

Utah State University

DigitalCommons@USU

---

All Graduate Plan B and other Reports

Graduate Studies

---

5-1966

## Graduate Recital

Valorus D. Lindsay  
*Utah State University*

Follow this and additional works at: <https://digitalcommons.usu.edu/gradreports>



Part of the [Music Practice Commons](#)

---

### Recommended Citation

Lindsay, Valorus D., "Graduate Recital" (1966). *All Graduate Plan B and other Reports*. 587.  
<https://digitalcommons.usu.edu/gradreports/587>

This Report is brought to you for free and open access by the Graduate Studies at DigitalCommons@USU. It has been accepted for inclusion in All Graduate Plan B and other Reports by an authorized administrator of DigitalCommons@USU. For more information, please contact [digitalcommons@usu.edu](mailto:digitalcommons@usu.edu).



GRADUATE RECITAL

by

Valorus D. Lindsay

A 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

1966

378.2  
L645g  
a 2

#### ACKNOWLEDGMENTS

I would like to express appreciation to the members of my committee, Dr. Max F. Dalby, Professor Irving Wasserman, and Professor Alvin Wardle for their assistance and cooperation. I am particularly grateful to Professor Merle E. Puffer for his excellent vocal instruction and the many hours spent with me in musical preparation for my recital.

Valorus D. Lindsay

# TABLE OF CONTENTS

	Page
INTRODUCTION . . . . .	iv
GRADUATE RECITAL PROGRAM . . . . .	v
HENRY PURCELL . . . . .	1
MAURICE RAVEL . . . . .	3
ANTONIO CALDARA . . . . .	6
CLAUDIO MONTEVERDI . . . . .	7
WOLFGANG MOZART . . . . .	9
FRANZ SCHUBERT . . . . .	11
ROBERT SCHUMANN . . . . .	14
CHARLES GOUNOD . . . . .	16
JOHN NILES . . . . .	17
AARON COPLAND . . . . .	18
LITERATURE CITED . . . . .	20

## INTRODUCTION

The inclusion of such a large number and variety of songs and arias in a vocal recital necessitates a separate discussion of each composer involved and his contributions to vocal literature. Accordingly, the writer has compiled this report into sections dealing with the composers. A brief biographical sketch of each composer has been given and an analysis of the music performed in the recital has been made.

The personal translations of the writer are included with each song written in a foreign language. To a singer not familiar with the language, the meaning of a piece is as important, if not more so, as the phonetics involved, and translating the songs into English from their original settings helped the writer immensely to interpret the songs effectively.

The music presented in the recital and covered in this paper encompasses nearly all periods of musical development. The repertoire consists of art songs and arias in German, French, Italian, and English.

**Utah State University**  
**DEPARTMENT OF MUSIC**

**presents**

***Val Lindsay***

**in a**

***Graduate Recital***

**Professor Ted Puffer, Accompanist**

August 15, 1966 -- 8:00 p.m.  
Lyric Theater

**Program**

Arise, ye Subterranean Winds . . . . . Henry Purcell  
Sebben, crudele. . . . . Antonio Caldara  
Lasciatemi morire! . . . . . Claudio Monteverdi  
Non più andrai . . . . . Wolfgang Amadeus Mozart  
Don Quicchotte à Dulcinée . . . . . Maurice Ravel  
Chanson Romanesque  
Chanson Épique  
Chanson A Boire

**Intermission**

Du bist die Ruh. . . . . Franz Schubert  
In der Fremde . . . . . Robert Schumann  
Mondnacht . . . . . Robert Schumann  
Avant de quitter ces lieux . . . . . Charles Gounod  
The Rovin' Gambler . . . . . John Jacob Niles  
The Little Horses . . . . . Aaron Copland  
Ching-a-Ring Chaw . . . . . Aaron Copland

## HENRY PURCELL

Henry Purcell was born in 1658 or 1659 in London, England. He came from a very musical family; his father, Thomas, was a Gentleman of the Chapel Royal. As Henry began to show promise as a musician, his father found a position for him in the Chapel Royal Choir. He studied with the choir director, Pelham Humfrey, who had been a student of Lully. Later study continued with John Blow, who was employed at the Chapel Royal for two years.

