

AN EXAMINATION OF WORKS FOR SOPRANO: *SEIT ICH IN GESEHEN*, BY FRANZ LACHNER; *VAGA LUNA*, *CHE INARGENTI*, *PER PIETÀ*, *BELL'IDOL MIO*, *MA RENDI PUR CONTENTO*, BY VINCENZO BELLINI; *OH! QUAND JE DORS*, *S'IL EST UN CHARMANT GAZON*, BY FRANZ LISZT; *DIE MAINACHT*, *WIR WANDELTEN*, *WIE MELODIEN ZIEHT ES MIR*, BY JOHANNES BRAHMS; "O SOAVE FANCIULLA" FROM *LA BOHÈME*, "CHI IL BEL SOGNO DI DORETTA" FROM *LA RONDINE* BY GIACOMO PUCCINI; *SIX ELIZABETHAN SONGS*, BY DOMINICK ARGENTO

by

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Abstract

This report consists of extended program notes for a master's vocal recital for soprano, given by Mai Shibahara on April 20, 2009 at 7:30 p.m. in All Faiths Chapel Auditorium on the Kansas State University campus. Included on the recital were works by Franz Lachner, Vincenzo Bellini, Franz Liszt, Johannes Brahms, Giacomo Puccini, and Dominick Argento. The program notes include biographical information about the composers and a textual and musical analysis of their works, which were performed on this recital.

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Dedication

I would like to dedicate this report to my grandfather Toshiro Shibahara (1926-2009), who loved me and let me pursue my dream far from home.

CHAPTER 1 - “Seit ich ihn gesehen” by Franz Lachner

Biographical Information on Franz Lachner

Franz Lachner (1803-1890) was a German composer and conductor. He was born into the music family of Rain am Lech on April 2, 1803, and Franz gained the highest reputation among his three brothers. His father Anton gave Franz piano and organ lessons. After Anton's death in 1822, Franz moved to Munich and became an organist, music teacher, and instrumentalist in the Isartor theatre orchestra. In 1823, he got a job as an organist at the Lutheran church in Vienna, where he studied under Simon Sechter and Abbé Stadler. Lachner also met Schubert, Moritz von Schwind, and Beethoven in Vienna. He became assistant conductor at the Kärntnertortheater in 1827, and two years later, he was appointed the chief conductor. After the contract, Lachner moved to Berlin, however, he was not able to establish a career there. In 1836, he returned to Munich and became very successful.

He was appointed conductor of the Munich Hofoper, directed the concerts of the Musikalische Akademie and also conducted the Königliche Vokalkapelle. He directed the music festivals of Munich in 1855 and 1863, and shared in directing the Salzburg Festival in 1855 and the Aachen festivals in 1861 and 1870. In 1852 he was appointed Generalmusikdirektor and in 1862 was awarded an honorary PhD at the University of Munich.¹

Lachner enjoyed his career until Wagner's arrival in 1864. Wagner was exiled from Germany because of his involvement in the May Uprising in 1849, however; the new regime of King Ludwig II admired Wagner's music, and he invited Wagner back and became his patron. Wagner composed an opera *Tristan und Isolde*, which had a successful premiere at the National Theatre in Munich in 1865. Lachner's conducting duties were suddenly taken by one of Wagner's disciples Hans von Bülow (1830-1894) in 1864. Lachner remained officially in his position on extended leave for a few years until his contract expired in 1868. The premiere of Wagner's opera *Tristan und Isolde* was conducted by Bülow. It was impossible for Lachner to celebrate Wagner's music; however, Lachner showed his magnanimity by suggesting Wagner to

¹ Horst Leuchtman, “Lachner,” *Grove Music Online*, 6 Apr. 2009.

<<http://www.oxfordmusiconline.com/subscriber/article/grove/music/15780pg2>>

be awarded for the Royal Maximilian Order in 1873. Because of Lachner's music contribution, he was celebrated as an honorary citizen of Munich in 1883. Lachner enjoyed his intellectual life by being a friend of theologian and writer David L. Strauss (1808-1874), the romantic poet Eduard Mörike (1804-1875), and lawyer Felix Dahn (1834-1912). Lachner's students include Joseph Rheinberger (1839-1901) and Franz Wüllner (1832-1902). Lachner's music was influenced by many romantic composers, mainly Beethoven and Schubert, but also Louis Spohr (1784-1859), Felix Mendelssohn (1809-1847), and Giacomo Meyerbeer (1791-1854). Lachner's significant works include the opera *Catarina Cornaro* (1841), *Seventh Orchestral Suite op.190* (1881) and *Requiem op.146* (revised 1872). Lachner is also known as a composer of several stage works, art songs, chamber music, and orchestral pieces. Lachner died in Munich on January 20, 1890.²

Seit ich ihn gesehen, op. 82 (1831)

Table 1.1 Translations for "Seit ich ihn gesehen" by Daniel Platt³

<p>Seit ich ihn gesehen, Glaub ich blind zu sein; Wo ich hin nur blicke, Seh ich ihn allein; Wie im wachen Traume Schwebt sein Bild mir vor, Taucht aus tiefstem Dunkel, Heller nur empor.</p>	<p><i>Since I saw him I believe myself to be blind, where I but cast my gaze, I see him alone. as in waking dreams his image floats before me, dipped from deepest darkness, brighter in ascent.</i></p>
<p>Sonst ist licht- und farblos Alles um mich her, Nach der Schwestern Spiele Nicht begehrt ich mehr, Möchte lieber weinen, Still im Kämmerlein; Seit ich ihn gesehen, Glaub ich blind zu sein.</p>	<p><i>All else dark and colorless everywhere around me, for the games of my sisters I no longer yearn, I would rather weep, silently in my little chamber, since I saw him, I believe myself to be blind.</i></p>

² Ibid.

³ http://www.recmusic.org/lieder/get_text.html?TextId=3736

Textual and Theoretical Analysis

History of obbligato instrument goes back to the age of composers of oratorio, cantata and opera by the middle of the eighteenth century. Wind instruments, such as flute and oboe, were favored for the obligatory, and clarinet joined later. The first vocal piece with a clarinet obbligato was an aria by Thomas Arne for soprano and two sopranos, and it was performed as early as 1773. Mozart established the place of clarinet and basset horn in the opera house by making them an obbligato instrument in his opera *La Clemenza di Tito* (1791). The obbligato instrument was usually part of an orchestral accompaniment until Schubert composed his concert aria *Der Hirt auf dem Felsen* with a clarinet obbligato in 1828, and his pupil Lachner did not wait too long to follow the path. Lachner composed many songs with obbligato instruments, but more often with cello or horn than with clarinet.⁴

“Seit ich ihn gesehen” was composed in 1831, while Lachner was a chief conductor at the Kärntnertortheater in Vienna. The text is by Adelbert von Chamisso (1781-1838) from “Lieder und lyrisch epische Gedichte,” in *Frauen-Liebe und Leben*, no. 1. Robert Schumann composed the song cycle *Frauenliebe und Leben* in 1840, using the same texts. Lachner, on the other hand, set only the first poem, for voice and piano with clarinet obbligato. It was originally published by Schott in 1846/47 and can also be performed with cello instead of clarinet. Although the original edition includes the score for cello, it is not in the Nova version. Since the autograph of this song cannot be found, the Schott edition has been used for the present publication by Nova.⁵ Lachner modified the poem to fit his music. He changed “schwebt sein Bild mir vor” to “steht sein Bild vor mir” at measure 31, but other times remain with “schwebt sein Bild mir vor,” at measure 76 and 78. The word “nur” in “heller nur empor” is also omitted throughout the song. The song starts with clarinet with piano accompaniment, and it lasts until measure 19. The vocal part comes in at measure 20, and takes over the melody until measure 54, with the clarinet part serving as the counter-melody. At measure 55, the primary melody switches to clarinet, and the voice has the counter-melody, and it continues until the end. The whole text is introduced at

⁴ Oliver Davies & Colin Bradbury, *The Obbligato Clarinet* (Northallerton: The Divine Art Record Company, 2004), liner note, p. 3.

