5-1968

Recital Report

Douglas C. Brenchley
Utah State University

RECITAL REPORT

by

Douglas C. Brenchley

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

of

MASTER OF MUSIC

UTAH STATE UNIVERSITY
Logan, Utah

1968

ACKNOWLEDGMENT

Special acknowledgment should be made to those who have contributed to this report.

To my wife, Nanette, special thanks is given for her patience and assistance in proof-reading, typing, and giving encouragement during the writing of this report.

I should like to express appreciation to Dr. William Ramsey, Director of the Choral Music at Utah State University, for his guidance and assistance in organizing and compiling the material contained in this report.

Douglas C. Bronchley

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INTRODUCTION

In selecting the compositions to be presented in this graduate recital, several important factors had to be considered. First, this candidate felt that it was very important to include a variety of music in the recital; songs and arias from different eras of history, performed in their original languages, including French, German, Italian and English. Representative composers had to be selected, allowing the candidate to sing music worthy of a graduate recital. This music also had to include those qualities which would tax the candidate's ability as an educator and performer; rhythm, style, range, interpretation and technique--all of these qualities which are essential to good musicianship.

After the compositions were selected for the recital, it was evident that there was much to learn about each of the chosen works. That a musician could even give a recital without knowing a good deal of basic material concerning the composition seems almost impossible. It was for this reason that this recital report was prepared.

The report was designed not only for the purpose of reporting on what the recital is about, but to serve as a guideline for this candidate in preparing the recital. To know a little of the composer's background and the events that led to the creation of each song and aria seems essential in setting the mood for each composition. To understand how the composer weds his music to the poet's lyrics is also of utmost importance to this performer to enable him to present a proper interpretation of the composition. The form, style, texture, tempo, meter, and all

other essential elements of music cannot be dismissed from the performer's mind if he is truly to understand and perform any composition. This report is a brief summary of the lives of each of these ten composers, and the events that led to the writing of the selected compositions. It is a cumulation of the brief analyses of each of the fourteen compositions, designed to give greater understanding to this candidate, and to the reader.

To make a complete analysis of any one single composition, or to dwell on the life of any one particular composer, was not the purpose of this report; and for this reason many seemingly important facts are omitted. This candidate feels that the many hours required in researching, compiling and writing this report have been well spent, and that a great deal of the success of the recital can be attributed to the practical application of the elements of this report.

I'LL SAIL UPON THE DOG STAR

Henry Purcell (1659-1695)

One of the greatest English composers of all time is Henry Purcell. Born in London c. 1659, little is known about his early life; even his father's identity is uncertain. His professional life is almost completely linked with the Chapel Royal at Westminster Abbey. Purcell rose through the ranks at the Chapel Royal where his supposed father was a Gentleman of the court. It is most likely that Purcell received much of his musical training from Matthew Lock and John Blow.

Purcell has been styled as "one of the greatest and most original of English composers"[1] His importance lies not only in his musical inspiration and freshness, but also in his ability . . . "to incorporate in his own style both the achievements of the English school of the seventeenth century and the influences on that school from Continental sources."[2] For many years his sensitive methods of musical composition set his seal on the music of the church, the theater, the concert hall, and the chamber.

I'll Sail Upon the Dog Star was written in the year of 1688 when Purcell was but 29 years of age. For eleven years prior to this time, he had been turning out beautiful music in the form of sonatas, fantasias, songs, comedy, tragedy, odes, anthems, catches, and works for strings.

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[1]Eric Blom (Ed.), Grove's Dictionary of Music and Musicians, vol. 4. (New York: St. Martin's Press, Inc., 1955), p. 1006.

[2]Donald Jay Grout, A History of Western Music, (New York: Norton, 1964), p. 216.

His sensitive methods of setting the English language have never been equaled to this day. Purcell was the last great English composer to write in the sensitive tradition, this tradition being almost completely lost in the continuous flood of foreign material during the eighteenth century.

In the spring of 1688, Purcell renewed his association with the theater and set the songs in D'urfey's adaption of Fletcher's Noble Gentleman, which was performed under the title A Fool's Preferment, or the Three Dukes of Dunstable. D'urfey was an English poet and dramatist who threw over law in favor of poetry. "My good or ill stars ordained me to be a Knight-errant in the fairy field of poetry."[3] He became good friends with Purcell and together they had several works published. The play of A Fool's Preferment was not well received, and the public expressed their disapproval so forcibly that it had to be removed from the theater. Of the eight songs in the play, I'll Sail Upon the Dog Star is still in the standard repertoire of today. The original key is C major, but in the realization by Sergius Kagen, the piece is transposed a fourth lower to the key of G major.

The song begins on a strong G major chord followed by the statement of the principal theme in both hands, doubled at the octave. In the second measure, the vocal line enters with the same theme, followed by an imitation in the bass in the third measure.

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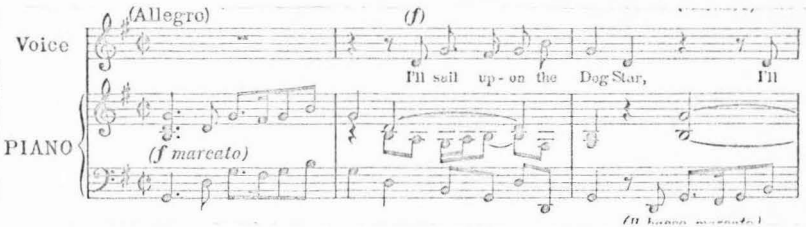
[3]J. A. Westrup, Purcell (New York: Harcourt, Brace and World, Inc., 1964), pp. 60-61.



Example 1 Purcell I'll Sail Upon the Dog Star measures 1-3

This two part counterpoint between the bass and the voice continues throughout the entire composition.

Most of Purcell's music for voice and continuo is a magnificent example of two part counterpoint in which the melodic function of the bass is fully equal to that of the voice. As was the custom of the period, the bass was usually reinforced with a bowed string instrument while a keyboard instrument such as the virginal was used to fill in the harmony. Composers refrained from all contrapuntal elaboration of the inner voices that could possibly affect adversely the acoustic clarity of the bass melody. In Kagen's realization of both I'll Sail Upon the Dog Star and An Evening Hymn, these principles are strictly adhered to.[4]

I'll Sail Upon the Dog Star is a very good example of Purcell's use of the imitation between the voice and the bass line.

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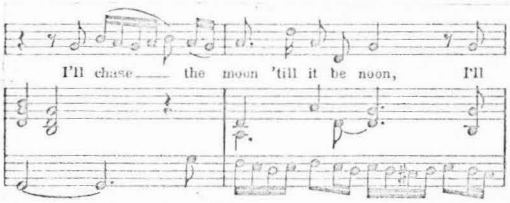
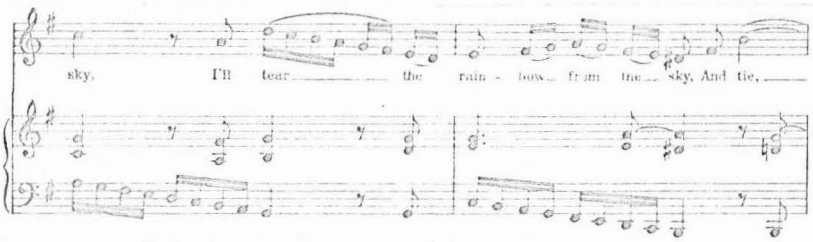
[4]Sergius Kagen, Purcell, 40 Songs for Voice and Piano (New York: International Music Co., 1959), p. ii.



Example 2 Purcell I'll Sail Upon the Dog Star measures 8-9

This same imitative style occurs again and again throughout the composition.

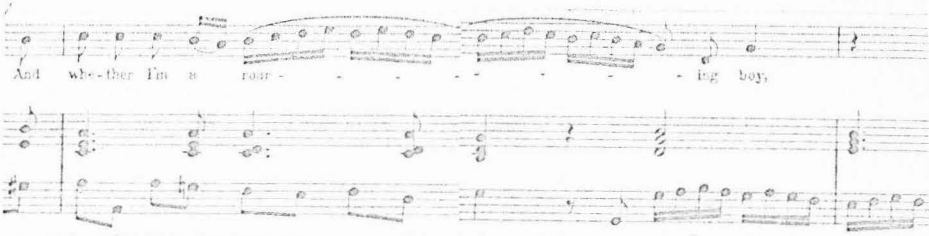


Example 3 Purcell I'll Sail Upon the Dog Star measures 18-19

In the preface to Purcell, 40 Songs for Voice and Piano,[5] Kagen points out that Purcell developed a unique form of vocal writing which could be best described as "florid." The use of florid passages almost invariably occurs on verbs and attempts to heighten and to illustrate the meaning of the word. This is a process often referred to as "word painting." The action of the words "chase" (example 2), "tear" (example 3),

[5] Ibid.

and "roaring" (example 4), in I'll Sail Upon the Dog Star is most faithfully illustrated by the shape and direction of the respective coloratura passages, and offers the singer a real challenge to create description rather than a senseless vocalize.



Example 4 Purcell I'll Sail Upon the Dog Star measures 27-28

It should be noted from the preceding example that Purcell uses the imitation in the bass very effectively in these melismatic passages. The imitation in the accompaniment carries the thought into the next phrase while the vocal line pauses for a moment of rest, a process of dovetailing, characteristic of excellent composition of the period.

The text for I'll Sail Upon the Dog Star is as follows.

I'll sail upon the Dog Star, and then pursue the morning.
I'll chase the moon till it be noon,
but I'll make her leave her horning.
I'll climb the frosty mountain, and there I'll coin the weather;
I'll tear the rainbow from the sky, and tie both ends together.
The stars pluck from their orbs, too, and crowd them in my budget.
And whether I'm a roaring boy, let all the nations judge it.

A philosophical interpretation of this song should be avoided, for it in fact is a foolish song, or what the early English would call a "mad song."[6] It is the foolish dream of someone who feels he can throw

[6] A. K. Holland, Henry Purcell (London: G. Bell and Sons Ltd., 1932), p. 183.

a saddle upon the Dog Star (Sirus) and ride it around the heavens chasing the moon, tying up the rainbow, commanding what the weather will be, and collecting stars in a bag. He concludes by saying that he really doesn't care what the world thinks of him, for he is content on being what he is.

AN EVENING HYMN

Henry Purcell (1659-1695)

An Evening Hymn was written in the same year as was I'll Sail Upon the Dog Star. By this time, Purcell had become good friends with a prominent publisher of the day, John Playford. Playford was a staunch champion of British music during the second half of the seventeenth century, at a time when the superiority of the foreigner was loudly proclaimed. In 1688, Purcell contributed several pieces to the first book of Playford's Harmonia Sacra, or Divine Hymns and Dialogues, "composed by the Best Masters of the past and present age by several learned and Pious Persons."[1] This collection opens on the celebrated evening hymn on a ground, How that the Sun Hath viel'd His Light. Apparently by the time Harmonia Sacra had reached its third edition in 1714, this particular selection had come to be known simply as An Evening Hymn. In the realization by Kagen, this composition has been transposed from the original key of G major to the key of E major.

The ground bass is a very prominent feature of the Baroque era. Traditionally, grounds were quite short and constructed upon easily recognizable melodic outlines. If they were not long enough to accommodate an entire stanza of poetry, they were repeated over and over again, either unchanged, transposed, or varied by rhythmic and melodic elaboration of the essential few notes.