Though Purcell's life was short, he contributed dramatic, church, and instrumental compositions. He wrote many odes for chorus and orchestra, cantatas, songs, anthems, services, chamber sonatas, catches, operas, incidental music, chamber sonatas, and keyboard works.

"Arise, ye Subterranean Winds" is from Purcell's opera, The Tempest, which was written in 1695. The Tempest is an adaptation by Shadwell of Dryden and Davenant's previous adaptation of Shakespeare's play.

Purcell was engaged, as so often, to make a new setting, for a revival, probably the last year or two of his life. Apart from the overture, which is a long and well-developed movement, his music does not begin until the 3rd scene of Act 2, "A Wild Island," where Alonzo, Antonio, and Gonzalo are discovered. They are accosted by strange Devils who reproach and threaten them on account of their crimes. First comes a duet "Where does the Black Fiend Ambition Reside?" for two basses with some resemblance to the declamatory word

painting of the earlier anthems. Then a chorus adds a further menacing outburst: (In hell with flames they shall reign and forever, forever shall suffer pain.) The unfortunate wanderers have scarcely recovered from these visions when more apparitions appear and another demon calls up an array of spectral winds, in the terrific aria "Arise ye Subterranean Winds." This is Purcell's most daring bravura style. The dashing scale passages recall the "Storm" music in "King Arthur." After this the Act ends with a ballet of winds.<sup>1</sup>

Two examples of the scale passages in "Arise ye Subterranean

Winds" are:

(a)



(b)



Purcell was aware of the mechanics of the voice and utilized his early vocal training to a great advantage. He was a particularly effective composer for the bass voice and learned much from his friendship with John Gastling, a famous bass singer.

Dido and Aeneas is no doubt Purcell's masterpiece. The Tempest (or The Enchanted Island) is a lesser work and was Purcell's only experience with Shakespeare. According to A. K. Holland, a weakness within the opera is the adaptation used by Purcell.

In point of fact, as many English composers have found rather to their cost, Shakespeare is not in any sense a librettist. He is a self-contained playwright and any attempt to adapt his plays to musical purposes

<sup>1</sup>A. K. Holland, Henry Purcell, p. 223.



is bound to do violence to him in some shape or form. Verdi could write two successful Shakespearean operas because in a foreign adaptation he was not hampered by comparisons with the original text.<sup>2</sup>

Purcell died November 21, 1695, in Westminster at the early age of thirty-six years. The reasons for his death are unknown. Unfortunately, no English composer appeared after Purcell to maintain the national tradition against the popular preference for Italian Opera. For two hundred years after Purcell's death, English audiences turned their enthusiasm toward Italian, French, or German composers.

#### MAURICE JOSEPH RAVEL

Maurice Ravel was born March 7, 1875, in Spain. Three weeks after his birth, his family moved to Paris. Piano lessons began for Ravel at the age of seven from Henri Ghys, and at eleven he had some harmony instruction from Charles René. Further study included work with Pessard, Gédalge, and Fauré. He also spent considerable time studying the works of Chabrier, Satie, Liszt and various Russians.

Ravel's chief compositional contributions are: operas, ballets, cantatas, orchestral works, chamber music, pianoforte solos, pianoforte duets, and songs with pianoforte.

Ravel wrote during the impressionistic period, a period greatly influenced by Debussy. "Debussy had been an influence, of course; it was hardly possible for a young composer to function in Paris in the early twentieth century without reacting to the impact of Debussy's new music. There was the influence of Spanish music to which Ravel had been

---

<sup>2</sup>Ibid. p. 218.

susceptible from the first. In spite of all these influences and in others - Ravel was no imitator of any existing style."<sup>3</sup>

Ravel is characterized by his own style and technique. This technique was precise, direct, intellectual, transparent, and classical in form.