⁵ Georgina Dobrée, *Franz Lachner; Two German Songs* (London: Nova Music, 1981), Preface.

least once by measure 54. Lachner repeats the text, especially the first four lines, “Seit ich ihn gesehen,/Glaub ich blind zu sein;/Wo ich hin nur blicke,/Seh ich ihn allein” through the song, and they are developmental (Table 1.3). The melody shifts from voice to clarinet as the music progresses; however, the piano’s broken-chord accompaniment stays the same. When the codetta begins at measure 84, repeating the first two lines of the first strophe, the voice takes over the melody again, with the clarinet in counter-melody, but playing in the instrument’s higher register. The piano accompaniment also shifts to tremolo at the codetta. The dynamic markings become *f* and *ff* (Figure 1.1). The clarinet starts playing the opening theme with *p* at measure 95, and that is when the voice becomes counter-melody with *pp*. At measure 98, voice and clarinet unite again with *ff*. The vocal line ends at measure 98, and clarinet finishes the piece with another statement of the opening theme (Figure 1.2). This piece ends very quietly with an imperfect cadence in A-flat major.

Table 1.2 Key Center of “Seit ich ihn gesehen”

mm. 1-25	A-flat major	
mm. 26-36	E-flat major	
mm. 37-42	A-flat major	
mm. 43-70	G-flat	Pedal point on D-flat
mm. 71-107	A-flat major	

Table 1.3 Shifting of Melody in “Seit ich ihn gesehen”

Measure Number (Dynamic)	20-25 (<i>p</i>)	37-42 (<i>p</i>)	71-74 (<i>pp</i>)
Voice	Melody	Melody	Counter-Melody
Clarinet		Melody (doubles voice)	Melody
Piano	Broken Chord Accompaniment	Broken Chord Accompaniment	Broken Chord Accompaniment

Figure 1.1 Lachner—"Seit ich ihn gesehen," meas. 83-89

83 *Piu mosso*
f Seit ich ihn ge - se - hen, glaub' ich blind zu sein,
por. Piu mosso
 86 [*ff*] glaub' ich, glaub' ich blind zu sein.

Figure 1.2 Lachner—"Seit ich ihn gesehen," meas. 94-100

94 *P[P]* *pp* *cresc.* / *cresc.*
 blind zu sein, seit ich ihn ge - se
pp *cresc.*
 97 *ff* *ff* *p*
 hen, glaub' ich blind zu sein.

CHAPTER 2 - “Vaga luna, che inargenti,” “Per pieta, bell’idol mio,” “Ma rendi pur conteno” by Vincenzo Bellini

Biographical Information on Vincenzo Bellini

In the nineteenth century, great Italian opera composers, including Giachino Rossini (1792-1868), Gaetano Donizetti (1797-1848), Vincenzo Bellini(1801-1835), and Giuseppe Verdi (1813-1901), also wrote art songs called *romanze da camera*, or *composizioni da camera*. These songs were composed for amateur singers to provide entertainment at musicales in private households. Carol Kimball, the author of *Song: A Guide to Art Song Style and Literature*, states that:

Most of these songs retain operatic elements and are comparable to miniature arias, with fluid, graceful melodies and even cadenzas and embellishments. Because they were created for a specific arena of performance, there was little thought of fusion of poem and musical elements beyond a certain point.⁶

Despite that statement, Bellini was an exception. He was noted for his expressive melodies and sensitive approach to text setting. Richard Wagner noted “Bellini’s music comes from the heart, and it is intimately bound up with the text.”⁷

Vincenzo Bellini was an Italian composer and a leading figure in early nineteenth century opera. Bellini was born into a musical family in Cantania, Sicily on November 3, 1801. He started to show his musical talents at a very early age, composing his first piece at age six. When he was eighteen years old, Bellini entered the Real Collegio di Musica in Naples, where he wrote his first *opera semiseria*, *Adelson e Salvini* (1825). *Opera semiseria* can be translated “half-serious” opera in English, and it was a very popular genre in the early and middle 19th century in Italy. Bellini was influenced by Giachino Rossini (1792-1868), who was a resident composer of the Naples theaters from 1815 to 1822. Bellini was strongly inspired by Rossini’s operas particularly *Mosè in Egitto* (1818), *Maometto II* (1820), and *Semiramide* (1823). Bellini

⁶ Carol Kimball, *Song: A Guide to Art Song Style and Literature* Revised Edition (Milwaukee, WI: Hal Leonard Corporation, 2006), p. 426.

⁷ Ibid.

graduated from the conservatory in 1825, and the success of his first opera launched him into a professional music career, and brought a commission to write another opera, *Bianca e Fernando* (1826), which later renamed *Bianca e Gernando* to avoid an obvious allusion to the reigning prince Ferdinando II and recently deceased king of Naples Ferdinando I. In May 1827, Bellini moved to Milan to compose an opera for La Scala by a contract from impresario Domenico Barbaia (1778-1841). His third opera, *Il pirata* (1827), was premiered at La Scala in October 1827, and his reputation grew even more. This opera was Bellini's first collaboration with librettist and friend Felice Romani (1788-1865). According to *Grove Music Online*, "Romani had a remarkable sense for building dramatic situations with inherent musical potential, but what made him Bellini's ideal poet was his ability to craft beautiful lines and phrases in a classical mould."⁸ Together, they created *La straniera* (1828), *Zaira* (1829), *I Capuleti e i Montecchi* (1830), *La sonnambula* (1831), *Norma* (1831) and *Beatrice di Tenda* (1833). With Romani's poems, Bellini's music was more driven by harmonic and motivic activity, its formal compositional style often motivated directly by the dramatic situation. The collaboration lasted for more than five years, but the friendship ended with a falling out between the two artists. In the process of producing *Beatrice di Tenda*, Romani was late in delivering the libretto as usual, so that La Fenice's impresario Alessandro Lanari called the police to pressure him. The premiere was delayed by a month, and the Venetian public became impatient, suspecting that Bellini was neglecting his commission and devoting himself to writing a new opera for a foreign theatre. A defender of Bellini and Romani exchanged letters blaming each other on the Venice and the Milan newspapers. Even though Bellini lost his partner, he was already widely recognized and working outside of Italy.

In spring 1833 he paid an extended visit to Naples and Sicily, returning home for the first time in six years. The following spring he spent four months in London in connection with performances at the Italian opera there; extended periods of both 1833 and 1834 were spent in Paris.⁹

His last opera, *I puritani* (1835), was premiered in Paris in 1835. Bellini stayed and enjoyed his life in Paris while negotiating a commission for his eleventh opera. In August of that

⁸ Mary Ann Smart, et al, "Bellini, Vincenzo," *Grove Music Online*, 27 Apr. 2009.