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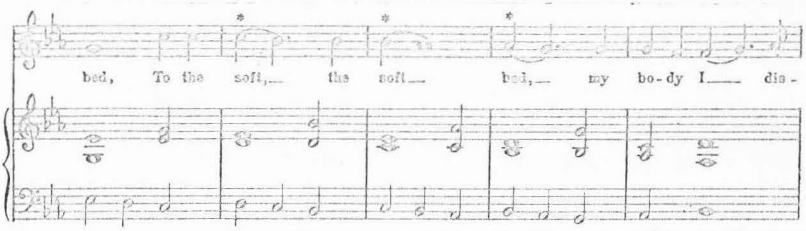
[1] Westrup, pp. 60-61.

In An Evening Hymn, Purcell demonstrates with the skill of a great artist, the very driving and beautiful use of the basso ostinato. The ground bass that is carried throughout the piece is shown in the following example.

Example 5 Purcell An Evening Hymn measures 1-5

After beginning with the statement of the ground, the composition then moves through the remainder of the 114 measures, experiencing only one key change into the dominant (measures 32-53). It should be noted that very little activity is taking place within the chordal accompaniment throughout the entire composition. This is to allow the full significance of the bass, sharing equal importance with the voice line. In the days prior to the modern pianoforte, a basso continuo was written out for the player of the virginal or harpsichord, with nothing but the bass line and a few figures indicating harmonies from which to improvise. Today we have a sustaining instrument in the piano, but it will not allow for the same effect that the earlier instruments would give. Therefore in the realization of Sergius Kagen, only sketchy harmonies have been added for the right hand so as not to obscure the melodic bass line. This isorhythmic pattern in the bass allows the vocal line to move in complete and independent freedom from the accompaniment.



Example 6 Purcell An Evening Hymn measures 16-20

It is interesting to note the use of consecutive sevenths between the voice and bass in measures 17-19.

The text is literally an evening hymn by an unknown author.

Now that the sun hath veil'd his light,
And bid the world goodnight,
To the soft bed, my body I dispose,
But where shall my soul repose,
Dear God, even in thy arms,
And can there be,
Any sweet security!
Then to thy rest, O my soul!
And singing praise the mercy,
That prolongs thy days. Hallelujah!

Characteristic of Purcell is the use of dotted rhythms. In An Evening Hymn, he uses this figure quite extensively on the words "singing" and "hallelujah." The use of the dotted rhythms was not only for convenience of notation, but "its flexibility was also put to deliberate advantage in order to avoid a rigid notation of certain rhythms whose exact proportioning it was preferred to leave to the performer, thereby encouraging him to vary it according to mood and context, but under the guidance of conventions then familiar."[2]

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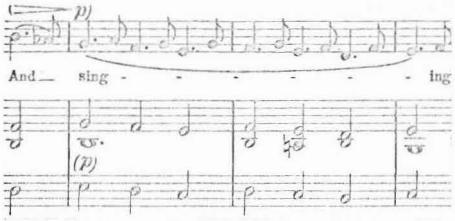
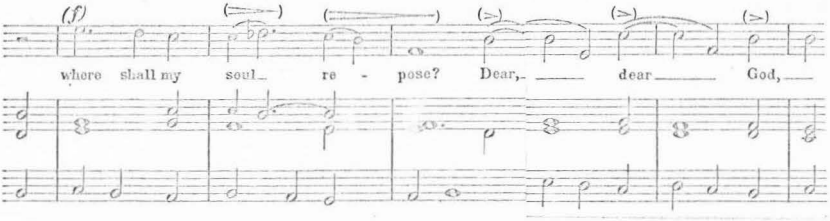
[2]Grove's Dictionary of Music and Musicians, vol. II, p. 744.



Example 7 Purcell An Evening Hymn measures 53-56, 79-81

The feeling of the song is of peacefulness and tranquility, without a loss of emotion and reverence when referring to Diety. An emotional peak is reached in measure 23 when the soloist asks God where his soul shall repose.



Example 8 Purcell An Evening Hymn measures 23-27

The accentuated words "dear," "God," and "even" lend a strong feeling of emotion which embraces the plea for security. Again in measure 92, the music appears as if it can no longer contain within itself the praise for God that it has been building, and breaks forth with a powerful "hallelujah" on an E major chord, marking the beginning of the final section of the composition.

SEBBEN, CRUDELE

Antonio Caldara (1670-1736)

An Italian composer, who was born in Venice in 1670 and died in the same city in 1736, but who spent the most successful and fruitful years of his life outside of the country, was Antonio Caldara. He was a pupil of Legranzi and was musically talented enough that he was given the position of Vice-Capellmeister under J. J. Fux at the Imperial Court in Vienna. He served at this position until shortly before his death.

Because Italian music was in great favor in Germany at the time Caldara began writing, he prospered and was looked up to as one of the most respected composers of his time.

Sebben, crudele is one of Caldara's more well known songs in our present day. It is a light canzonetta written in an ABA form. The text is from an unknown source.

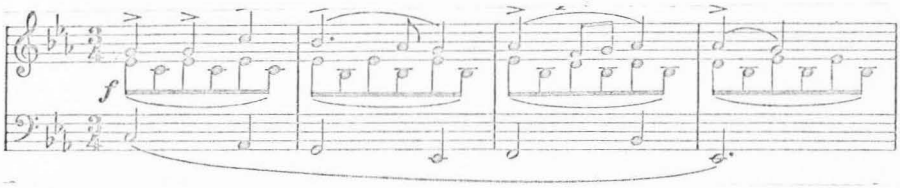
Sebben, crudele, mi fai languir,
Sempre fedele, ti voglio amar.
Con la lunghezza del mio servir,
La tua fierezza saprò stancar.

This poem is of conventional structure in tetrameter with a line of four dactyl feet. This particular style of poetry known as "end-rhymes," returns to a stressed vowel with its following consonants, which is somewhat like the return to the tonic in a melody. The words "languir" and "servir" in the first and third stanzas and "amar" and "stancar" in the second and fourth, unite the poem into a rhyme of conventional form, ABAB.

A literal English translation of the preceding poem follows:

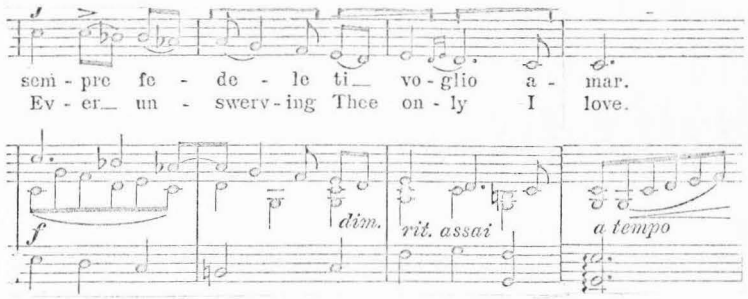
Although, you cruel one, make me suffer with longing,
I shall love you forever.
I will always serve you,
Thy pride I then shall exhaust.

The prominent feature of this edition of Sebben, crudele is the smooth and flowing eighth-note figure in the right hand accompaniment. The melodic bass line moves in dotted half, half and quarter notes.



Example 9 Caldara Sebben, crudele Measures 1-4

The mood in the selection is one of longing, a love song written for a young maiden. Section A begins in the key of E^{b} major, modulates to the relative minor (C minor), and returns to E^{b} major for the beginning of the B section. A slightly modified introduction serves as a bridge midway in the A section. An interesting use of the hemiola found in measures 24-25 lends a feeling of retard, almost grief, as the vocal line states again "I shall love you forever."



Example 10 Caldara Sebben, crudele measures 23-26

The identical theme is restated a few measures later and establishes the setting for the entrance of a new theme in section B.

The B section is relatively short, moving through the key of G minor (measures 41-47), which modulates back to the tonic at measure 48 for the repeat of the A section. The introduction once again serves as the transition between these two sections (measures 49-52).

Caldara was a particularly prolific artist. He wrote 87 operas and sacred dramas, 32 oratorios, about 30 masses, church music, chamber music, and other secular songs. The Austrian Archduke Rudolph (Beethoven's pupil) was a great admirer of Caldara's works, and purchased a collection of his manuscripts amounting to more than 20 thousand pages. It is treasured today by the Gesellschaft der Musikfreunde of Vienna.[1] Many of his works can be found today in Denkmaler der Tonkunst in Oesterreich, volumes 13 and 39.

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[1] Grove's Dictionary of Music and Musicians, vol. II, p. 19.

DANZA, DANZA FANCIULLA GENTILE

Fancesco Durante (1684-1755)

One of the progressives of the seventeenth and eighteenth century was Francesco Durante. "After A. Scarlatti, and with Leonordo Leo, Durante ranks as one of the founders and chief representatives of the Neopolitan school of composition."[1]

Durante was born near Naples in 1684 and studied in Rome with Pitoni and Durante's uncle, D. Angelo. He learned much of his art from Alessandro Scarlatti and Pasquini with whom he also studied. He later became maestro at three prominent conservatories: di Santa Maria di Loreto, dei Poveri di Gesu Cristo, and at Sant' Onofrio in Naples where he spent the last 10 years of his life. He died in 1755.

As for the personal life of Durante, very little is known, except for a story about his gambling wife. After returning from a long journey, Durante found that his wife had taken all of his manuscripts and sold them for gambling money. He sat down and began the long task of writing them all over again from memory.

Durante was a great teacher and composer of sacred music,". . . the vigor and resourcefulness of his style are more in evidence than marked originality."[2] Some of his pupils include Duni, Traetta, Vinci, Jommelli,

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[1]Nicolas Slonimsky (Ed.), Bakers Biographical Dictionary of Musicians, 5th Edition. (New York: G Schirmer, 1958), p. 413.

[2]Ibid.

Piccinni, Pergolesi, and Paisiello. These men ". . . and others took almost complete possession of the European lyric stage during the latter half of the eighteenth century."[3] Rousseau called Durante "the greatest harmonist of Italy, that is to say, of the World; a tribute which today seems somewhat exaggerated."[4]

The Library of the Paris Conservatory contains a rich collection of Durante's works in manuscripts. Most of the other important libraries throughout Europe have some of his manuscripts. His complete works are found in I Classici della Musica Italiana, II, edited by D'Annunzio.

The translation of the text, taken from Singers Repertoire, is as follows.

> Dance, dance, my sweet child, to my singing. Turn lightly and gracefully to the sound like the waves of the sea. Do you hear the whispering of the morning breeze, which talks to the heart with a languishing sound and invites you to dance?[5]

Danza, danza, fanciulla gentile is really a nineteenth century fabrication from two solfeggi by Durante to which someone has added words and more elaborate accompaniment. The original composition was probably quite simple, written for voice and harpsichord or some other keyboard instrument, allowing the singer to add his own expression and dynamics to the music.[6]

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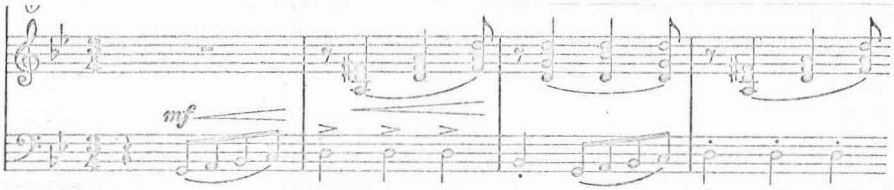
[3]Ibid.

[4]Grove's Dictionary of Music and Musicians, vol. II, p. 819.

[5]Coffin, Berton and Singer, Werner, Singers Repertoire (New York: The Scarecrow Press, Inc., 1962), p. 45.

[6]Grove's Dictionary of Music and Musicians, vol. II, p. 819.