In the fall of 1932, after the long tour through central Europe, Ravel was approached by a motion-picture company and asked to write some music for a film of *Don Quixote*, which they said was to feature Chaliapin in the title role. Ravel did not know then that several other composers, including Manuel de Falla, Jacques Ibert and Darius Milhaud had also been asked to contribute to the musical score.

For this film Ravel wrote three songs called "*Don Quichotte à Dulcinée*," but they were never accepted. As usual, he was late in completing them, and the film company seized on this as a pretext for refusal; another reason alleged was Chaliapin did not find the songs sufficiently brilliant in effect.

"*Don Quichotte à Dulcinée*," Ravel's last composition, is developed from Spanish and Basque themes. The first song, "*Chanson romantique*," has an accompaniment that recalls the strumming of a guitar.<sup>4</sup>

With the time signature constantly changing from 6/8 to 3/4 in "*Chanson romantique*," flowing phrases and correct meter become a problem. One can better imagine the translation of this song cycle if he is aware of the story, *Don Quixote*.

Following is the writer's translation of the text by Paul Morand:

If you utter to me that the winds as much as turn  
offense to you,  
I will say to the winds, "Hush above, you the blower  
remain silent."  
If you utter to me of injury, I will show you a  
heavenly body, a divine heart rendering survey,  
And I will cut a moonbeam from the sky.  
If you utter to me of the empty space, this empty  
born place I'll fill.

---

<sup>3</sup>David Ewen, *The Complete Book of 20th Century Music*, p. 310.

<sup>4</sup>Madeline Goss, *The Life of Maurice Ravel*, pp. 246-47.

Knight like a God, a lance in my fist,  
 And radiant linen for the wind that passes.  
 More if you utter of my bloodshed;  
 It is my pleasure to do this for you, my lady.  
 I know the colorless reason beneath the blame,  
 And in death I receive your blessing.  
 Oh lady love!

The second song of the cycle, "Chanson epique", is a prayer to the Madonna. The meter being written in 5/4 accents the importance of rhythm. The translation is as follows:

Good Saint Michel, who gives me leisure, owes my  
 lady understanding.  
 Good Saint Michel, stoop and choose for her  
 pleasure and defense.  
 Good Saint Michel will descend with Saint George  
 over the altar of the Madonna with the blue mantel.  
 The one ray of heaven, benedict my sword and give  
 her equality and purity.  
 Give her equality and piety -- like unto her  
 modesty and chastity, my lady.  
 Oh good Saint George and Saint Michel, the Angel  
 who watches over me  
 Watch my sweet Lady so equal to you, Madonna with  
 the blue mantel.

" 'Chanson à boire' is a joyous serenade with a strongly-marked Spanish jota rhythm, full of humor and lyrical audacity. Considering the tragic days which were to follow for Ravel, this song, which is his farewell to music, ends on a strangely ironical note."<sup>5</sup> The irony undoubtedly rests in the fact that Ravel's last song written is a drinking song. Below is the translation:

Drink away, bastard, illustrious lady, who on account  
 of me lost your sweet eyes.  
 They say that love and aged wine brings grief to my  
 soul. Ah!  
 Drink on to the joy; the joy is the single right in  
 the end.  
 When you laugh, when you drink, Ah! Ah! Ah! to joy,  
 Ah! Ah! Ah! to joy. La la la, la la la, drink on,  
 Drink on to joy.

---

<sup>5</sup>Ibid., p. 247.

Drink away desirous evening mistress, whose whines,  
 whose tears always promise love.  
 This pale lover, who puts the water in sound drinking. Ah!  
 Drink on to the joy; the joy is the single right in  
 the end.  
 When you laugh, when you drink, Ah! to joy, Ah! to joy.  
 La la la, la la la, Drink on, drink to joy.

Shortly after this song cycle, Ravel was stricken with a brain ailment, eventually causing his death.