<<http://www.oxfordmusiconline.com/subscriber/article/grove/music/02603>>

⁹ Ibid.

year, Bellini fell ill, and on September 23, 1835, He died from acute inflammation of the intestine at age thirty-three, alone in a country house in Puteaux, France.¹⁰ His friendship with Romani was almost fixed in 1834. They were discussing the future productions; however, the project was interrupted by Bellini's sudden death.

Art Songs of Bellini

Although Bellini is best known for his operas, he also composed art songs, sacred pieces, and instrumental works. Most of his instrumental and sacred pieces were composed before his first opera, *Adelson e Salvini*, which premiered in 1825. Most of his art songs were written after that year, although the exact composition date of his songs is uncertain. Bellini wrote his first song "La faraletta" in 1813 at the age of twelve. He wrote over twenty-five songs. Most of his songs were published by Ricordi, including *Tre Ariette* and *Sei Ariette*.¹¹

Bellini's songs are filled with emotion. The lyrical melody with simple accompaniment allows singers to express characters' feelings. Kimball notes that:

Bellini's vocal writing always shows a close relationship between music and text—his contemporaries called his music *filosofica*. He composed songs notable for their beautiful *bel canto* melodies, which emphasize the beauty of the voice, but still set the text precisely with respect for correct prosody. Bellini's songs are termed *arietti* (small "arias"), smaller in scale than those found in his operas, but no less demanding.¹²

The *15 Composizioni da Camera* had been only available in the original keys until the Hal Leonard Corporation published the collection for high and low voice in 1997. The original edition is a mixture of songs for high, medium, and low voice in one volume. The publication of the *15 Composizioni da Camera* for high voice and low voice made Bellini's beautiful songs accessible to many more singers. For instance, the original key of "Vaga luna, che inargenti" is A-flat major, but in high voice version, it is in key of C major, which allows soprano and tenors to sing in a more comfortable tessitura.

¹⁰ *15 Composizioni da Camera for High Voice & Piano* (Milwaukee, WI: Hal Leonard Corporation, distributed by Ricordi, 1997), p. 2.

¹¹ Ibid.

¹² Kimball, *Song*, p. 427.

Vaga luna, che inargenti, *Tre Ariette*, no.3 (published in 1837-1838)

Table 2.1 Translations for “Vaga luna, che inargenti” by Martha Gerhart¹³

Vaga luna, che inargenti Queste rive e questi fiori Ed ispiri agli elementi Il linguaggio dell’amor; Testimonio or sei t sola Del mio fervido desir, Ed a lei che m’innamora Conta I palpiti e i sospir.	<i>Pretty moon, who silvers These brooks and these flowers And inspires the elements to The language of love, You alone are now witness to my fervent desire, And to her with whom I am in love Recount the heartbeats and the sighs.</i>
Dille pur che lontananza Il mio duol non può lenir. Che se nutro una speranza, Ella è sol, sì, nell’avvenir. Dille pur che giorno e sera Conto l’ore del dolor, Che una speme lusinghiera Mi conforta nell’amor.	<i>Tell her also that distance Can not assuage my sorrow, That if I nourish one hope, Comforts me in love. Tell her also that day and night I count the hours of sorrow, That a promising hope Comforts me in love.</i>

Textual and Theoretical Analysis

The text is very similar to “Song to the Moon” from *Rusalka* (1901) by Antonín Dvořák (1841-1904). A man is asking the moon to deliver his love to his beloved. The poet is unknown, but must have been somebody who had a very sensitive heart. “Vaga lune, che inargenti” stays in the key of C major for the whole time, and follows the typical chord progression. This strophic song opens with a lovely *cantilena*, or a sustained and smooth-flowing melody, which is later taken up by the voice. A simple broken chord accompaniment highlights the beautiful melodic line throughout the song (Figure 2.1).

¹³ Vincenzo Bellini, *15 Composizioni da Camera for High Voice & Piano* (Milwaukee, WI: Ricordi; distributed by Hal Leonard, 1997), p. 8.

Figure 2.1 Bellini—“Vaga luna, che inargenti” meas. 1-7

Andante cantabile

p dolce

CANTO

p

Va-ga lu - na, che i-nar - gen - ti Que-ste

pp *p*

Per pietà, bell'idol mio, *Sei Ariette*, no. 5 (published in 1829)

Table 2.2 Translations for “Per pietà, bell'idol mio” by Martha Gerhart¹⁴

Per pietà, bell'idol mio, Non mi dir ch'io sono ingranto; Infelice e sventurato Abbastanza il Ciel mi fa.	<i>For pity's sake, my beautiful idol, Do not tell me that I am ungrateful; Heaven is making me unhappy And unfortunate enough.</i>
Se fedele a te son io, Se mi struggo ai tuoi bei lumi, Sallo amor, lo sanno i Numi, Il mio core, il tuo lo sa. Sì, lo sa.	<i>If I am faithful to you, If I am consumed by your beautiful eyes, Love knows it, the gods know it, My heart and yours know it— Yes, they know it.</i>

Textual and Theoretical Analysis

Bellini picked a passionate poem by Pietro Metastasio (1698-1782) for his song. Metastasio was an Italian poet, librettist and moralist. His works includes twenty-seven *opera seria* librettos, close to forty occasional stage pieces, eight oratorios, thirty-seven cantatas, eight solo *complimenti*, *seben camzpmettas*, thirty-three *strofe per musica*, and other lyrical stanzas. In his writings, “Metastasio was much more concerned with what humanity might be than with

¹⁴ Ibid., p. 10.

what it actually is,”¹⁵ therefore, it is very difficult to understand his poems instantly. Over four hundreds composers from throughout Europe during the period from about 1720 to about 1835 set Metastasio’s texts. Wolfgang Amadeus Mozart (1756-1791) also composed “Per pietà bell’idol mio” (K. 78), a concert aria for soprano and orchestra using this particular poem in 1766. The melody is very flowing and elegant, as if a woman is innocent. On the other hand, Bellini’s setting is the total opposite. The music is marked *allegro agitato* and it is in C minor. The character is very upset because he was accused of being unfaithful to his lover. The piano introduction constantly changes chords, and the accents on the wrong beats shows that the character’s emotion is unstable (Figure 2.2). The style of the song is modified-strophic with the repetition of the same text, and the change of key centers displays the character’s emotional change (Table 2.3).

Figure 2.2 Bellini—“Per pietà, bell’idol mio,” meas. 1-4



Table 2.3 Key Centers of “Per pietà, bell’idol mio”

First Verse	mm. 1-14	C minor	
	mm. 15-28	E-flat major	Direct modulation to C minor on the third beat of meas. 28
	mm. 28-34	C minor	Ends with half cadence in key of C minor
Second Verse	mm. 34-42	C minor	
	mm. 43-63	C major	

¹⁵ Don Neville, "Metastasio, Pietro," *Grove Music Online*, 6 Apr. 2009.