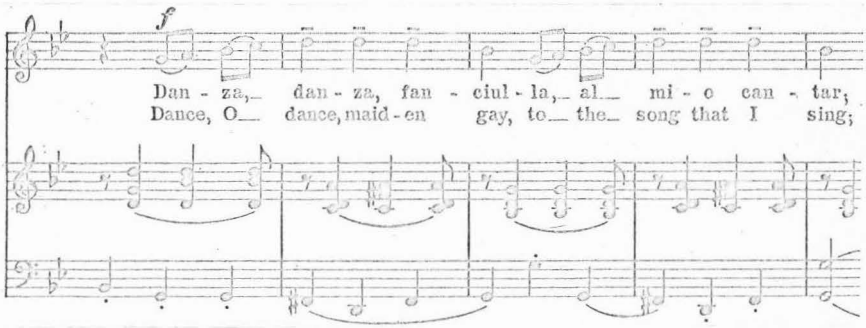
The composition is an arietta in G minor, the structure of the form being a complex AA'BA'B. The accompaniment is a continuous syncopation between the steady bass and a chordal afterbeat in the right hand.



Example 11 Durante Danza, danza, fanciulla gentile measures 1-4

This syncopation gives the composition the feeling of a dance, which is the basic theme of the song. The feeling is very light and airy, moving into the dominant key early in section A, not returning to the tonic until the beginning of the third section in measure 42.

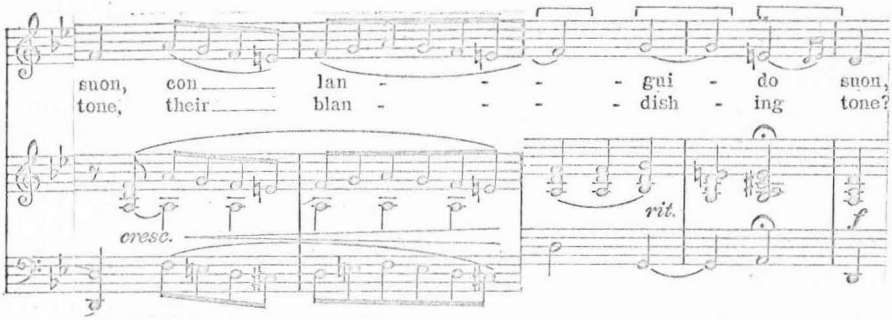
The most striking thing about the beginning of this composition is Durante's use of imitation between the bass and the voice. Example 12 shows the entrance of the voice in measure 5, imitating the bass line in measures 1-4 at the octave (example 11).



Example 12 Durante Danza, danza, fanciulla gentile measures 5-9

The figure which appears in the introduction serves a multi-purpose throughout the composition. It appears in the transition from A to A' (measures 14-16), from A' to B (measures 37-38), again from B back to a repeat of A' (measures 41-42), and serves as the basis for the final five measures of the selection.

The eighth-note run of the melodic line in measures 37 and 38 easily leads to the hemiola which marks the end of the second section. (This principle is also used to complete the melodic line at the coda.)



Example 13 Durante Danza, danza, fanciulla gentile measures 37-41

Another interesting feature of this composition is the wide use of contrasting sections. In current editions, the composition will move from piano to forte, down to pianissimo all within three measures (measures 51-53).

DU BIST WIE EINE BLUME

Robert Schumann (1810-1856)

Robert Schumann was born at Zwickau, Saxony, in 1810. He was the youngest son of a bookseller, and he naturally developed a love for literature at a young age. Being the child prodigy that he was, Schumann began composing at the age of seven, and in his eleventh year, without any formal instruction in composition, wrote choral and orchestral works. He studied organ with a local musician at the age of eight, and went on to gain his formal education from Lord Byron, Jean Paul Richter, Friedrich Wieck, and Heinrich Dorn.

As a composer, Schumann must be considered as one of the greatest of the romantic era. By applying his early readings to the art of music composition, he quickly established a pattern of new expressions and sonorities, this leading into all forms of music, including symphony, opera, oratorio and Lied. His greatest works of genius are found in music for solo voice with piano accompaniment.

The year of his marriage to his sweetheart Clara, witnessed an outburst of songwriting, consisting of no less than 138 pieces (prior to his marriage he had written very few songs). These songs ". . . were emotional revelations of amazing power and effect, and with good reason Schumann is considered the true successor of Schubert as a master of the German Lied."[1]

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[1] Colliers Encyclopedia, (Crowell, Collier and Macmillan, Inc., 1967), vol. 20, p. 495.

One of these 138 songs written during the year of his marriage (1840) was Du bist wie eine Blume. It was combined with 24 other songs and published under the title of Myrthen (op. 25). The poem which Schumann chose to wed to his music was one of the most outstanding of Heinrich Heine's poetic genius.

Heine's literary character is a unique blend of romanticism and realism. As a lyric poet, he has had imitators, but no real successors.

The poem Du bist wie eine Blume has been very popular throughout time, and has been published in more than two hundred settings by other prominent composers such as Liszt, G. Henschel, and Rubinstein. The lyric, however, "is best known in Schumann's song."[2]

> You are as lovely, pure and fair as a flower.
> When I gaze on you, sadness fills my heart.
> I would devotedly rest my hands on your head and
> pray that God will always keep you as lovely, pure and fair.[3]

The English translation above does not really express the full meaning that the German text carries.

> Du bist wie eine Blume, so hold und schön und rein,
> ich schau' dich an, und Wehmuth schleicht mir in's Herz hinein.
> Mir ist, als ob ich die Hände auf's Haupt dir legen sollt',
> betend, dass Gott dich erhalte so rein und schön und hold.

In the twenty measures of the composition, Schumann creates a flawless gem above an almost constant sixteenth-note pulsing chordal accompaniment. The voice matches four lines with four phrases, balanced, yet with a persistant continuing line which leads to the dominant in measure 7, with a rising due in the bass line and right hand of the piano accompaniment leading back to the tonic key of G^{b} major in measure 10.

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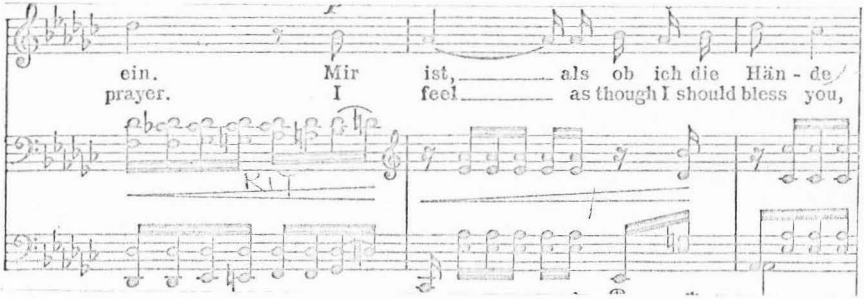
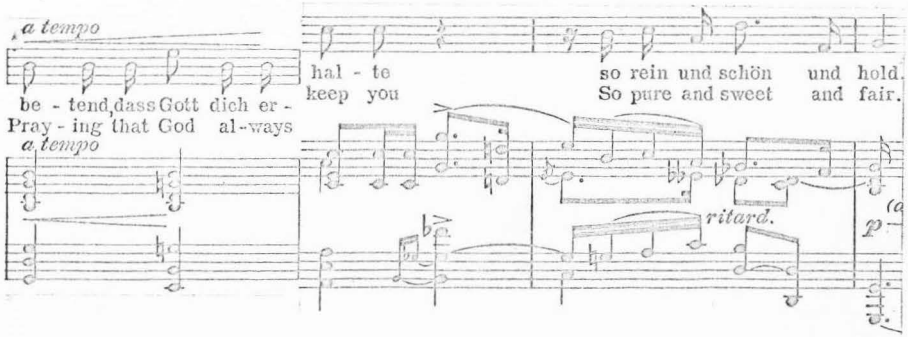
[2]Philip L. Miller, The Ring of Words (New York: Anchor Books, 1963), p. 116.

[3]Coffin, p. 141.



Example 14 Schumann Du bist wie eine Blume measures 9-11

At this point, the voice repeats the melody of the first half of the opening stanza, and the accompaniment which began with its triadic chords of the right hand, sustained by a deliberate bass, now rises the octave, the left hand joining in the active pattern. Now the essence of Schumann's lyricism is perceivable as the last two phrases call forth new music in measure 14.



Example 15 Schumann Du bist wie eine Blume measures 14-16

In measure 15, there is an interesting interweaving pattern between voice and piano, and it is to the latter that the climax is given. "This procedure has the effect of softening the obvious formal and harmonic landmarks, giving to the music an intimate, confiding character."[4] The voice joins in for the melodic restatement of "so rein und schön und hold," and the accompaniment continues through a short epilogue, rich in softly dissonant colors, the topmost melodic line reluctantly coming to rest.

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[4]Denis Stevens, A History of Song (New York: Norton, 1960), p. 247.

VON EWIGER LIEBE

Johannes Brahms (1833-1897)

One of the most outstanding figures in the musical world of the nineteenth century was Johannes Brahms. Born in Hamburg on May 7, 1833 into a musical family, Brahms excelled very rapidly in the field of music as a concert pianist. At the age of 20 he concluded his schooling and began to tour throughout Germany with a violinist friend, Eduard Remenyi.

Brahms began writing at a time when the Lied was a powerful force in German music.

> Beginning with almost 600 Lieder of Schubert, who defined the form, the romantic Lied dealt with both the fantastic and mystic aspects of life as well as simple poetic and musical themes borrowed from folksong. Called Lied in German, the art-song was a type of vocal chamber music in which poetry, voice, and the piano blended in equal parts. Its chief features were the high quality of its texts by great poets such as Goethe, Heine, Eichendorff, and Morike, the scrupulous settings of vocal lines to the words, and the imaginative yet restrained piano accompaniments.[1]

Following Schubert, it was Robert Schumann who came upon the romantic scene in German music. Schumann was 23 years old when Johannes Brahms was born, and before his death in 1856, the two great musicians had become best of friends. Schumann was a great influence upon Brahms, as were the great masters, Bach and Beethoven.

From the start, Brahms was an incurable romanticist. However, he

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[1] Colliers Encyclopedia, vol. 17, p. 34.

did not use the flamboyant romanticism of Liszt, nor the theatrical romanticism of Wagner.

> Brahms' tone is serious. His music is romantic in harmony and texture, but it has not the roaring, ardent impulsive character of Schumann's restraint, a certain classic gravity, an introspective, resigned, elegiac mood are predominant. Within this fundamentally reflective style, however, there is room for the expression of passion, expression all the more effective because it avoids excess and is felt to be always under control."[2]

"The essential elements of Brahms' Lieder are the melody and bass, the tonal plan and form."[3] He disliked vivid colorings and his accompaniments are rarely pictorial. Brahms wrote 166 songs for voice and piano, and 177 folksongs which he claims to be his ideal. We shall discuss two of Brahms' art-songs in this report.

Von ewiger Liebe was probably written about 1864 when Brahms was 31 years of age. Brahms had a habit of writing a piece of music and then sticking it in some corner or in his desk where it stayed until some future date when it would be combined into a set with other songs and sent to the publisher. Although Von ewiger Liebe was written in the same year that Richard Strauss was born, it was not published until four years later in 1868. The words are by Joseph Wenzig.

The text tells of two young lovers who are returning from the village during a dark and silent night. They have talked of many things. He asks if she is not distressed at, even ashamed, of her love for him. Should they part? Would not her love pass as quickly as it had come? The maiden swears that their bonds are stronger than iron or steel, that their love shall be eternal.