#### ANTONIO CALDARA

Antonio Caldara, an Italian composer, received his musical training from Legrenzi at Venice. "For a long time Caldara led a roaming life, visiting Rome, Vienna, Madrid, etc. But on January 1, 1716, he was appointed vice-conductor at the Imperial Court in Vienna by Emperor Charles VI."<sup>6</sup> Caldara was a favorite in Vienna and was "one of the most appreciated composers of his time."<sup>7</sup>

He is most noted for his operas and oratorios, writing 66 and 36 in that order.

"Sebben, crudele" is one of Caldara's most famous airs. "Come raggio di sol" and "Selve amiche" are also favorite examples of Caldara's art.

Translation of "Sebben, crudele" (Though Painful) is:

Although painful my cruel languish, always faithful,  
 always faithful, I wish Thee love.  
 When to Thee kneeling, all I have borne, Thy pride  
 unfeeling, Thy pride unfeeling, I then shall move.  
 Although painful my cruel languish, always faithful,  
 always faithful, I wish Thee love.

---

<sup>6</sup> Groves Dictionary of Music and Musicians, Vol. II, ed. 5, p. 19.

<sup>7</sup> Ibid.

## CLAUDIO MONTEVERDI (1567-1643)

Very little is known of Monteverdi's early life beyond the fact that his father, Baldassare Monteverdi (a physician of some standing), enabled him to become a pupil of Marc Antonio Engegnieri, who had been musical perfectus to the cathedral of Cremona since 1576.

On July 31, 1583, Monteverdi published his first works, which were four-part madrigals. At this early age he was an excellent organist and viol player. "In 1590 Monteverdi entered the service of Vincenzo Gonzaga, Duke of Mantua, and in 1602 became master of the Dural Chapel. From 1613 until his death in 1643 he was choirmaster at St. Marks in Venice."<sup>8</sup>

Monteverdi is famous for his motets, madrigals, operas, and cantatas.

With Beethoven, Wagner, and Debussy he belongs to those composers of tremendously revolutionizing influence whose creative achievements altered the musical climate of their respective periods. He alone was capable of leading music successfully from the obsolescent polyphonic tradition of the late Renaissance through the primitive declamatory experiments of the Florentines, to the fertile new forms of opera, cantata, and orchestrally-inspired church music.<sup>9</sup>

"Lasciatemi Morire" is from the opera Arianna, produced in 1607.

Unfortunately the whole of the music except one singular fragment has disappeared, and has possibly survived owing to the great impression produced by it -- as, in the parlance so often met with, 'it moved all who heard it to tears.' This fragment, which is the lament of the deserted Arianna, is undoubtedly very remarkable, as it is not only even extravagantly at variance with the old traditions, and crude in the excess of expression, but it is cast in a form which completely prefigures the simple organization of the 'Aria form' of later times -- having three definite portions, of which the last is a

---

<sup>8</sup>Donald Jay Grout, A History of Western Music, p. 213.

<sup>9</sup>Groves, op. cit., Vol. V, p. 843.

repetition of the first, and the central portion a strong contrast both in grouping of the essential harmonies and the style of music.<sup>10</sup>

To show how strong the departure was, it will be as well to point out the more obvious technical peculiarities in the fragment, which are usually given as follows:

La-scia - te-mi mo - ri - re La-scia-te-

mi mo ri - re E che vo - le - te

In the second bar, a seventh, which is harsher than a dominant seventh, is taken without preparation; the same occurs again in the fifth bar. In the eighth bar consecutive fifths between the solo voice

<sup>10</sup>C. Hubert H. Parry, The Oxford History of Music, The Music of the Seventeenth Century, p. 46-47.

and the bass are barely disguised.

The crowding of so many features into such a short passage was very unfamiliar to the audience. It was the first surviving example of the decisive departure in music of this kind.

Translation of "Lasciatemi Morire" (Let Me Die):

Let me die! Let me die! Because of the willingness  
of my comfort.  
So despairful a torment, so unrelenting anguish?  
Let me die! Let me die!