<<http://www.oxfordmusiconline.com/subscriber/article/grove/music/53181>>

Ma rendi pur contento, *Sei Ariette*, no. 6 (published in 1829)

Table 2.4 Translations for “Ma rendi pur contento” by Martha Gerhart¹⁶

Ma rendi pur contento Della mia bella il core E ti perdono, amore. Se lieto il mio non è.	<i>But please do make contented My beautiful one's heart And I will forgive you, love, If mine is not happy.</i>
Gli affanni suoi pavento Più degli affanni miei, Perchè più vivo in lei Di quell ch'io vivo in me.	<i>I dread her anxieties More than my anxieties, Because I live more through her Than I live for myself.</i>

Textual and Theoretical Analysis

This poem is also by Metastasio. Bellini's setting combines a *bel canto*-style melody with a simple Alberti bass accompaniment underneath (Figure 2.3). In studying the poem, it looks like it can be a strophic song; however, Bellini made it through-composed, which gives audience the impression that the story continues after the last phrase “Perchè più vivo in lei/ Di quell ch'io vivo in me.” This song stays in key of A-flat major except for measure 13 through 16, which is in key of A-flat minor. During these four measures, the character is indicating his fear for the troubles that his lover might have, singing “Gli affanni suoi pavento/Più degli affanni miei.”

Figure 2.3 Bellini—“Ma rendi pur contento,” meas. 5-8

The musical score for measures 5-8 of "Ma rendi pur contento" by Bellini. It consists of a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is two flats (B-flat major/A-flat minor). The lyrics are: "Ma ren-di pur con-ten-to Del-la mia bella il co-re". The piano accompaniment features a simple Alberti bass pattern.

¹⁶ Bellini, *15 Composizioni da Camera*, p. 10.

CHAPTER 3 - “Oh! Quand je dors,” “S’il est un charmant gazon”

by Franz Liszt

Biographical Information on Franz Liszt

Franz Liszt (1811-1886) was a Hungarian-born composer, pianist, and teacher. Liszt was also a leading figure of music in the Romantic period. His contributions include invention of the symphonic poem, developing the concept of thematic transformation into a new musical form, and radical experiments on harmony. Liszt influenced many of his contemporaries, including Hector Berlioz (1803-1869), Richard Wagner (1813-1883), and many others. Liszt was born in Raiding, which locates in western Hungary on October 22, 1811, but received his musical education in Vienna and Paris, and became the most famous piano virtuoso of the nineteenth century. As a piano virtuoso, Liszt transcribed other composers’ works and performed these as well as his own original compositions on his recitals. He gained his fame as a conductor in 1848, when Princess Carolyne von Sayn-Wittgenstein, who had fallen in love with him during his tour of Russia and Poland, and the Grand Duke of Weimar appointed him Kapellmeister to the Grand Ducal Court in Weimar. Liszt remained there and conducted the opera and orchestra until 1861. Then, Liszt moved to Rome, where he conducted or performed the works of great composers such as Johann Sebastian Bach (1685-1750), George Frideric Handel (1685-1759), Franz Schubert (1797-1828), Carl Maria von Weber (1786-1826), and Ludwig van Beethoven (1770-1827). Liszt moved to Rome in October 1861 for the wedding with Carolyne, which was supposed to happen on Liszt’s fiftieth birthday on October 22, 1861. Carolyne was in Rome since May 1860 to gain the right to marry Liszt. She had been previously married to Russian military officer Prince Nikolaus zu Sayn-Wittgenstein-Ludwigsburg (1812-1864). Since Prince Nikolaus was still alive, she had to convince the Roman Catholic authorities to make her previous marriage invalid; however the attempt was not successful, and Carolyne finally gave up the marriage to Liszt. Liszt did not know what to do in the new location, but he decided to reside in Rome and pursue his compositional career. Liszt lost his son Daniel in 1859, and his daughter Blandine in 1862, and from the shock, he became a secular priest in 1865. From 1869 to 1886, Liszt divided his time between Weimar, Budapest, and Rome, which is called “*vie trifurquée*,” or “three-fold life.” In Weimar, he gave master classes and trained rising young generations of

pianists; in Budapest, he concentrated more on instrumental music and music education, which later influenced Ernő Dohnányi (1877-1960), Béla Bartók (1881-1945), and Zoltán Kodály (1882-1967). By this time, Liszt's music became bolder and more experimental. As an innovator of music, Liszt was always interested in the latest music of the French, German, and nationalist schools. On July 31, 1886, Liszt died at Bayreuth after watching Wagner's opera *Tristan und Isolde* with his daughter Cosima, who was also the wife of Wagner.¹⁷

Art Songs of Liszt

Although they are not among his best-known works, Liszt composed close to one-hundred songs. As stated in his own words, he knew that he was a fine pianist and had a casual attitude toward his songs.

The songs in their present form can stand on their own feet . . . and if some singers, neither coarse nor superficial, find the necessary courage to sing songs by the notorious non-composer Franz Liszt, then probably they too will find their public. –Franz Liszt¹⁸

In 1840, when Liszt met the great German *Lied* composer Robert Schumann (1810-1856), he began composing songs. According to Derek Watson, the author of *Liszt*, the composer wrote a total of eighty-two songs including:

58 German settings, 14 French, 5 Italian, 3 Hungarian, 1 Russian and 1 English. ‘the many versions greatly increase the actual number of published songs: Liszt revised 30 of the songs written up to 1848, another 4 exist in 3 versions, and he transcribed 8 of his songs for voice and orchestra.’¹⁹

Liszt arranged the majority of his songs into other forms, which demonstrates his continual rethinking of his creative efforts.

Watson also describes several unique elements of Liszt's melodic style:

lyrical, often ornamented, Romantic *bel canto*; (b) declamatory phrases, with a tendency towards unusual intervals; (c) melodic use of the monotone (in which we can trace his lineage from Beethoven); (d) short epigrammatic gestures (also Beethovenian); (e) fanfares; (f) a fondness for downward gestures.²⁰

¹⁷ Kimball, *Song*, p. 94.

¹⁸ Ibid.

¹⁹ Derek Watson, *Liszt* (London: J.M. Dent & Sons, 1989), p. 305.

²⁰ Ibid., p. 181.

Although the characterization, “fanfares,” refers to his instrumental music, Liszt’s songs are as remarkable as the fanfares. They are operatic in nature, and contain vocal embellishments, which is shown in his early Petrarch settings. One of the songs from the *Three Petrarch Sonnets*, “I vidi in terra angelico costumi” is a great example of these elements (Figure 3.1). The wide-ranged vocal line with vocal embellishments flies over the rich chordal accompaniment.

Figure 3.1 Liszt—“I vidi in terra angelico costumi,” meas. 53-60

The musical score for measures 53-60 of Liszt's "I vidi in terra angelico costumi" is presented in two systems. The first system shows the vocal line (treble clef) and piano accompaniment (grand staff). The vocal line begins with a trill on the note 'a' (sol-fa 'a'), followed by the lyrics "Ed e - ra'l cie.lo all' ar - mo - nia s'in.". The piano accompaniment is marked "lento assai" and "p dolcissimo", with the instruction "una corda" written below the bass staff. The second system continues the vocal line with lyrics "ten - to che non si ve - dea in ra - - mo mover fo - glia." and includes a "ritenuto assai" marking above the vocal staff. The piano accompaniment continues with a "ritenuto assai" marking above the treble staff. The score concludes with a final chord in the piano part.