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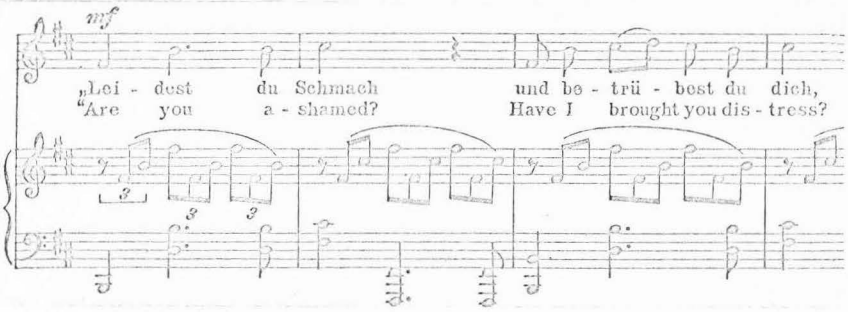
[2]Grout, p. 347.

[3]Ibid.

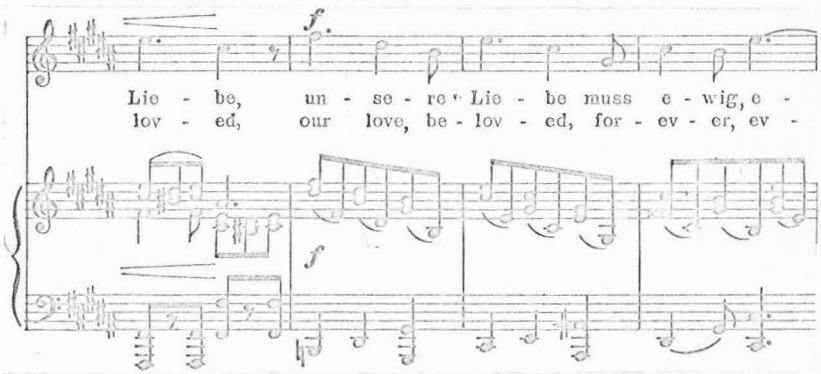
The form is a complex AABCC', but logically shaped by the division of the poem. The description of the scene and the mood setting is a repeated stanza in the key of B minor, the introduction serving again as an interlude before the repeat of the A section (measures 21-24), and bridge (measures 41-45) to the large second division. The second section expresses the boy's anxiety which in turn prompts new music, a restless triplet figuration in the right hand accompaniment opposing a sturdy, assertive voice and bass in quarter and eights.



Example 16 Brahms Von ewiger Liebe measures 45-48

The extension of this accompaniment rises to great strength (measures 68-73) and then softens (measures 74-79) to prepare for the new theme representing the maiden in the new key of B major, 6/8 meter, and a new tempo (Ziemlich Langsam). As she sings of constancy the music mounts from dolce, pianissimo, to a modest but intense mezzo-forte on the dominant, to close the first half of this division. An interludo on the dominant brings in the fifth stanza (measure 99) on the tonic with a new phrase leading to the climax in measure 113, and extending into a glorious final cadence some eight measures later.

There has been some question concerning the use of cross-rhythms in measures 113-116.



Example 17 Brahms Von ewiger Liebe measures 113-116

This is the climax of the song in which the girl states "our love shall last forever." Brahms choses at this point to use a 6/8 meter in the voice against a 3/4 meter in the piano. James H. Hall said: "A part of its grandeur (last phrase) comes from the conflict of 6/8 and 3/4 and the repetition of the spiritual key note of the song, 'ewig' (eternal)."[4]

Peter Latham has this to say:

> Syncopations and cross-rhythms are common in the writings of Brahms, and their effect is generally excellent. But a curious exception occurs at the end of what is perhaps the best of all his dramatic songs Von ewiger Liebe (op. 43 no. 1): to strenghten his climax he crosses the established 6/8 meter in the voice with the 3/4 in the piano. We may acquit him of deliberate cynicism, but it is a little unfortunate that he chooses the precise moment

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[4] James H. Hall, The Art Song (Norman, Oklahoma: University of Oklahoma Press, 1953), p. 109.

> when the girl proclaims "Our love shall last forever" to put voice and piano out of step."[5]

The first statement concerning the cross-rhythm effect is probably more nearly correct. Brahms has progressed to this point in the song, building to an apparent climax which, when finally reached on the F sharp in the vocal line (measure 113), is greatly enhanced by the cross-rhythm occurring through the remaining 8 measures of the composition. While the accompaniment of the right hand moves in parallel motion to the vocal line, at times anticipating the notes of the voice, the bass adds to the new feeling of strength by moving in contrary motion to the vocal line on three solid quarter notes in each measure.

The facts, that the vocal line has been singing about love that is stronger than iron or steel and is indeed "eternal," is only strenghtened, not weakened, by the use of the 6/8 in the vocal line against the 3/4 in the accompaniment.

The poetry for the songs of Brahms was taken from minor German poets of his day, because he was aware that he was inclined to deal rather cavalierly with the poets values. Poets are inclined to be rather particular about such matters as declamation, and Brahms' declamation is often under criticism.

> When he happened upon an eloquent musical phrase, he was not prepared to modify it just because it involved one or two false stresses. However, he seldom failed to evoke the mood of a poem and to reflect its changing sentiments in his music.[6]

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[5]Peter Latham, Brahms (New York: Farrar, Straus and Giroux, Inc., 1966), p. 149.

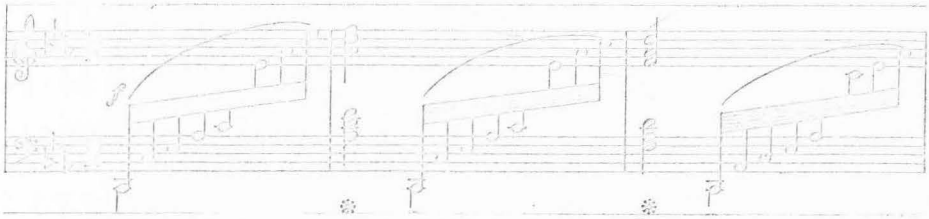
[6]Colliers Encyclopedia, vol. 4, p. 462.

AUF DEM KIRCHHOFE

Johannes Brahms (1833-1897)

Auf dem Kirchhofe (op. 105 no. 4) was probably written in 1886 and published a few years later. At Detlev von Liliencron's bidding, Brahms admits for once an optimistic eschatology.[1]

The four measure introduction gives the impression of a storm with its torrents of rain, based on an arpeggiated scale on the subdominant of E^b major.



Example 18 Brahms Auf dem Kirchhofe measures 1-3

The form of the music is ABA'C with the stormy music of the introduction serving again as an interlude in the middle of the piece. The

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[1]Miller, p. 165.

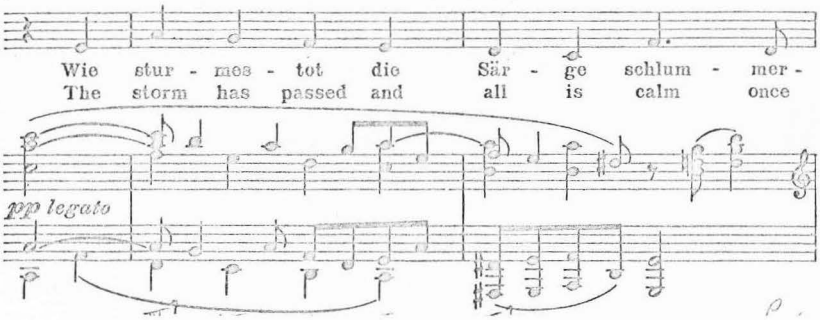
After a military career, Liliencron went to America (his mother having been a native of Philadelphia), where he taught painting, piano, and languages, played piano in beer halls, and trained horses. Returning to Germany, he devoted himself to writing, and became the foremost poet of his generation. He was attracted by old legends and ballads, and sought to re-create something of their atmosphere for his lyric gifts, his musical ear, his use of rhythm and vowel coloring. He said to have brought a new vitality to German poetry.

song is about a stranger who wanders through a graveyard on the outskirts of a town. It is stormy and cold, and the stranger can see that the names have been worn off many of the gravestones. He begins to realize how transitory everything is and that in the end the graves will read "deceased." In the last section of the song, the feeling of the storm breaks, and with a change of key to C major, the fears are dissolved and all becomes a feeling of peace and resignation. Now the stranger becomes aware that over every grave is perfect peace, away from the cares of the world, with a strong feeling of "redeemed."

It is interesting to note the similarity of the melodic and harmonic structure with the first three measures of O Haupt voll Blut und Wunden as harmonized by Bach.

Example 19 Bach O Haupt voll Blut und Wunden choral

This chorale is popularly known as the Passion Chorale. It is found in the St. Matthew Passion with the melody being harmonized five different times. It is very probable that Brahms was quite familiar with this chorale and felt that the similarity in text material of Auf dem Kirchhofe with the Passion warranted the use of the basic theme. However, it could be that it is mere coincidence, as Brahms completely changes his theme in measure 28 from that of the continued chorale theme.



Example 20 Brahms Auf dem Kirchhofe measures 26-28

Considering Brahms' songs as a whole, it is, more than anything else, their melodic invention that impresses. "It has not quite the supreme spontaneity and variety of Schubert, but it is beautifully fashioned, spacious in line, and flexible in rhythm."[2] The influence of folksong can be found in some of them. In general Brahms' tunes are more far-flung melodically and more varied rhythmically than the average German folksong. "Harmonically he makes no attempt to break new ground, but can use a traditional idiom in a thoroughly independent and individual way."[3]

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[2]Stevens, pp. 252-253.

[3]Ibid.

NON PIU ANDRAI

Wolfgang Amadeus Mozart (1756-1791)

To say that Wolfgang Amadeus Mozart is one of the greatest composers ever to have lived seems today as a rather well established fact. But at the time when Mozart was writing the music that could have made him wealthy and famous today, he was neither. That he died a pauper in an unmarked grave seems hardly fitting for a man of his stature.

Mozart, a child prodigy, began composing music at the age of five. He wrote his first opera at the age of twelve. It was an opera buffa entitled La Finta Semplice and was commissioned by the Emperor in Vienna. The artists at the opera house (led by Gluck) refused to participate in a performance of an opera by a child, and they prevented its performance.

Mozart experienced many trials during his lifetime as he moved from Salzburg to Paris, back to Salzburg, and finally to Vienna where he remained the rest of his short life.

A meeting in 1785 with Lorenzo da Ponte (the appointed poet in the Viennese court) resulted in three of Mozart's greatest operas. Da Ponte wrote admirable librettos for all three, and Mozart composed the music. The first was Le Nozze di Figaro (the Marriage of Figaro), given at the Burg theatre on May 1, 1786. Once again, the anti-Mozart forces in Vienna rallied to sabotage the performance, and although The Marriage of Figaro was a tremendous success, it only lasted for nine performances.

The French dramatist to whom we owe the original texts of The Barber of Seville and The Marriage of Figaro was one of the most

remarkable products of the eighteenth century. His real name was Pierre Augustin Caron, but upon purchasing the title of Secretary to the King, and with it a patent of nobility, became know as Caron de Beaumarchais.

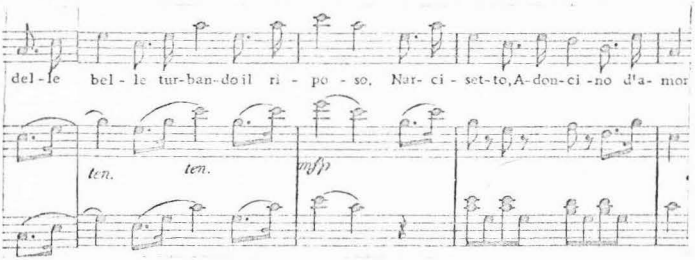
Da Ponte's first comedy, The Barber of Seville, appeared in 1775, and was a tremendous success. He wrote The Marriage of Figaro shortly afterwards, but it was not performed until 1784. It was apparently two years later that Mozart set Figaro to music. The story follows the preceding story in the opera of The Barber of Seville which was set to music by Rossini.