#### WOLFGANG AMADEUS MOZART

Wolfgang Amadeus Mozart was born in Salzburg in the 27th of January, 1756, to Leopold and Maria Anna Mozart. "In the comfortable quarters occupied by the Mozarts, Wolfgang in his cradle could hear the music lessons given his sister by his father. The effect on the young child was magical. At the age of three he was picking out chords on a clavier and had already memorized passages he had heard."<sup>11</sup> At the age of five he began composing, and at six he began touring throughout Europe with his father and sister, entertaining at various courts and musical centers. These tours included occasional visits to Vienna. Mozart produced an Italian opera buffa La finta semplice at the age of twelve. His successful, productive life continues with the composition of two symphonies in 1773; violin and piano sonatas, and violin concertos in 1777; masses and motets in 1779; his best opera seria, Idomenio, 1781; Abduction of Seraglio, 1782; concertos for piano and orchestras in 1785-86; Italian operas--Marriage of Figaro, 1786, Don Juan, 1787,

---

<sup>11</sup>Oscar Thompson (ed. in chief), The International Cyclopedia of Music and Musicians, p. 1391.

Così fan tutte, 1790; German opera, The Magic Flute, 1791; and the Requiem, Mozart's last work which was left unfinished at his death.

"In style, Mozart was a conformist. He refined and polished the classic forms, but made no major innovations over those made by Haydn."<sup>12</sup>

"In the brief span of 36 years Mozart proved himself the most comprehensive genius that music has known, and no other composer has so transmuted with his genius everything he chanced to touch."<sup>13</sup>

Mozart's genius is hard to realize because of the number of contributions he made. His melodic creations are among the best, his operas are superior, his 50 symphonies certainly deserve merit, not to mention his concertos for piano and violin, chamber music, and his violin and piano sonatas. Mozart was a genius but died in poverty. He was one of the first independent composers who never had a patron.

The Marriage of Figaro was taken from the comedy by Beaumarchais.

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 author's subversive political opinions. For several years the play was forbidden to be acted in Paris, and at the time when 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.<sup>14</sup>

The success of the opera is exhibited in a letter from Leopold Mozart to his daughter. "Your brother and his wife must be in Prague by now, for I hear from him that he was to begin his journey last Monday. So successful was his performance of his opera, *Le Nozze di*

---

<sup>12</sup>Edmund Cykler and Milo Wald, An Outline History of Music, p. 145.

<sup>13</sup>Thompson, *op. cit.*, p. 1398.

<sup>14</sup>Introduction to Musical Score of The Marriage of Figaro, p. vi.



Figaro, that the orchestra and an association of distinguished experts and amateurs addressed him a letter of invitation and sent him a poem which had been made about him.<sup>15</sup>

On the 1st of May, 1786, The Marriage of Figaro was put on stage and was a great success but was soon supplanted by Martin's Cosa rara.

"Non piu andrai" is sung by the Count Figaro to Cherubine, the page, in an effort to entice him to become a soldier and go off to war.

Translation:

No more games, butterfly, of affection.  
Night and day all around you wander with the  
handsome turban and all, the beautiful breast  
plate and the love affairs.  
No more games my good man; now comes your punishment.  
No more courteous feather in your hat.  
That hair, that brilliant air, that feminine brilliant  
red color.

Like a monk in war he steps, a broad waxed mustache,  
Gun on your shoulder, saber at your side, your neck  
straight,  
Face sober, a large helmet, and a large turban,  
Many honors, little money.  
And in place of a dance, a march through the mud,  
Through mountains, through valleys, hills never  
slow the prompt.  
In place of the concert and trombone, bombs and  
canons crashing,  
And pale thunder whistling in your ear.

Innocent child see all the victory, all the military glory.  
Innocent child see all the victory, all the military glory.

#### FRANZ SCHUBERT

Franz Theodor Schubert was born January 31, 1797, in Lichtental, a suburb of Vienna. Of all the Viennese composers, Schubert is the only one who can claim it as his birth place. His father was a school-

---

<sup>15</sup>Hans Mersmann, Letters of Wolfgang Amadeus Mozart, p. 232.

master who prepared his son in the same field. Along with his formal education, he studied piano and violin. He also received some vocal training as a choir boy in the Royal Chapel, studying with Spaun, Ruzicka, and Salieri. In 1813 Schubert finished at the Royal Seminary and was persuaded by his father to enter a training school for teachers. Finishing the training in one year, he taught in his father's school. After teaching elementary school for three years, he dedicated his life to composition.