Liszt adopted frequent use of rhythmic motives in his songs, and often, an entire song is built on those rhythmic motives. He also used short phrases, which later influenced Hugo Wolf (1860-1903), a great German *Lieder* composer of the late Romantic period. The majority of Liszt’s later songs are through-composed, which underlines his emotional and rich compositional style. Although his earlier songs are often in strophic form, he later realized it was almost impossible to express his emotion in strophic form. As a piano virtuoso, Liszt made his song accompaniments vibrant, and some of them had orchestral-like texture. He was harmonically experimental in his songs as well as in his other music. The early songs tend to be simple in harmonic texture. As Liszt developed his song style, he learned a way to make music closer to

the text as well as the harmony of voice and piano, and his later songs lean towards impressionism.²¹

Oh! Quand je dors, S. 282 (1849)

Table 3.1 Translations for “Oh! Quand je dors” by Emily Ezust²²

Oh! quand je dors, viens auprès de ma couche, comme à Pétrarque apparaissait Laura, Et qu'en passant ton haleine me touché . . . Soudain ma bouche S'entrouvrira!	Oh, when I sleep, approach my bed, as Laura appeared to Petrarch; and as you pass, touch me with your breath . . . at once my lips will part!
Sur mon front morne où peut-être s'achève Un songe noir qui trop longtemps dura, Que ton regard comme un astre se lève . . . Soudain mon rêve Rayonnera!	On my glum face, where perhaps a dark dream has rested for too long a time, let your gaze lift it like a star . . . at once my dream will be radiant!
Puis sur ma lèvre où voltige une flamme, Éclair d'amour que Dieu même épura, Pose un baiser, et d'ange deviens femme . . . Soudain mon âme S'éveillera!	Then on my lips, where there flits a brilliance, a flash of love that God has kept pure, place a kiss, and transform from angel into woman . . . at once my soul will awaken!

Textual and Theoretical Analysis

This song is probably the most famous and most performed song among Liszt's vocal pieces. Frits Noske, the author of *French Song from Berlioz to Duparc*, notes in his book:

“Oh! quand je dors” is certainly the masterpiece of Liszt's French songs and may even be described as one of the most beautiful *mélodies* written before Duparc. Hugo's language, so rich in imagery, has only rarely found such a worthy musical equivalent.²³

As mentioned earlier, Liszt was not very careful about setting text and music, but this song is an exception. This passionate text was written by Victor Hugo (1802-1885), the noted French author and politician. Hugo not only conquered all the literary genres, he also exhibited talent in drawing. Hugo created his own style of Romanticism by combining genres and tones. For example, “he equated expressions of the grotesque aesthetic with those of the sublime,

²¹ Kimball, *Song*, p. 95.

²² http://www.recmusic.org/lieder/get_text.html?TextId=8539

²³ Frits Noske, *French Song from Berlioz to Duparc* (New York: Dover Publications, Inc., 1970), p. 132.

recognizing the deformed and the hideous as well as the comic and the bouffon.”²⁴ Hugo was very opinionated about political issues as well as social, and often expressed his opinions through his theatre works. In fact, Hugo had been banished for almost nineteen years because of his opposition to Louis-Napoléon Bonaparte's *coup d'état*. During his exile, Hugo fought for social democracy and wrote the famous novel, *Les misérables*. He was the most influential poet and novelist of his time. Although he opposed the production of operas based on his plays, he loved German music, especially the *Lieder* of Schubert, Weber's operas *Der Freischütz* and *Euryanthe*, and most of all, the genres in which Beethoven composed. He was a close friend of Hector Berlioz and Liszt. Hugo also found interest in the works of earlier composers such as Giovanni Pierluigi da Palestrina (1525 or 1526-1594), Claudio Monteverdi (1567-1643), and Giovanni Battista Pergolesi (1710-1736).

“Oh! Quand je dors” is one of Liszt's early songs, composed in 1842 and revised in 1849, the years of the *Glanzzeit*, or Liszt's blooming period as a musician. Liszt traveled countries in Europe to give recitals as a piano virtuoso in 1840s.²⁵ “Oh! Quand je dors” is very sensual and operatic in nature. The lyrical vocal phrases carry the passion through the song. Hugo's poem has two characters, Laura and Petrarch. Laura is referred to Laura de Noves, who inspired most of the sonnets by Petrarch. This song has an ABA' form, but each verse sounds very different because of the piano accompaniment, which creates the atmosphere for the song. The piano accompaniment is as romantic as the vocal line, and supports the emotion of the character. The song opens with a very sensual piano introduction in E major, and a lyrical vocal line is sung over the arpeggiated accompaniment (Figure 3.2). The second verse starts in c-sharp minor, and the music excels at measure 44 in F major, which leads into a climax of this song that begins at measure 49 back in the original key (Figure 3.3). The vocal line is very passionate, and the block chord accompaniment gives the voice more freedom to stretch the phrase. The vocal line of the third verse starts with *pp* with the broken chord accompaniment in staccato. Even though

²⁴ Arnaud Laster, "Hugo, Victor," *Grove Music Online*, 6 Apr. 2009.

<<http://www.oxfordmusiconline.com/subscriber/article/grove/music/13519>>

²⁵ Alan Walker, et al, "Liszt, Franz," *Grove Music Online*, 11 May 2009.

<<http://www.oxfordmusiconline.com/subscriber/article/grove/music/48265pg8>>

“Oh! Quand je dors” is Liszt’s earlier composition; he did experiment with harmony. For example, temporary tonicization from E major to G-sharp occurs at measure 16-18 and 64-67 in this song (Table 3.2). G-sharp is the third in E major, and they are not closely related in key relationship wise. The other experiment takes place at the end of the song. C-sharp major triad scale (VI) happens in measure 88 and 89, which is followed by C-sharp minor triad scale (vi). After three and a half beats of rest, this song ends with an E major triad (I). The chord progression VI-vi-I does not follow the traditional rule, and the broken chord accompaniment with delicate staccato completes a beautiful piece of music (Figure 3.4).

Table 3.2 Key Centers of “Oh! Quand je dors”

A	mm. 1-28	E Major	Temporary tonicization to G-sharp at mm. 16-18
B	mm. 29-43	C-sharp minor	Modulating to key of F at mm. 42-43
	mm. 44-49	F Major	
	mm. 50-55	E Major	
A'	mm. 56-93	E Major	Temporary tonicization to G-sharp at mm.64-67

Figure 3.2 Liszt—“Oh! Quand je dors,” meas. 1-10

The musical score for "Oh! Quand je dors" by Liszt, measures 1-10, is presented in two systems. The first system shows the piano accompaniment for measures 1-10. The second system shows the voice line and piano accompaniment for measures 1-10. The piano part has a broken chord accompaniment with delicate staccato. The key signature is E major, and the time signature is common time. The score is divided into two systems. The first system shows the piano accompaniment for measures 1-10. The second system shows the voice line and piano accompaniment for measures 1-10.

Figure 3.3 Liszt—“Oh! Quand je dors,” meas. 52-61

ra, — ray - on - ne - ra!
shine, — my dream will shine!

Puis, sur ma lè - vre, où vol-tige u - ne flam - - me, É-clair d'a -
Then press thy lips up-on mine, where is burn - ing A flame of

ff *riten.* *pp* *una corda*

R_{ea} *

Figure 3.4 Liszt—“Oh! Quand je dors,” meas. 88-93

ra!
night!

ppp

R_{ea}

Liszt arranged this song into a piano solo in 1847. This song is sometimes sung in German titled “O kommim Traum,” translated by Peter Cornelius (1824-1874) who was Liszt’s friend and pupil.