The action of Figaro takes place some years later at Count Almaviva's chateau in the country near Seville. Figaro has been taken into the Count's service as a valet and confidential man and has fallen in love with Suzanna, the Countess Almaviva's maid. Suzanna has been offered to Figaro in marriage, by the Count. The Count, however, has ideas of his own for activities with Suzanna while Figaro is away. Cherubino is a young page working for the Count, and in his precocious passion for the other sex, is a worthy follower of the Count. Cherubino overhears the Count making a proposition to Suzanna, and in order to keep Cherubino quiet, the Count appoints him to an ensign's post in the army. Figaro, on behalf of the company present at the time of the appointment, takes humorous leave of Cherubino in the aria Non più andrai. His days of love making, Figaro sings, are over; now he must devote himself to the army and leave the fair maidens alone. The whole aria is couched in a delightful mock-heroic vein. This ends Act I of the opera.

Mozart had an exceptional gift for musical characterization. Although The Marriage of Figaro is within the formal patterns of Italian opera, Mozart would use a sudden accent, a new rhythmic figure, a new melodic

idea, anything to give a new insight to the hidden motivation of the characters.

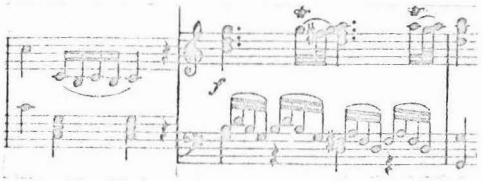
Non più andrai is a very good example of what might be called comic word painting. Mozart uses a light accompaniment with the bass line usually moving in eighth-notes, while the rest of the orchestra indulges in occasional chordal passages, mixed with descending runs, and melodic imitation. The composition starts out in a light manner with the melodic line expressing this lightness with a dotted-eighth, sixteenth note figure. Figaro is chiding Cherubino about his amorous ways. In measures 5-7, the accompaniment joins the vocal line in a unison ascending line that gives the impression that Figaro is almost chastising Cherubino for disturbing the fair ladies. This phrase immediately reverses itself as Figaro continues his chide in a mimicking fashion (measures 7-8).



Example 21 Mozart Non più andrai measures 5-8

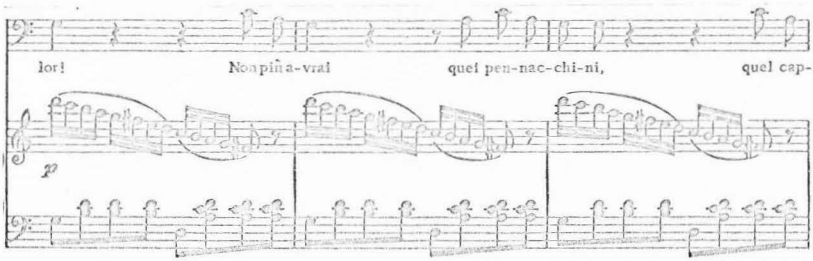
This phrase is repeated five times throughout the composition, as Mozart skillfully unites the work into what we might call a complex rondo. A fermata serves as the transition between each of the sections with the exception of the first two. As with all empty spaces in the vocal line throughout the composition, Mozart fills in with a good deal of accom-

accompaniment action to serve as transition passages to the next phrase or section.



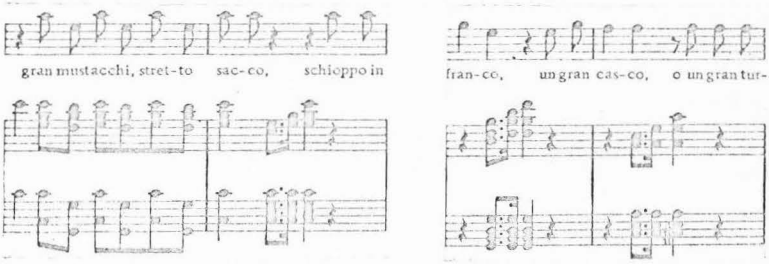
Example 22 Mozart Non più andrai measures 13-14

In Non più andrai, Mozart uses certain passages to represent masculine and feminine qualities. For example, when he speaks of "quei pennacchini" (pretty plumes) or "quel cappello" (fine hat), or "quella chioma" (that hair), Mozart uses the following accompaniment figure.



Example 23 Mozart Non più andrai measures 27-28

These descending passages represent a light, feminine feeling, as opposed to the music representing "gran mustacchi strotto sacco" (grand mustache, full sack), or "un gran casco" (grand helmet) in measures 46-47, and 51-52.



Example 24 Mozart Non più andrai measures 46-47, 51-52

These chords give the impression of fullness, bigness, a masculine expression. They are militaristic, which Mozart surely must have intended.

The composition is written in the key of C major with modulations to the dominant in section B, and part of section C, with a short phrase in E minor as Figaro tells Cherubino that he will have little pay in the army.

The coda marks the high point of Non più andrai as Figaro commissions "Cherubino! On to Victory!! Glory to the Military!!" while a full orchestra accompaniment provides an appropriate ending for the excitement.

> The original play has often been called "The prologue to the French Revolution," for it is a biting satire on the privileges of the nobility, and Figaro, claiming the rights of the old Italian Harlequin to talk to the audience and express his views on everything, is made the mouthpiece of the authors subversive political opinions.[1]

The political satire can be seen in the aria Non più andrai. In it da Ponte and Mozart seem to be poking fun at the frivolity and amorousity of the upper class, mimicking their fancy dress and gay manner,

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[1]Edward J. Dent and Erwin Stein, The Marriage of Figaro (London: Boosey and Co., Ltd., 1947), p. ii.

their dancing and light-mindedness. This is in contrast to the life of the lower class person serving in the army; the mud, snow, broiling sun, war, cannons, marching over mountains, helmets, guns, and all other aspects of military life.

> There can be no doubt that the political sympathies of both da Ponte and Mozart were with the ideas that found vent in Paris in 1789 and that they deliberately chose this unusual subject for their opera with a view of popular success.[2]

For several years the play was forbidden in Paris, and at the time Mozart set it to music, its performance was still forbidden in Vienna. But what was forbidden as a play managed to pass the censorship as an Italian opera.

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[2] Ibid.

O ISIS UND OSIRIS

Wolfgang Amadeus Mozart (1756-1791)

The year of 1791, the last of Mozart's life, brought no end to the composer's misfortunes. While he had finally been given a permanent post as court composer and chamber musician for the Austrian Emperor (in succession of Gluck), he received such a small salary that it neither relieved him of his debts nor provided for the necessities of life. Impoverished, sick in body and spirit, Mozart gave way to despair. Yet this last year was a period of wonderful creation, yielding two operas and the Requiem. Die Zauberflöte (K. 620) was the result of a commission by Emanuel Schikaneder, who wanted a popular German opera for his theater.

Mozart had first met Schikaneder in 1779 when the actor came to perform in Salzburg. Schikaneder, who was born in 1748 and died insane in 1812, was a little of everything; actor, singer, poet, producer, and theater proprietor. When he asked Mozart to write the music for his libretto, Schikaneder had two basic conditions in mind; first it must be in the prevailing taste of the moment (magical, spectacular and Oriental), "and it must contain a good part for himself, for he was a comic actor of decided ability."[1]

The music to The Magic Flute was written between May and June of 1791.

> In the late summer and early autumn, Mozart orchestrated what he had written and completed the little he had left over,

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[1]Ernest Newman, Stories of the Great Operas and Their Composers (New York: Garden City Publishing Co., Inc., 1943), p. 358.

> the overture, as so often happened with him, being already in his head for some time, but not written down until the 28th of September, two days before the performance.[2]

The origins to the book of The Magic Flute are wrapped in mystery. In fact, the plans to the opera seem to have been altered shortly after practical work had begun on it, for apparently Mozart did not have a complete libretto before him to begin with, but composed the music to this or that scene as it was handed him. The libretto was probably changed for two or three different reasons. First, a work very similar to the original plan of The Magic Flute came out just a few months prior to Schikaneder's planned opening. Secondly, Schikaneder felt that something new and different must be given to the German audience. Thirdly, the libretto got involved with the mystery of freemasonry. A book by Abbe Terrasson entitled Sothos was in vogue among freemasons, and it dealt with more or less imaginary Egyptian mysteries; and it is not improbable that one element in the success of the opera may have been the freemason's approval of the general Masonic intention of the work.

The first performance of The Magic Flute took place on the 30th of September in 1791. Mozart, from the piano, conducted the first two performances. So popular was the opera, that after playing 100 consecutive nights in Vienna and spreading throughout Germany, Goethe, in 1798, planned to write a second part to the opera.

> The Magic Flute was enormously successful and established at a stroke the future of German opera. A group of Hungarian nobles and admirers in Holland were independently setting in motion schemes to provide him (Mozart) by subscription with a stable income. But it was all too late. He had come to an end, and was unable even to make good his determination, . . . to complete his "death song" the commission for which was a terrible, though unintended, practical joke played upon him

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[2] Ibid., p. 359.

> by an eccentric nobleman who had lost his wife and desired to commensurate her worthily. In November his exhausted body began to give way completely and his mind was affected. At the end of the month he took to his bed, and there, watch in hand, followed in imagination the triumphal progress of The Magic Flute.[3]

The plot of the opera is about a prince named Tamino who finds himself in a strange land that is ruled by the Queen of Night. A bird catcher named Papageno (played by Schikaneder in the original opera) befriends Tamino and together they are commissioned by the Queen to search out her daughter Pamina who has been captured by the wicked Sarastro. The end of the first act finds Tamino, Pamina, Papageno and Sarastro together at Sarastro's temple.

The second act is mainly concerned with the initiation of Tamino and Pamina into the mysteries. Ahead of Tamino lay many ordeals which he must overcome in order to pass the tests that are part of the initiation into the mysteries. Sarastro orders the priests to conduct Tamino and Pamina into the forecourt of the temple, where the orator (priest) will instruct them in their duty to the gods. Then Sarastro sings his majestic aria, the invocation to the gods, O Isis und Osiris.[4]

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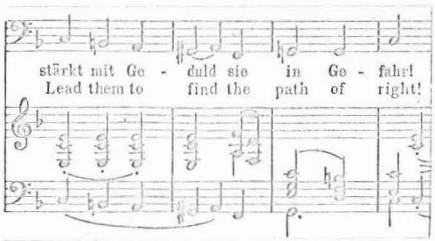
[3]Louis Biancolli, compiler and editor, The Mozart Handbook (New York: The Universal Library, Grosset and Dunlap, 1962), p. 33.

[4]Colliers Encyclopedia, vol. 13, p. 309, and vol. 18, p. 239.

Isis and Osiris are ancient Egyptian gods. Osiris was the favorite god in ancient Egypt, giving life and strength to the crops each year. He was believed to have been a king on earth, and after dying, ruled over the Nether world. Isis was believed to be the wife and sister to Osiris, and together they begat Horus who was identified with the pharaohs. Together, Osiris and Isis became a powerful source of magic to those believing in them. For it was Osiris that everyone must face in the final judgement, and if they could find favor of this god, they would be triumphant over death, in the land of the blessed.

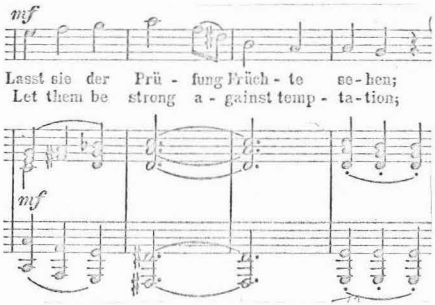
O Isis and Osiris, favor this noble pair with wisdom's light!
Grant them your aid in their endeavor,
Lead them to find the path of right!
Let them be strong against temptation;
But if they fail in their probation,
Do not their virtue meed deny, Take them to your abode on high.