His dedication is like that of Mozart's, for he composed "art for art's sake". He was one of the few composers to live in poverty. He never held a position as a musician in either an institution or in an aristocratic household. Moreover, he did not even have the security of a benevolent patronage or a steady income from the sale of his works.

"Schubert composed over 600 songs, nine symphonies, twenty-two piano sonatas, seventeen operas, six masses, about thirty-five chamber music works and numerous occasional pieces for orchestra and also for solo instruments."<sup>16</sup>

Schubert had a wonderful gift for composing beautiful melodies, something which few great composers accomplish. This is especially true of his songs. "Along with melody went a sensitive feeling for harmonic color. Schubert's modulations, often far-flung and complex, sometimes embodying long passages in which tonality is kept in suspense, powerfully underline the dramatic qualities of the long text."<sup>17</sup>

Schubert's piano accompaniments are ingenious in his Lieder and

---

<sup>16</sup>Cykler and Wald, op. cit., p. 174.

<sup>17</sup>Grout, op. cit., p. 502.

contribute a great deal toward the mood of the song. A good example of this is in "Die schöne Müllerin", in which the piano accompaniment sounds much like a water wheel at a mill.



"Du bist die Ruh" was written in 1823 during a very depressing stage of Schubert's life. He had suffered from poverty all his life and his health began its final decline. He had been unsuccessful in getting his operas produced and was waiting word from a producer Barbaja's decision on Flerrabas when he wrote this tender song. Schubert set five of Rückert's songs, two of which were popular -- "Sei mir gegrüsst" and "Du bist die Ruh".

Translation of "Du bist die Ruh" (Thou art Rest):

Thou art rest and gentle peace.  
 Thou art longing and that which stills it.  
 I consecrate to thee with joys and griefs.  
 Oh, to remain here, with my eyes and my heart.  
 Oh, to remain here, with my eyes and my heart.

Sweep within me and close thou the gates behind thee.  
 Drive other griefs from out of this breast.  
 Let this heart be filled with thy joys.  
 This sight from your radiance alone can I illuminate.  
 Oh fill to the fullest, oh fill to the fullest.

## ROBERT SCHUMANN

Robert Alexander Schumann was born on June 8, 1810, in Zwickan, Saxony. He was the son of a book-seller, August Schumann, who suffered from a "nervous disorder" the same year Robert was born. Beginning his formal education in 1816, Robert showed no special gifts. About the same time he began pianoforte and organ lessons and studied composition with Heinrich Dorn. His first work -- a setting of Psalm CL for soprano and contralto, pianoforte and orchestra -- was completed in 1822.

"His compositional efforts cover the range of music from opera through piano works and solo song. It is in the smaller forms that he is most successful. It is generally recognized that Schumann did not have the craftsmanship to mold the larger works successfully."<sup>18</sup>

His works include one opera, one incidental music, six symphonies, various vocal duets, trios, and quartets with pianoforte, 33 song cycles (ranging from 3 - 26 songs each), chamber music, pianoforte solos, pianoforte duets, and organ music.

Schumann was Schubert's successor in Lieder composition, but they had many different characteristics. Schubert was a romantic composer, although there was always evidence of classicism present. Schumann was strictly romantic and was willing to be the spokesman for romanticism through his music. "Schumann's Lieder lack the spontaneous charm of Schubert's; the accompaniments, however, are of unusual interest. Indeed, many of Schumann's Lieders are really duets for voice and piano."<sup>19</sup>

---

<sup>18</sup>Grout, op. cit., p. 503.

<sup>19</sup>Cykler and Wald, op. cit., p. 178.

The year 1840 is said to be Schumann's "Song Year," and this is the year Schumann wrote his "Liederkreis." This song cycle contains 12 songs and is a setting of Lorelei's ballad, "Waldesgespräch," with the words written by Eichendorff.