S'il est un charmant gazon, S. 284 (1844)

Table 3.3 Translations for "S'il est un charmant gazon" by Peter Low²⁶

S'il est un charmant gazon Que le ciel arrose, Où brille en toute saison Quelque fleur éclore, Où l'on cueille à pleine main Lys, chèvre-feuille et jasmin, J'en veux faire le chemin Où ton pied se pose!	If there's a lovely grassy plot watered by the sky where in every season some flower blossoms, where one can freely gather lilies, woodbines and jasmines... I wish to make it the path on which you place your feet.
S'il est un rêve d'amour, Parfumé de rose, Où l'on trouve chaque jour Quelque douce chose, Un rêve que Dieu bénit, Où l'âme à l'âme s'unit, Oh! j'en veux faire le nid Où ton coeur se pose!	If there is a dream of love scented with roses, where one finds every day something gentle and sweet, a dream blessed by God where soul is joined to soul... oh, I wish to make it the nest in which you rest your heart.

Textual and Theoretical Analysis

This romantic poem is also by Victor Hugo from *Les Chants du Crépuscule*, no. 22 (1834). Liszt composed this song ten years after the poem was published in 1844, also during the year of the *Glanzzeit*. "S'il est un charmant gazon" begins with piano, and the accompaniment is comprised of eighth notes and sixteenth notes marked *leggiero* (lightly) and *dolce* (sweetly), indicating excitement toward love, which is the subject of the text above. The accompaniment becomes chordal on the phrase "J'en veux faire . . ." in each strophe, and the vocal line has the marking of "con grazia" (with gracefulness). The tempo is still the same, however, not having the piano accompaniment comprised of eighth notes and sixteenth notes, from the pick-up to measure 20 through 27, makes listeners think that the song has slowed down, which creates impressive moment in this song (Figure 3.5).

²⁶ http://www.recmusic.org/lieder/get_text.html?TextId=8527

Figure 3.5 Liszt—"S'il est un charmant gazon," meas. 16-25

"S'il est un charmant gazon" is modified-strophic. The second verse follows the same chord progression as the first verse with a slightly different vocal line. Liszt was experimental on constant shift of the key centers (Table 3.4). This song is mainly in A-flat major. Shifting of key center from A-flat major to C minor at measure 7 through 10 happens without changing the main key signature; however it is not temporary tonicization because it has an authentic cadence that occurs at measure 9 to 10 in key of c minor. In addition, the key does not go back to A-flat, instead, Liszt changes the main key signature at measure 11, and shift to key of A minor. The C major chord on the second beat of measure 10 prepares for the sudden change of key. Although the main key signature is changed, the key center stays in A minor only for two measures, and then shifts to A major. It goes back to the original key of A-flat major at measure 17, where the accompaniment pattern also changes.

Table 3.4 Key Centers of “S’il est un charmant gazon”

First Verse	mm. 1-6	A-flat Major	
	mm. 7-10	C minor	
	mm. 11-16	A	A minor in mm. 11-12; A Major in mm. 13-16
	mm. 17-26	A-flat	A-flat Major at mm. 17- 26; A-flat minor at measure 27-29; half cadence in a-flat minor at measure 29
Second Verse	mm. 30-33	A-flat Major	
	mm. 33-37	C minor	
	mm. 38-43	A	A minor in mm. 38-39; A Major in mm. 40-43
	mm. 44-58	A-flat	A-flat Major in mm- 44-53; A-flat minor in mm. 54-56; ends with imperfect authentic cadence in A-flat Major at mm. 57-58

Liszt only used the first and the third strophe from Hugo’s poem. Here is the second strophe that Liszt did not use.

Table 3.5 Translations for second strophe of “S’il est un charmant gazon” by Peter Low²⁷

S’il est un sein bien aimant Dont l'honneur dispose, Dont le ferme dévouement N'ait rien de morose, Si toujours ce noble sein Bat pour un digne dessein, J'en veux faire le coussin Où ton front se pose!	If there is a loving breast where honour rules, where tender devotion is free from all gloominess, if this noble breast always beats for a worthy aim . . . I wish to make it the pillow on which you lay your head.
--	---

There are a couple of possibilities why Liszt did not use the second strophe. The first and the third strophe have a spring-like feeling expressed by flowers. These strophes are also visual and easier to imagine. The second verse makes a lot of sense as a whole, but it is hard to

²⁷ http://www.recmusic.org/lieder/get_text.html?TextId=8527

visualize “rules” and “devotion” without any symbols. In addition, only one negative word appears in this poem, “morose,” or “gloominess,” and it appears in the second strophe. Liszt also set the text in German, “Gibt es wo einen Rasen grün,” again translated by Cornelius. Hugo’s text was adapted to songs by many other composers including Gabriel Fauré (1845-1924), César Franck (1822-1890), Lucien Hillemacher (1860-1909), and Paul Hillemacher (1852-1933), Jules Massenet (1842-1912), and Charles Camille Saint-Saëns (1835-1921). Noske calls some of Liszt’s songs “French *Lieder*.”

Liszt’s *mélodies* nevertheless agree perfectly with their French words and this may be explained by his choice of texts. The Hugo poems set by Liszt are almost all true literary *Lieder*, to which the German style could easily be adapted.²⁸

“S’il est un charmant gazon” is a good example of French *Lieder*. The song contains *Lieder* qualities such as modified strophic form, and memorable melodic lines, but the text is in French. French *mélodie* usually has through-composed form. The melodic line is more sensitive, and harmony also corresponds to the text. “S’il est un charmant gazon” does not have enough of these qualities to be considered a true *mélodie*, therefore it is a *Lieder* sung in French. Liszt’s version is special because of the *Lieder* quality that the other composers’ settings do not have.

²⁸ Noske, *French Song from Berlioz to Duparc*, p. 126.

CHAPTER 4 - “Die Mainacht,” “Wir wandelten,” “Wie Melodien zieht es mir” by Johannes Brahms

Biographical Information on Johannes Brahms

Johannes Brahms (1833-1897) is one of the greatest composers in history. He is known as “the successor to Beethoven and Schubert in the larger forms of chamber and orchestral music, to Schubert and Schumann in the miniature forms of piano pieces and songs, and to the Renaissance and Baroque polyphonists in choral music.”²⁹ Brahms labeled himself a self-taught composer. As a young student, he collected old manuscripts and studied the musical techniques and forms of the past, and then he adapted them into his own unique music style.

On May 7, 1833, Brahms was born in Hamburg to a musician Johann Jakob Brahms and a seamstress Johanna Henrika Christiane. Johann Jakob played the flute, horn, violin, and double bass. He made his living by playing at bars and dance halls, but he could not always earn enough to support his family. Brahms started taking piano lessons, as well as cello and horn lessons, at age seven. He showed a superior talent on piano, and in few years, he was accepted as a student of one of the Hamburg’s leading teachers, the pianist and composer Eduard Marxsen. Marxsen gave piano lessons to Brahms, and taught him music theory free of charge. After finishing school, young Brahms financially supported his family by playing piano at bars and restaurants, giving private piano lessons, and accompanying at theaters. Brahms’s love of folk music, as well as folk poetry and folk tales, began during these early years, and by the late 1840s, he had begun to collect manuscripts of European folksongs. After the suppression of the revolutions of 1848, Brahms experienced gypsy music by Hungarian political refugees who passed through Hamburg on their way to the U.S. “His lifelong fascination with the irregular rhythms, triplet figures and use of rubato common to this style can perhaps be traced to his encounter at this time with the Hungarian expatriate violinist Ede Reményi.”³⁰ After Reményi’s

²⁹ George S. Bozarth and Walter Frisch, "Brahms, Johannes," *Grove Music Online*, 7 Apr. 2009.