The music by Mozart is very homophonic and vertical in structure, to establish the feeling of invocation and strength. It is basically a hymn or choral-type of setting. The key for this aria is F major with a modulation to the dominant for a section from measures 13-33. The accompaniment acts as a strong reinforcement to the low melodic line, as in the following examples.



Example 25 Mozart O Isis und Osiris measures 21-22

In measures 21 and 22, the bass line doubles with the voice to add low strength, whereas in measures 29 and 30, the bass moves in contrary motion to emphasize the build to the climax.



Example 26 Mozart O Isis und Osiris measures 29-30

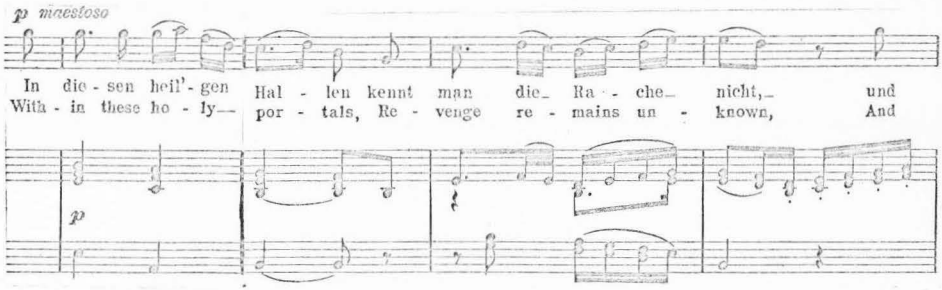
IN DIESEN HEIL'GEN HALLEN

Wolfgang Amadeus Mozart (1756-1791)

Tamino, Pamina, and Papogeno overcome their first trial, and the scene turns to Pamina in a garden. The Queen of the Night appears and gives Pamina a dagger with which to kill Sarastro. After the Queen leaves, Pamina is about to be attacked by a Moor when Sarastro comes to the rescue, and tells Pamina that he knows of her mother's plan for his murder. He tells her that if heaven grants Tamino courage and steadfastness in his trials, Pamina shall be his, and her mother will retire baffled to her mountain. As for himself, he declares, in perhaps the noblest of all the noble melodies in The Magic Flute, In diesen heil'gen Hallen, he knows no thought of vengeance for the law of their community is friendship and love. With this aria, Act II ends.

The form to this composition by Mozart is simply AB, with two stanzas. The aria remains in the key of E major throughout. The libretto and vocal line are beautifully wed to the accompaniment as a slow larghetto sets a restful mood while Sarastro comforts Pamina with assurance that love and friendship prevail in this land.

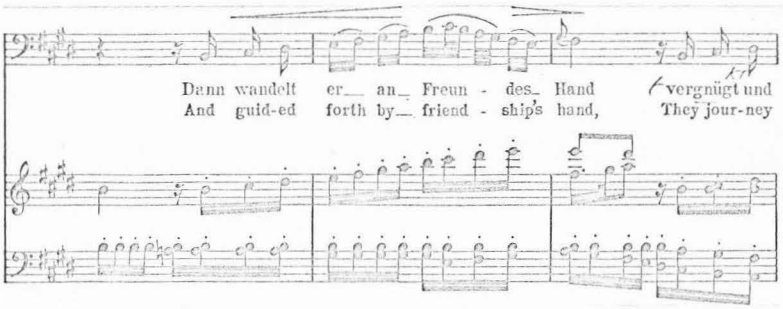
Mozart beautifully unites vertical and horizontal accompaniment, allowing utmost freedom in the expressive vocal line.



Example 27 Mozart In diesen heil'gen Hallen measures 3-6

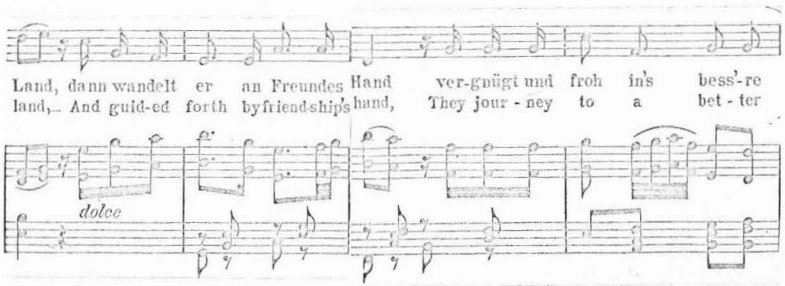
It is interesting to note, how in measure 5, the treble accompaniment moves in parallel motion with the vocal line while the bass moves in contrary motion. In the following measure, the accompaniment uses a parallel third figure as a lead into the second stanza.

The B section is composed of the third stanza of the poem, repeated three times. In the first phrase, the bass moves in contrary motion to the vocal line, while the upper line of the bass clef accompaniment establishes a pedal point on the dominant. The treble accompaniment reinforces the vocal line, only to continue its ascent to the tonic, while the voice descends on a 32nd note figure to the supertonic.



Example 28 Mozart In diesen heil'gen Hallen measures 11-13

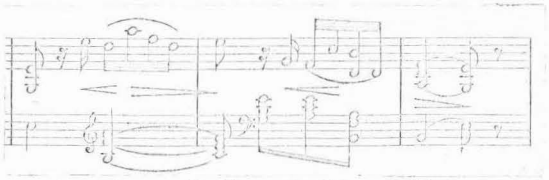
The third part of the B section involves a beautiful passage where the accompaniment takes over the melodic line as the voice imitates the bass (measures 15-19) in contrary motion to the previous melody. This process of "part switching" is called stimmtausch, and dates back to early 13th century.[1]



Example 29 Mozart In diesen heil'gen Hallen measures 19-22

[1]Willi Apel (Ed.), Harvard Dictionary (Cambridge, Massachusetts: Harvard University Press, 1962), p. 710.

The interlude between section B and the repeat of section A involves two cadences and a variation on the introductory theme.



Example 30 Mozart In diesen heil'gen Hallen measures 26-27

This same figure is used again at the close of the last section to conclude the aria.

NELL

Gabriel Fauré (1845-1924)

> The transition from the romantic era to the twentieth century was effectuated by the generation of composers born in the 1860's and 70's. These men came to artistic maturity at the turn of the century, that is to say, in the twilight of romanticism. Their music consisted of both a continuation of the romantic heritage and a revolt against it.[1]

A very important composer of late nineteenth century was Gabriel Fauré. Born in Pamiers in 1845, Fauré was destined to become a composer who attained eminence in his native land that he did not attain elsewhere. He studied with Niedermeyer and Saint Saens, the latter being of great influence in Fauré's composition training. As a composer, Fauré was basically a lyricist, expressing the "French qualities of taste, clarity and a sense of proportion. His songs, of which he wrote almost a hundred, rank with the finest that France has produced."[2] "To come to Fauré in the history of French song is to enter the promised land."[3]

All of Fauré's songs are settings of the poetry of his time. He chose to embrace the short poems of the symbolists, fresh in pattern and thought, rather than the poetry of the more well-known romantic poets. He avoided long, sharply defined scenes and rarely chose a tense, dramatic situation. He loved mood pieces with a touch of sentiment in them. Fauré

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[1]Joseph Machlis, Introduction to Contemporary Music (New York: Norton, 1961), p. 71.

[2]Ibid.

[3]Hall, p. 147.

seems to be communing with the poet in his songs, and seldom allows either the words or the music to exaggerate. One of the "new generation" poets whose words Fauré selected to set to music was Leconte de Lisle.

Leconte de Lisle was the leader of the Parnassian movement in France around 1860. This movement was a reaction against Romanticism and represented the objective, impersonal, scientific and positive spirit which was prominent at that time. In Lisle, the movement seemed to crystallize. These poets formed around him, met at his home, and accepted his doctrines as law. Lisle's poems "are frequently dictated by the poets' own embittered, pessimistic, and atheistic outlook on life."[4]

The particular poem that shall be discussed in this report is concerning a young man's expression of love for a maiden named Nell. The poem compares the love in the boy's heart to the elements of nature around him. First it compares his full heart to the purple rose in the brilliant sun; next, to the love between the turtle doves of the forest; and then to the vivid light of the brilliant stars. The boy then makes a vow that his love will never cease until the seas become silent forever.

The beauty of the words lies in the French language, and a little of the meaning is lost in translating it into English.

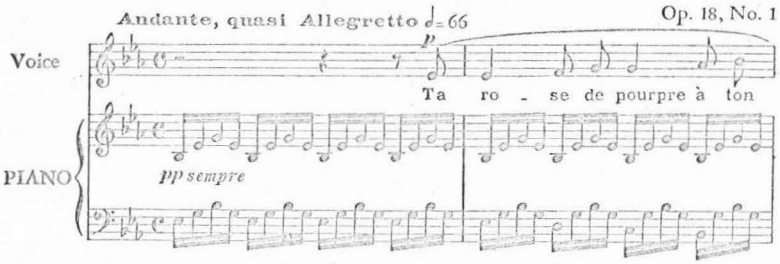
> Your purple rose in your brilliant sun,
> Oh, June, sparkles as if intoxicated,
> Bend toward me, too, your golden cup:
> My heart and your rose are alike.
> Under the soft shelter of shady boughs
> Sounds a voluptuous sigh;
> And turtle doves coo in the spreading wood,
> Oh my heart, their amorous lament.
> How sweet is your pearl in the flaming sky,
> Star of the pensive night!
> But sweeter still is the vivid light

---

[1]Sir Paul Harvey and J. E. Heseltine, editors, The Oxford Companion to French Literature (Oxford: Clarendon Press, 1959), p. 402.

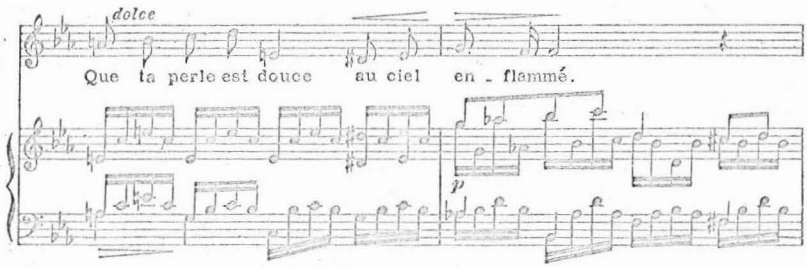
Which shines in my heart, my charmed heart!
The singing sea, along the shore,
Will silence its everlasting murmur,
'Ere in my heart, dear love, oh Nell,
Your image will cease to bloom!

The most prominent feature with the music of Nell is Fauré's constant use of the arpeggiated sixteenth-notes.



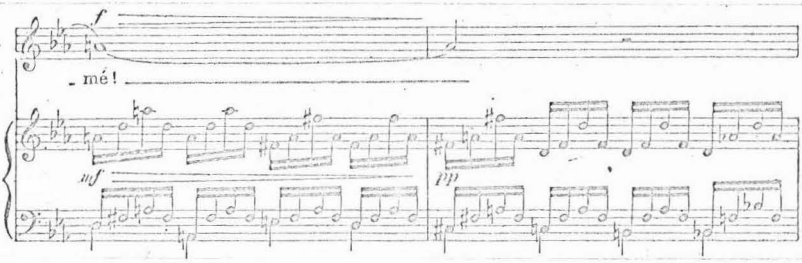
Example 31 Fauré Nell measures 1-2

The selection begins in the key of E♭ major, touches back into it on occasion, and finally ends with it some 40 measures later. Fauré is very skillful in moving through a series of accidentals without really modulating into a permanent key for any length of time.



