbullet \textbullet \)\)}}\] gives the carefree feeling of the sailor relating a story to his shipmates. The rhythm is slightly altered by the occasional elimination of a few notes to make the scene more reserved as the "young doxy" is mentioned.

Measure 37 has a sudden flurry of notes in the treble part as the bass line is reduced, indicating the sailor's distress after having been robbed. The following phrase of six measures uses very few notes to achieve the desired atmosphere. Where one composer might have a series of clashing chords, Bush makes his point by only accenting the beginning of each beat.

Example 61. Measures 37-38

\text{\textbf{\textit{\textbf{Piu allegro}}}}

\text{\textit{ship?}}

\text{\textit{If this is your fashion to rob me, Such a}}
A similar reduction of material can be found at the end of the song as the seaman tells his mates they "can go to the devil."

Example 82. Measures 73-74

\[\text{accelerando}\]

The concluding phrase, which expresses the full anger of the narrator, drops the terseness of the accented beats and duplicates the vigor of the right hand with the left hand in the accompaniment.

Example 83. Measures 79-81

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The Greenland Fishery

The Greenland Fishery, also known as The Whale and The Forecastle Song, "originally came from English whalers, but it was soon adopted by the Americans."\(^1\)

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1. Hugill, p. 54.
In the novel Moby Dick, Herman Melville has recorded some of the words used in this song being sung by a Nantucket sailor aboard the Pequod:

Our captain stood upon the deck,
A spy-glass in his hand,
A-viewing of those gallant whales
That blew at every strand.¹

All of the original stanzas, as recorded by Stan Hugill, are used by Bush except the next to last, which begins with the words "Up anchor, up anchor, our captain cried, etc."²

The six stanzas used show the great versatility of Bush. Each one is carefully altered in melody, rhythm, accompaniment, meter and keys to present the basic melody in the most suitable manner. The melody follows the basic outline of the original tune, but never repeats it as closely as does the previous song, Ratcliffe Highway.

The first stanza of Greenland Fishery begins with a sustained open fifth in the accompaniment, moving immediately to a minor V₇ with an A pedal point. The prolonged chords set the pattern for the first stanza and reappear in the development of the fifth stanza.

Example 8h. Measures 1-2

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2. Hugill, p. 54.
This pattern is dropped at the end of the first stanza, leading rhythmically to a more agitated section.

Bush seems to enjoy describing actions with his music. Therefore, he was probably trying to convey the long sways the "lookout up on the main mast" must have felt with the deep descending intervals in the bass line of the piano accompaniment.

Example 85. Measures 14-15

![Example 85](attachment:example.png)

The ornamental notes found in measure 20 and the several measures that follow are undoubtedly Bush's image of the spouting of water from the whale, since it comes immediately after the words "There she blows".

Example 86. Measures 20-21

![Example 86](attachment:example.png)
The only alteration of the melody of the second stanza is the inclusion of an extra measure to allow for the repeated words "there she blows".

The third stanza has an up and down motion in the accompaniment to apparently suggest the movement of a boat on waves as the words "Oh, the boats got down" are sung.

The fifth stanza accompaniment is a combination of the two basic elements of the first two stanzas, utilizing the sustained chords and the descending pairs of eighth notes.

Example 87. Measures 46-47

It is interesting to observe that the top notes of the sustained chords descend a step at a time.

The accompaniment for the concluding stanza is based on the last four descending notes of the basic melody, while the vocal melody is the same as the original except for the slightest alterations of rhythm to fit the words more appropriately.
Example 88. Measure 59

Jack the Jolly Tar

The concluding song of Opus 57 is based on a chantey containing eight stanzas of four lines each. Originally each stanza was concluded by a chorus

Fal la la doo, fal la lero
Right fal la la doo.¹

The words of this chorus have been changed by either Push or Miss Haud Karpeles, to whom some credit is given for the song. The second stanza, according to the historian Cecil Sharp's version, has been eliminated by Bush, and only parts of the third stanza are used. The greatest change in words from Sharp's version is the chorus given above.

The melody of the chantey, however, has been so drastically changed from the version recorded by Sharp that it is barely recognizable. The melody recorded by Sharp is given below.

¹ Sharp, Cecil J. English Country Folk Songs, London: Novello and Co. Limited, 1951, p. 177
A three-note motif dominates the accompaniment throughout the composition and each time the text is in the first person, the three note motif is utilized in the melody.

Example 90. Measures 28-30

The basic melody is repeated throughout the composition with only slight alterations in each stanza to make the words fit the music. Only one four-measure phrase in the vocal line greatly deviates from the established theme and then its organizing factor is the ascending
motif.

Each of the interludes between the stanzas is an ascending scale that usually covers an octave.

Example 91. Measures 34-35

Another example of Bush's pictorial writing is the movement of the lady to open the door for her lover. Note the increased speed of the notes depicting the quickening footsteps and then the slight hesitation in the half note.

Example 92. Measures 74-76

The song is brought to its conclusion with a flurry of notes in the vocal line, expressing the delight of the sailor through the words, "Hey diddle dee dingo, Hey diddle dee ding."
CONCLUSION

The repertoire selected for my graduate recital has proved to be very beneficial in stimulating my interest in the periods of music represented. Prior to the preparation of the recital, I had never learned a song cycle or sung any music in German with the exception of the fourth movement of Beethoven's Ninth Symphony. The _Dichterliebe_ by Schumann, therefore, was my introduction to the nineteenth century _Lied._

The name of Gabriel Faure was virtually unknown to me prior to preparing the recital; therefore I feel very grateful, for the songs of _La Bonne Chanson_ have become my favorite French compositions.

The preparation for the recital brought to my attention several rhythmic problems that I had not been aware of earlier. The recital preparation also helped to improve my practice habits, bringing my skills closer to what they should be for a performance.

The most challenging aspect of the recital has been the writing of this report. The skills of preparing a formal paper on music are unlike any other college requirement previously encountered. Due to the length of the recital (1 hour and 7 minutes) and the number of songs (31), the research has been most extensive and the analysis most lengthy. Even though much of the research material is not included in this report, I feel the study has been very beneficial and truly rewarding.
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