<<http://www.oxfordmusiconline.com/subscriber/article/grove/music/51879>>

³⁰ Ibid.

return from the U.S. in 1853, Brahms and Reményi went to a concert tour. On this tour, Brahms met Joseph Joachim in Göttingen, and they began a lifelong friendship. He also met Liszt in Weimar in the same year.³¹

Joachim was a good friend of Robert and Clara Schumann, and he introduced Brahms to the couple. Robert praised Brahms on his essay in *Neue Bahnen* (NZM, xxxviii/Oct, 1853, pp. 185-6), which made Brahms famous as a composer and musician. Brahms also remained close to the Schumanns privately. He helped Clara and the family after Robert's suicide attempt and removal to a sanatorium in 1854. Clara and Brahms stayed close even after the death of Robert in 1856.³²

Brahms composed number of songs and solo vocal ensembles, as well as series of chamber works and piano pieces, during the first half of the 1860s. His compositions during this time period were influenced by earlier romantic composers, and the style he established remained significant through his music career.

Brahms's study of his musical heritage now encompassed both the larger forms and the short popular dances of Schubert. In instrumental music the imaginative Lisztian thematic transformations that had animated and unified the highly Romantic early piano sonatas were replaced by a balance of emotional and intellectual elements achieved through motivic and thematic projection (termed 'developing variation' by Schoenberg); bold tonal shifts and large climaxes are reminiscent of Beethoven, but long, evolving melodies and major-minor inflections recall Schubert; ländler rhythms and folkmusic drones at times introduce a popular element.³³

In February 1865, Brahms was shocked by the death of his mother, and started working on the *German Requiem*. He completed six movements by the end of the summer of 1866. The seventh movement that includes the famous soprano solo was added and the complete work premiered in Leipzig on February 1869. From the late 1870s to the late 1880s, Brahms composed many orchestral works including his symphonies: *Symphony* No. 1 (1877); *Symphony* No. 2 (1878), *Symphony* No. 3 (1884); and *Symphony* No. 4 (1886).³⁴

³¹ Ibid.

³² Ibid.

³³ Ibid.

³⁴ Ibid.

During 1890s, death of his close friends made Brahms feel that he was getting old and he stopped composing, but his admiration for the clarinetist Richard Mühlfeld led him to compose several clarinet pieces. Clara died in May 1896, and Brahms expressed his meaningless life without his very close friend by composing the *Vier ernste Gesänge* op.121. Not even after a year Clara has passed, Brahms died in Vienna on April 3, 1897.³⁵

Art Songs of Brahms

According to Kimball, “Brahms composed approximately 380 songs for one, two, three, and four voices, including nearly 100 harmonizations/arrangements of folk songs and children’s songs.”³⁶ The beauty of Brahms’s music comes from his respect and admiration of folk music and classical music. Brahms’s songs are symmetric and very lyrical. Together, this creates emotional intensity and an expressive impact in his songs. Brahms not only used works by the famous poets Johann Wolfgang von Goethe (1749-1832), Heinrich Heine (1797-1856), and Ludwig Tieck (1773-1853), but also those by minor poets such as Georg Friedrich Daumer (1800-1875), Klaus Groth (1819-1899), Karl von Lemcke (1831-1913), Josef Wenzig (1807-1876), Ludwig Uhland (1787-1862), and Ludwig Heinrich Christoph Hölty (1748-1776). His only song cycle was *Magelone Lieder* Op. 33 (1861-1869), set to the text of Tieck.

It is a well-known fact that Brahms was a friend of Robert and Clara Schumann. He met Robert in 1853, and after that, Brahms remained close to the Schumann family. Even after Robert’s death, Brahms continued a close relationship with Clara. Although their tale of a love story is still unclear, MacDonald, the author of *Brahms*, thinks that they were definitely lovers. Whether they were lovers or not, it is clear that Brahms respected and trusted her as a musician. In a letter from Johannes to Clara on April 24, 1877, he asked her to comment on his newest songs:

I want to publish my songs and should be so very much obliged if you could play them through beforehand and give me a word of advise about them . . . write and tell me which of them please you and whether you dislike any of them If possible write me a short comment on each. You need only give the opus or the number; for instance, Op. X, 5, bad; 6 outrageous; 7, ridiculous, and so on

³⁵ Ibid.

³⁶ Kimball, *Songs*, p. 103.

Brahms to Clara, 24 April 1877, apropos his Lieder, opp.69 to 72.³⁷

Like Schumann, Brahms used the musical theme-symbol “CLARA.” Brahms also selected for his songs many poems about unrequited love. According to Eric Sams, the author of an article “Brahms and his Clara Themes,” the motive consisted of C, B, A, G-sharp, and A, as shown in Figure 4.1. The letter (b)-(d) is a transposition of the motive, and there are a couple of phrases in “Wir wandelten” and “Wie Melodien zieht es mir” that very similar to the Clara motive (Figure 4.2-3).

Figure 4.1 Brahms—Clara Motive³⁸



Figure 4.2 Brahms—“Wir wandelten,” meas. 33-35



Figure 4.3 Brahms—“Wie Melodien zieht es mir,” meas. 20-23



³⁷ Malcolm MacDonald, *Brahms* (London: J.M. Dent & Sons Ltd, 1990), p. 245.

³⁸ Eric Sams, “Brahms and His Clara Themes,” *The Musical Times*, Vol. 112, No. 1539 (May, 1971), p. 432.

Die Mainacht, op. 43, Vier Gesänge, no. 2 (Ludwig Hölty)

Table 4.1 Translations for “Die Mainacht” by Leonard Lehrman³⁹

Wann der silberne Mond durch die Gesträuche blinkt, Und sein schlummerndes Licht über den Rasen streut, Und die Nachtigall flötet, Wandl' ich traurig von Busch zu Busch.	<i>When the silvery moon beams through the shrubs And over the lawn scatters its slumbering light, And the nightingale sings, I walk sadly through the woods.</i>
Überhüllet von Laub girret ein Taubenpaar Sein Entzücken mir vor; aber ich wende mich, Suche dunklere Schatten, Und die einsame Träne rinnt.	<i>Shrouded by foliage, a pair of doves Coo their delight to me; But I turn away seeking darker shadows, And a lonely tear flows.</i>
Wann, o lächelndes Bild, welches wie Morgenrot Durch die Seele mir strahlt, find ich auf Erden dich? Und die einsame Träne Bebt mir heißer die Wang herab!	<i>When, o smiling image that like dawn Shines through my soul, shall I find you on earth? And the lonely tear flows trembling, Burning, down my cheek.</i>

Textual and Theoretical Analysis

“Die Mainacht” was composed in 1866, which is a same year that Brahms finished *German Requiem*. This sentimental poem includes Brahms’s favorite poetic themes: night, lament, and loneliness. Brahms changed the key center constantly, and at the same time; he used many borrowed chords, which creates an ambiguous and mysterious atmosphere (Table 4.2). Hölty’s poem originally had four verses, but Brahms omitted the second strophe, and put other verses together in a strophic manner. The song starts in F-sharp major with two measures piano introduction. The accompaniment starts with a pedal point on C-sharp. The left hand mostly plays block chord half notes, and the right hand plays the broken chords with eighth notes. The accompaniment pattern remains same, even after the voice comes in. The second verse is slightly different from the other verses (Figure 4.4-5). The second verse is in key of D major, and the eighth note block-chord accompaniment speeds up the music. Although the key and accompaniment patterns are different; the vocal melody of “Überhüllet von Laub girret ein Taubenpaar” is a variation of the initial melody “Wann der silberne Mond durch die Gesträuche blinkt.”