Example 32 Fauré Nell measures 19-20

This movement may serve either as a modulation within a phrase as in example 32, or as a transition between two sections as in example 33.



Example 33 Fauré Nell measures 27-28

> Fauré's chords are chromatic and his modulations are frequently in remote keys, but because of his fondness for modal scales (with their lack of leading tones) the effect is one of serenity rather than one of feverish intensity that characterize so much chromatic music.[5]

The music and the words are beautifully wed together to set the mood of romance and happiness. The smooth, flowing accompaniment lends a firm foundation to the melodic line in the voice, never assuming command, but always present for support. The voice line is a weaving of melody over arpeggiated chordal harmonies.

The original key was in G^{b} major, but in the edition by Sergius Kagen, was transposed into the lower key of E^{b} major.

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[5]Peter S. Hansen, An Introduction to Twentieth Century Music (Boston: Allyn and Bacon, Inc., 1967), p. 36.

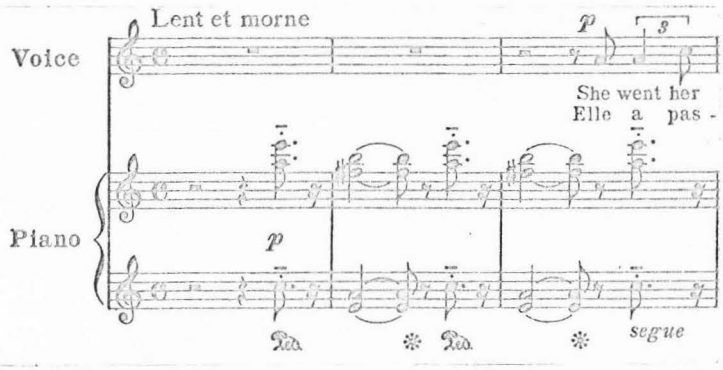
LA VAGABONDE

Ernest Bloch (1880-1959)

The son of a clock shopkeeper, Ernest Bloch, was born in Geneva, Switzerland on July 24, 1880. His music study began early in life as he studied solfeggio, violin, and composition in Geneva, Brussels, Frankfurt and Munich. As a child, he vowed that he would devote his life to music, and that he did. He studied with L. Rey, Jaques Dalcroze (the creator of eurhythmics), Eugene Ysaye, Ivan Knon, and Ludwig Thuille. Bloch's first major work, the Symphony in C Sharp Minor, was completed when he was twenty-two years old. However, his father's business compelled him to go back to work in the Geneva shop; but remembering his vow, he spent all of his spare hours, sometimes late into the night, writing music which he pursued with undiminished intensity. It was during this time in 1906, that he completed several important works, one of which was Poèmes d' Automne for mezzo soprano and orchestra.

La Vagabonde (the vagabond) is the first of this cycle of four poems written by Beatrix Rodes. The composition is quite impressionistic, written about a girl who has no home, no one to turn to, in a city empty of cheer, cold and tired, and worst of all, with no God. The girl could be a prostitute, a gypsy, or some other type of wanderer, one weighted with sorrow and remorse.

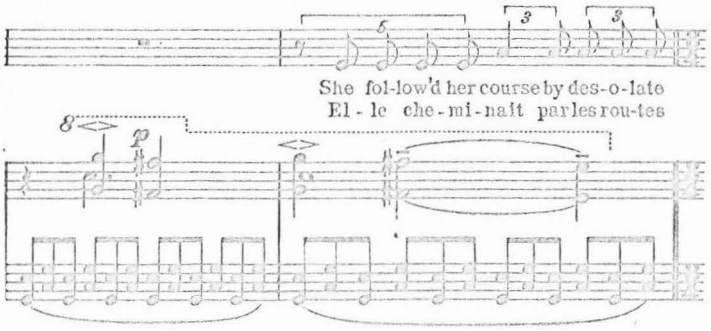
The music is a wonderful example of word painting. The meter of 4/4, 3/4, 5/4, and 6/4 allows the music to follow the speech-rhythms of the poem. The tonal feeling to La Vagabonde is in the key of A minor with the polytonal technique lending to the feeling of loneliness.



Example 34 Bloch La Vagabonde measures 1-3

The introduction uses an A minor chord in the left hand accompaniment against a B chord in the right hand (measure 2). The opening vocal theme in measure 3-4 is also used in the conclusion of the composition (measures 40-41). The use of the triplet figure helps establish the mood of loneliness and sorrow and expresses the wandering movement which is felt through the entire piece.

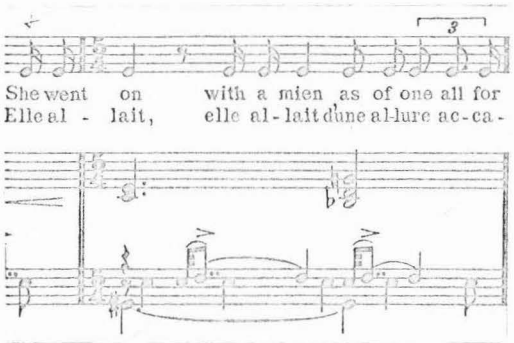
The triplet figure in measure 6 and 7 establishes the feeling of the wind of autumn which has just been mentioned by the vocal line.



Example 35 Bloch La Vagabonde measures 6-7

The syncopation figure in measure 8 is quite common throughout this composition. Bloch sets a very distinct mood in his accompaniment, and with the exception of a few basic chords to establish foundation for the voice, is very much separate from the melodic and rhythmic movement of the vocal line.

The following figure in the bass is used throughout the center section to create anxiety and build tension.



Example 36 Bloch La Vagabonde measures 15-16

The short piano interlude in measures 27 thru 30 also creates excitement in expression, only to become quite chordal in a syncopated rhythm while the vocal line continues to express the feeling of distress at the lonely wandering of the girl, to meet the unknown.

The concluding section is stated with a beautiful, but simple, syncopation in the treble accompaniment with a strong bass, both of which add dissonance to the music, setting the mood for the re-entry of the voice on the repeated introductory theme (measures 40-41). The simple, yet powerful, accompaniment allows the vocal line to have complete

freedom in expressing the deep sorrow which has exemplified the entire mood of the song.

As one of Bloch's earlier works, Poèmes d'Automne has a touch of romanticism and impressionism about it. After Bloch became a full-time composer, he found his personal style in Hebrew music. He said "I am a Jew. I aspire to write Jewish music because it is the only way I can produce music of vitality - if I can do such a thing at all."[1]

In 1916, Bloch came to the United States as the conductor of the Maud Allen dance troupe then touring the country. From 1920 to 1925 he was the director of the Cleveland Institute of Music. In 1927, he moved to San Francisco where he taught for another four years. After returning from a visit to Switzerland, Bloch made his home in Agate Beach, Oregon, where he lived until his death in 1959.

The men who studied under Bloch form an impressionable list: Roger Sessions, Douglas Moore, Bernard Rogers, Randall Thompson, Frederich Jacobi, Quincy Porter, Ernst Bacon, Theodore Chanler, Mark Brunswich, Ray Green and George Antheil.

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[1]Machlis, p. 262.

THE LONELY

John Edmunds (1913-)

John Edmunds, the American composer, was born in San Francisco in 1913. He received his B.A. at the University of California and his M.A. at Harvard University. Some of the great composers and scholars with whom he has studied are Walter Piston, Roy Harris, Otto Luening, and Rosario Scalero. Edmunds has done much editing of songs, especially Purcell's (100 by 1951). He is the founder of the Campion Society and established the Library of Campion Songs in the San Francisco Public Library. In 1957, he was placed in charge of the Americana Collection in the Music Division of the New York Public Library. One of Edmunds' finest songs (from more than 500 in all) is the song entitled The Lonely.

The words to this poem were written by the Irish poet, George William Russell (1867-1935).

> In his poetry Russell is fundamentally influenced by a love of nature and particularly by the teachings of Theosophy, to which he was devoted. Through nature he achieves communion both with the human heart and with God. His verse is polished and facile, and sometimes artificial, but his romantic love of nature and his mystical longing are alike sincere and convincingly expressed.[1]

The words to The Lonely are as follows.

Lone and forgotten, through a long sleeping,
In the heart of age a child woke weeping.
No invisible mother was nigh him there,
Laughing and nodding from earth and air.
No elfin comrade came at his call;
And the earth and the air were blank as a wall.
The darkness thickened, upon him creeping,
In the heart of age a child lay sleeping.

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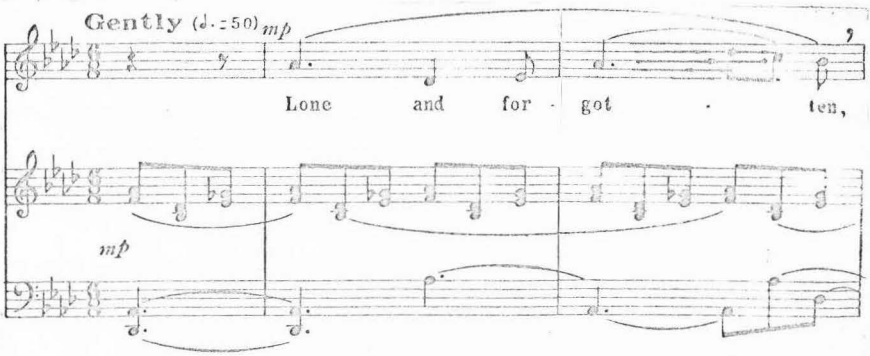
[1] Colliers Encyclopedia, vol. 20, p. 280.

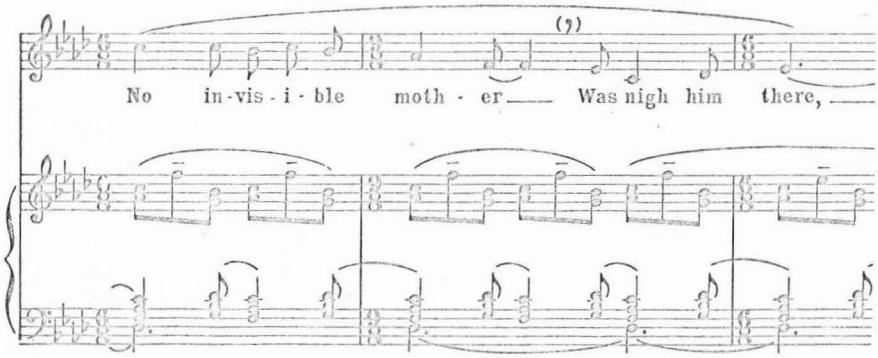
The mood to The Lonely is established in the first measure by the figure of parallel thirds in the right hand of the accompaniment.



Example 37 Edmunds The Lonely measures 1-2

This figure moves through all 30 measures of the composition experiencing several modulations, but unable to settle into a permanent key for any length of time. The movement from A^b major to its relative minor, through a series of chromatic modulations, lends to the feeling of loneliness expressed throughout the composition. The meter alternates between 9/8 and 6/8, allowing for the speech rhythms of the poem.

The form of The Lonely could be classified as ABA with the B section being composed of two similar themes. The bass line in the two A sections is generally quite singular, providing an interesting web with the vocal line. In the B section, the bass takes on a more homophonic cloak, using syncopations to wed with the triple figure in the moving right hand accompaniment.



Example 38 Edmunds The Lonely measures 10-12

In general, the composition is quite concord, avoids cadences, and adds subtle dissonances to create beautiful variety.