"Mondnacht," the fifth song is in B major and 3/8 meter. It should be sung tenderly and softly. Almost every measure contains a constant sixteenth note pattern in the right hand of the accompaniment, with the left hand often doubling with the melody.

Translation: "Mondnacht": (Moonlight Night)

It was as if the heaven had kissed the earth;  
That the earth in the glow of blossoms must only  
dream of heaven.  
The wind rippled through the fields.  
The stands of wheat softly waved,  
The woods rushed silently in the forest,  
so star-clear was the night;  
And my sole stretched wide her wings and  
flew through the quiet land  
As one flies toward home.

The eighth song of the cycle is somewhat like the fifth in style. It is in the key of F# minor and is in 2/4 meter. This song is sung tenderly and usually mezzo voce. The accompaniment is very important for its sound of rushing water.

Translation of "In der Fremde":

I hear the stream rushing in the forest here and there.  
In the forest in the rushing, I know not where I am.  
The nightingale sings here in the solitude as if wishing  
to say something about the beautiful old times.

The moonbeams fly; as if I saw lying under me the castle  
in the valley -- but it's still so far from here.  
As if in the garden full of roses red and white, my love  
waits for me -- and yet is dead so long,  
And yet is dead so long.

## CHARLES GOUNOD

Charles was from an artistic family; his father was a famous painter, and his mother a concert pianist. He studied piano with his mother at an early age and composition under Halévy. Later he attended the Paris Conservatory and held several positions as lead choirmaster and organist for various missions and societies. The two forms he is most famous for are masses and operas. His first opera, Sapho, was produced in 1851 but proved unsuccessful. It was not until 1859 that he wrote his first successful opera, Faust, followed by Romeo and Juliet in 1867.

"Avant de quitter ces lieux" is sung in the first act of Faust by Valentine. The aria, sung in the key of D flat major in 4/4 meter, is a good example of the melodic genius of Gounod. Faust is one of the most popular French operas ever written and had been performed 2,000 times by 1934.

## Translation:

Before leaving this place, native land of my ancestors,  
Unto Thee Lord and King of Heaven, my sister I entrust.  
Condescend to all danger forever, and forever shelter my  
beloved sister.

Condescend to all danger for the protection, condescend  
the protection from all danger.

Deliver any sad thought.  
I will seek the glory, the glory in the bosom of my enemies.  
The first brave, strong man to interfere I will combat for  
my country,  
And as Thou would recall me God, I will awake faithful.  
Oh! Marguerite, before leaving this place, native land of  
my ancestors,  
Unto Thee Lord, King of Heaven, my sister I entrust.  
Condescend to all danger; shelter Marguerite, King of Heaven.

## JOHN JACOB NILES

John Jacob Niles was born April 28, 1892, near Louisville, Kentucky, on a farm in Jefferson County. His great-grandfather built pianos, his father was a well-known folksinger and square-dance caller, and his mother was a pianist. He was taught piano by his mother and folksinging by his father while in grade and high school. At the age of 15 his interest was in collecting folksongs of his native region. Seldom having to pay for these songs, he often used tobacco, whisky, corn cob pipes and aspirin as bribes for folk tunes.

Shortly he began giving public performances of his song collections, accompanying himself on a homemade dulciner. "By 1920 he had given many folksong recitals, and by 1930 he had sung in most areas of America, as well as in England, Germany, Belgium, Holland, France, and Denmark."<sup>20</sup> In addition to being a folksong collector and performer, he was also a composer and arranger. Some of his most famous songs are: "Go! Way From my Window," "The Rovin' Gambler," "I Wonder as I Wander," and "Sweet Little Boy Jesus."

Niles has often been called the "Dean of American Balladeers" and deserves the title for his years of service to the folksinging art. He studied music at the Cincinnati Conservatory, the Lyons Conservatory and the Schola Cantorum in Paris. He lives in Kentucky where he composes and arranges for folksinging tours and lectures.