INDRA

Gustav Holst (1874-1934)

Gustavus Theodore Von Holst was born in Cheltenham, England, in the year of 1874. He started his musical career at a young age, with his interest towards composition and the organ. He later switched to the trombone, but remained steadfast in the area of composition, gaining valuable experience as a conductor for both orchestra and chorus. This practical experience, along with the inspiration of Vaughan Williams, helped Holst build a respectable name for himself.

At about the turn of the century, Holst became very interested in oriental poetry and music. He became so involved that he embarked on what is called his "Sanskrit" period, which may be said to have lasted until about 1911. During this time he was attracted by the Hindu epics, but especially by the hymns of the Rig-Veda.[1] Holst translated several of these hymns into English and set them to music. The song we shall discuss was written during the early part of this period, and is entitled Indra.

Indra was the ancient god of mountain, thunderbolt, and rain, and was celebrated in about one fourth of the Vedic hymns of the ancient Hindu religion. The great national god of the Indo-Aryans, Indra was brought into India at about 1500 B.C. by the conquering Aryans. He came

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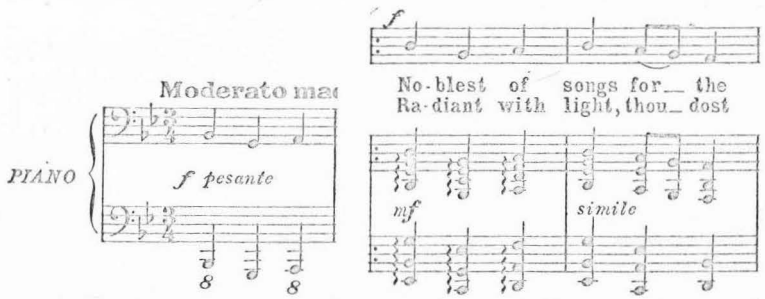
[1] Colliers Encyclopedia, vol. 12, pp. 131-132.
There are two main categories of hindu scriptures; Sruti, or divinely revealed works, and Smriti, traditional works of acknowledged human authorship. The major Sruti work is the Veda (wisdom) composed between 1500 B.C. and 900 B.C. The Rig-Veda, the first of four parts of the Veda, contains hymns addressed to the male gods who were worshiped in India at the time. The other Vedas contain various ritual formulas, charms, spells, and incantations.

with his thundering voice, bringing rain and storm, and with mighty sword over-ran his peoples enemies. He destroyed the demon of drought and won for himself a place of special favor. Later he sank to relative unimportance.

The text of the song Indra is as follows.

Noblest of songs for the noblest of gods!
A song that shall reach to the throne of Indra the Lord of the sky!
Radient with light, thou dost ride through the heav'ns,
The holy ones rush forth to greet the monarch who ruleth the sky.
Lo! To thy shrine we come, pouring libations.
Swelling like mighty floods, our hymns rise to heav'n.
Yolking thy steeds to thy swift flying chariot,
Bringing thee earthward to aid us in battle,
Filling our hearts with valor and strength, as of heroes.
Like to the river expanding the sea,
Our loud swelling song shall increase thy glory o'er earth and sky.
Lover of sacrifice, lover of singing, loud voiced thunderer,
Shaker of mountains and Lord of the sky.

Holst's musical setting is written in a full, majestic style to match the text of the hymn. The work is homophonic and vertical in nature with a basic theme being promoted throughout.

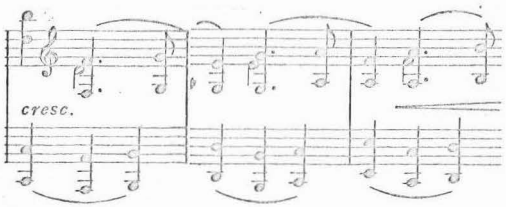


Example 39 Holst Indra measures 1, 8-9

The accompaniment begins on a single quarter note pattern, doubled at the octave. In measure 8, the voice enters with the same pattern

while the accompaniment provides full chordal harmony on the identical theme.

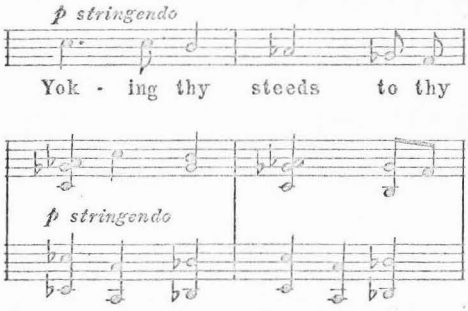
There are four basic sections to the song with the first, third and fourth being strophic in structure. In fact, the second stanza of the poem is an exact repeat of the music to the first stanza. The first section, as cited in the above example, is in the key of B^{b} major with the chord structure in the accompaniment being based around the subdominant, supertonic, and mediant chords. It is introduced with the following figure, the accent coming on the second beat, tying the completion of the rhythmic feeling into the first beat of the next measure.



Example 40 Holst Indra measures 5-7

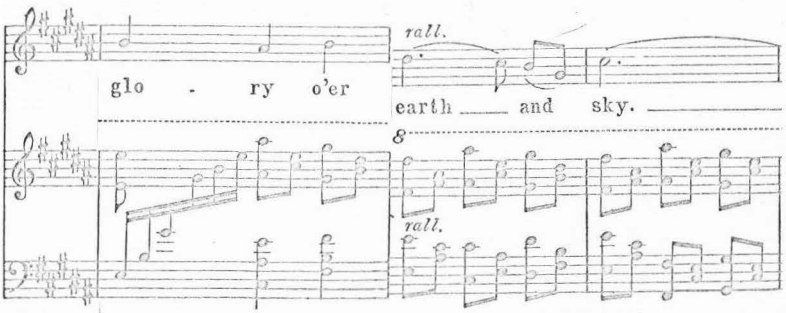
This same figure is used as the interlude between the first and second stanzas, serving again as the bridge from the first to the second section. Holst also uses this figure to conclude the composition.

In the second section we can feel the excitement as Holst leads us through several modulations, eluding the feeling of a definite tonal center. The basic form of the accompaniment remains, but the vocal line moves freely through a series of accidentals.



Example 41 Holst Indra measures 33-34

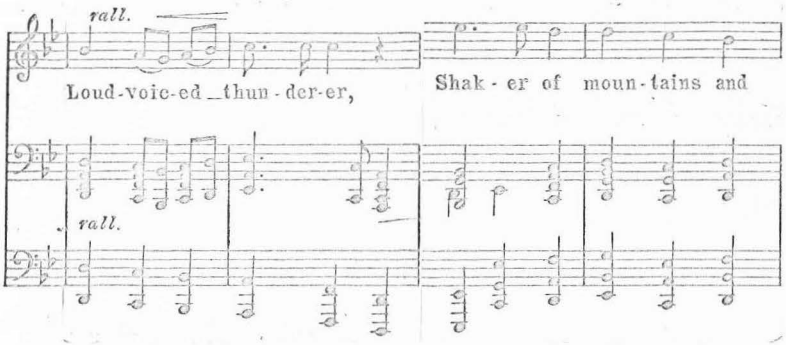
The third section of the song is very similar to the first, but with a little more action in the accompaniment. An arpeggiated chord takes the place of the first beat of each measure, the right hand accompaniment dividing the remaining two beats into eight-notes rather than the basic quarter-note figure. The key has now modulated into B major.



Example 42 Holst Indra measures 56-58

In measure 57, it will be noted that the accompaniment suddenly takes on a full eighth note pattern with the vocal line ending the section on the supertonic rather than the tonic.

The fourth section is in the same key as section A, but Holst uses a variation in the accompaniment to lead to a climax in the vocal line (measures 66-67).



Example 43 Holst Indra measures 65-68

CONCLUSION

As any educator knows, discovery learning is a very important process in human growth and development. An instructor can present mountains of material to a student, but until the student actually discovers it for himself, the learning process will not be completed.

This process of discovery learning has been the essence of this recital report. As pointed out in the introduction, a composition cannot be justly performed unless the performer has given the music adequate attention and preparation. Unless he discovers the meaning, style, form, and texture of the music, the performer will just be singing notes and words. To understand the implication of the simple but beautiful ground bass in An Evening Hymn, and to discover its constant pattern throughout all 114 measures of the composition, is added insight to the nature of the simplicity of Purcell's style, which in turn helps the performer to better present the composition in recital. To discover the militaristic pattern of full chordal accompaniment in the latter part of Mozart's Non più andrai aids the performer in feeling the role of Figaro in this comic aria. To discover the beautiful manner in which Bloch weds his music to the text of La Vagabonde, using the meter of 4/4, 3/4, 5/4 and 6/4 to allow for utmost clarity in his "word painting," is to achieve an aesthetic and educative experience.

A specific musical experience can be achieved only once. A person may have many musical experiences, but each one is a separate and unrepeatable experience. This recital has been one of those musical experiences. The experience gained in preparing for a recital, however, can

be repeated over and over, each time new insight is gained about each composer or each new composition. To discover that many respected musicians and critics refer to Purcell as one of the greatest of all English composers is a learning experience. To discover the method he uses word painting techniques in I'll Sail Upon the Dog Star is an aesthetic and educative experience. To discover that Durante's wife was a gambler and that Durante had to rewrite all of his manuscripts may not hold a great deal of aesthetic value, but it does give insight to the life and problems of a great composer. To discover that Mozart wrote out the entire overture to The Magic Flute just the day before it was to be presented may give one a feeling of humility as if in the presence of a great master. These experiences, aesthetic, educative or both, are of value to a musician and teacher.

Prior to this discovery method of learning and preparing for this graduate recital, the writer never had an opportunity for formal class instruction in music structure and analysis. The idea of taking each composition apart and analyzing what the composer had done seemed almost frightening. Very slight analysis had been made prior to this time, and indeed, the analysis that was made of the recital compositions were by no means complete. But the fact that the writer was given the opportunity to discover a method of analysis is of great educational value. To hear and feel the triple figure that is prominent throughout The Lonely helps to understand the mood of the composition. Through careful analysis, one can discover the modulations and changing meter which lends the feeling of loneliness expressed in the composition. The full, masculine chords on the subdominant, supertonic, and mediant chords in Indra suggest a heroic feeling that is expressed in this hymn from the Rig-Veda.

One may ask how this report will be of benefit now that the recital is completed. The steps contained in this report are very applicable to learning and teaching music of any type. To go through the steps of this report with each composition which is approached by a chorus teacher, voice teacher, band teacher, or performer would make each piece a "special" composition, not only to the teacher himself, but to the student as well. A great amount of detail can be avoided, but the general scheme should remain. Background material about the composer and the composition should be presented to the class, and the careful analysis should be apparent in the rehearsal techniques. The student will not only gain educational information, but may also be stimulated to greater performance with an understanding of what he is singing. This discovery method which the teacher has applied may now be transmitted to the student, who may in turn apply these techniques to his own learning processes.

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VITA

Douglas C. Brenchley

Candidate for the Degree of

Master of Music

Report: Recital Report

Major Field: Vocal music

Biographical Information:

Personal Data: Born at Logan, Utah, July 27, 1943, son of Reed H. and Nell Bryson Brenchley; married the former Nanette Theurer.

Education: Attended elementary and secondary schools in Preston, Idaho, graduating in 1961 from Preston High School; received a Bachelor of Arts degree from Utah State University, with a major in music (vocal concentrate, instrumental minor); completed requirements for the degree of Master of Music, specializing in voice and conducting, at Utah State University in 1968.

Professional Experience: 1967-1968, graduate assistant, Music Department, Utah State University; March to May 1967, student teacher, Sky View High School; 1965-1966, served as Director of Entertainment Bureau, Utah State University; 1962-1964, served a mission for the Church of Jesus Christ of Latter Day Saints, in Northern California.