"The Rovin' Gambler" is the first song of a group called "Five Gambling Songs" and is the most popular of the five. "The Gamblin' Man" type of song has been recorded under various titles and with differing

---

<sup>20</sup>Ray M. Lawless, Folksingers and Folksongs in America, p. 642.

accessories. It has been recorded in Kentucky, Georgia, Alabama, Mississippi and Utah. Oftentimes the text applies to a rebel soldier who brags of his success with girls.

This song is in E flat and is sung and played rather boldly during the first verse. The piece is through-composed with each verse sung at a different dynamic level. The tempo is rapid with varying accents in the piano accompaniment.

The story is simply about a roving gambler who goes to St. Louis, falls in love with a girl, and takes her away from her mother.

#### AARON COPLAND

Aaron Copland, of Russian-Jewish descent, was born in Brooklyn, New York, on November 14, 1900. At an early age Aaron took piano lessons from his sister, furthering his study with Clarence Alder and Victor Wittgenstein. In 1917 he studied composition from Rubin Goldmark and later at Fontainebleau under Nadia Boulanger.

Soon after his study with Boulanger, he received the Guggenheim Memorial Fellowship. In 1930 he won \$5,000 in the R.C.A. Victor Company's Award for his Dance Symphony.

Copland is best known for his film music, orchestral works, songs, chamber music and pianoforte solos. "Despite the various influences reflected in the range of styles in his works, Copland retains an unmistakable personal quality. His music preserves the sense of tonality, though not always by traditional means; his rhythms are live and flexible, and he is adept at obtaining new sounds simply by instru-



mental color and spacing. His work and counsel have influenced many younger American composers."<sup>21</sup>

Copland's first compositions were influenced by the jazz idiom. Upon deciding that jazz has numerous limitations, he changed his style of composition only referring to jazz indirectly.

Of the many adaptions of American folksongs made by Copland, two famous ones are "Hush you Bye" and "Ching-a-Ring Chaw".

"Hush you Bye" is a lullaby originating in the southern states. It is through-composed with slight changes in each verse. The meter begins in 4/8, then changes signature four times at the end of one verse from 2/8, 4/8, 3/8, 4/3. The harmony in the piano accompaniment is often dissonant with the voice by the use of unresolved seconds.

The second song "Ching-a-Ring Chaw" is a minstrel song with its words adapted from the original text in the Harris Collection of American Poetry and Plays in Brown University. This song is sung at a lively tempo in D major. The meter is 2/4, and the harmony has no evidence of 12-tone composition. The text speaks about the promised land and the things there to enjoy. It tells of the meals, dances, thunder and splendor of the promised land.

---

<sup>21</sup>Grout, op. cit., p. 624.

## LITERATURE CITED

- Cykler, Edmund, and Milo Walk, An Outline History of Music, Dubuque, Iowa: William C. Brown Company, 1963.
- Ewen, David, The Complete Book of 20th Century Music, Englewood Cliffs, New Jersey: Prentice-Hill, Inc., 1960.
- Goss, Madeleine, The Life of Maurice Ravel, New York: Tudor Publishing Co., 1945.
- Grout, Donald Jay, A History of Western Music, New York: W. W. Norton and Co. Inc., 1960.
- Groves Dictionary of Music and Musicians, Vol. II, fifth edition, New York: St. Martin's Press Inc., 1955.
- Holland, A. K., Henry Purcell, (English Musical Translation), London: G. Bell and Sons Ltd., 1932.
- Introduction to Musical Score of The Marriage of Figaro, London: Boosey and Co. Ltd., 1947.
- Lawless, Ray M., Folksingers and Folksongs in America, New York: Duell, Sloan and Pearce, 1960.
- Mersmann, Hans, Letters of Wolfgang Amadeus Mozart, London: J. M. Dent and Sons Ltd., 1928.
- Parry, C. Hubert H., The Oxford History of Music, The Music of the Seventeenth Century, London: Oxford University Press, 1938.
- Thompson, Oscar, (ed. in chief), The International Cyclopedia of Music and Musicians, New York: Dodd, Mead and Co., 1964.