³⁹ http://www.recmusic.org/lieder/get_text.html?TextId=8305

Table 4.2 Key Center of “Die Mainacht”

First Verse	mm. 1-8	F-sharp Major	Ends with a half cadence in F-sharp Major
	mm. 9-14	D-sharp minor	Ends with a half cadence (v-i) in D-sharp minor
Second Verse	mm. 15-20	D Major	Direct modulation from D-sharp minor
	mm. 20-22	B minor	
	mm. 23-26	F-sharp minor	Ends with a half cadence in F-sharp minor
	mm. 27-32	F-sharp Major	Ends with a half cadence in F-sharp minor
Third Verse	mm. 33-51	F-sharp Major	Ends with an imperfect authentic cadence (vii ϕ 7-I) in F-sharp Major

Figure 4.4 Brahms—“Die Mainacht,” meas. 1-6

Sehr langsam und ausdrucksvoll
Largo ed espressivo

Op. 43, No. 2
Original key E \flat major

Wann der sil - ber - ne
When in sil - ver the

Mond durch die Ge - sträu - che blinkt, und sein schlummern - des
moon shines thro' the lap - ping leaves, When her pale, drow - sy

Figure 4.5 Brahms—“Die Mainacht,” meas. 15-18

Ü - ber - hül - let vom Laub gir - ret ein Tau - ben-paar sein Ent-zü - cken mir
Somewhere, hid in the leaves, soft - ly a pair of doves coo their pas - sion to

The second verse ends with the phrase “Und die einsame Träne rinnt,” and these four measures (meas. 23-30) contain Brahms’s characteristic compositional style, which includes expressive melody, dramatic harmonic progression, and rich texture (Figure 4.6). This part is one of the climax points in “Die Mainacht.” The melody forms an arch, ascending with *crescendo* and descending with *decrescendo*. The chord progression at measure 28 and 29, ii to vi is not very typical. Brahms also used borrowed chord (ii half-diminished) at measure 30, and the piano part returns to the original accompaniment pattern at measure 31, where he also present F-sharp major chord and F-sharp minor chord next to each other.

Figure 4.6 Brahms—“Die Mainacht,” meas. 27-32

und die ein - sa - me Thrä -
And there wells but a sin -
-ne rinnt.
-gle tear.

espress.
espress.
dimin. ritard.

Jack M. Stein, the author of *Poem and Music in the German Lied from Gluck to Hugo Wolf*, wrote that “once the song is set in motion, the musical values become automatically more assertive and determinant than the text; though there remains a very definite connection, this relationship matters less.”⁴⁰ This is probably the reason why Brahms was successful as a song composer even though he did not necessarily use poems by the popular poets of his time. “Die Mainacht” is one of the most performed songs of Brahms, and the beautiful music draws listeners to the song.

Even though Hölty is one of the lesser-known poets, he was a favorite of Brahms. He wrote to a friend that “my dear Hölty, for whose beautiful moving words my music is not fine enough, otherwise you would see his verses oftener in my works.”⁴¹ Hölty was also a favorite poet of Franz Schubert and Felix Mendelssohn. The text “Die Mainacht” was also set by Schubert in 1815, and by Mendelssohn’s sister Fanny Mendelssohn Hensel in 1838.

Wir wandelten, op. 96, Vier Lieder, no. 2 (Georg Friedrich Daumer)

Table 4.3 Translations for “Wir wandelten” by Emily Ezust⁴²

<p>Wir wandelten, wir zwei zusammen, ich war so still und du so stille, ich gäbe viel, um zu erfahren, was du gedacht in jenem Fall.</p>	<p><i>We wandered together, the two of us, I was so quiet and you so still, I would give much to know What you were thinking at that moment.</i></p>
<p>Was ich gedacht, unausgesprochen verbleibe das! Nur Eines sag' ich: So schön war alles, was ich dachte, so himmlisch heiter war es all'.</p>	<p><i>What I was thinking, let it remain unuttered! Only one thing will I say: So lovely was all that I thought - So heavenly and fine was it all.</i></p>
<p>In meinem Haupte die Gedanken, sie läuteten wie gold'ne Glöckchen: so wunderschön, so wunderlieblich ist in der Welt kein and'rer Hall.</p>	<p><i>The thoughts in my head Rang like little golden bells: So marvellously sweet and lovely That in the world there is no other echo.</i></p>

⁴⁰ Jack M. Stein, *Poem and Music in the German Lied from Gluck to Hugo Wolf* (Cambridge, Massachusetts: Harvard University Press, 1971), p. 129.

⁴¹ Ibid., p. 142.

⁴² http://www.recmusic.org/lieder/get_text.html?TextId=4296

Textual and Theoretical Analysis

“Wir wandelten” is composed in 1884, which is a same year as *Symphony No. 3* was written. This song has a very interesting musical structure. The second strophe begins at measure 17 as if it was a strophic song, but the music changes at “Nur Eines sag’ ich.” A direct modulation from D-flat major to E major occurs when the phrase is repeated at measure 23. Measure 23 is in 3/2 to emphasize the phrase. Interestingly, the last two lines of the second strophe “So schön war Alles, was ich dachte,/so himmlisch heiter war es all’” and the first two lines of the third strophe “In meinem Haupte die Geanken,/sie läuteten wie gold’ne Glöckchen” share the same motivic line (Figure 4.7-8), and it returns to D-flat major at measure 36. The melody of the last two lines of the last strophe, “so wunderschüss, so wunderlieblich/ist in der Welt kein and’rer Hall,” is the embellished version of the melody of the first two lines of the first and the second strophe (Figure 4.9-10). Georg Friedrich Daumer is the poet, and Brahms is the only major song composer who used his poems.

Table 4.4 Key Center of “Wir wandelten”

First Strophe	mm. 1-17	D-flat Major	
Second Strophe	mm. 18-22	D-flat Major	
	mm. 23-26	E Major	Direct modulation from D-flat Major
	mm. 27-29	C-sharp minor	
Third Strophe	mm. 30-32	E Major	
	mm. 33-35	C-sharp minor	
	mm. 36-49	D-flat Major	Modulated from its enharmonic parallel minor

Figure 4.7 Brahms—“Wir wandelten,” meas. 24-29

The musical score shows two staves of music. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The melody is marked *dolce*. The lyrics under the first staff are: "ich: So schön war Al - les, was_ ich_ dach - te,". The second staff continues the melody with the lyrics: "so himm - lisch hei - ter war es_ all'." The music features a mix of quarter, eighth, and sixteenth notes, with some rests and ties.

Figure 4.8 Brahms—"Wir wandelten," meas. 30-35

In mei - nem Haup - te die_ Ge - dan - ken,
sie läu - te - ten wie gold'-ne_ Glück - chen;

Figure 4.9 Brahms—"Wir wandelten," meas. 36-41

dolce
so wun - der-süss, so wun - der - lieb -
più dolce
lich ist in_ der_ Welt kein and - rer_ Hall, so

Figure 4.10 Brahms—"Wir wandelten," meas. 6-13

dolce
Wir wan - del-ten, wir
zwei zu - sam - men, ich war so still und
du so stil - - le; ich gä - be viel,

Wie Melodien zieht es mir, op. 105, *Fünf Lieder*, no. 1 (Klaus Groth)

Table 4.5 Translations for “Wie Melodien zieht es mir” by Emily Ezust⁴³

Wie Melodien zieht es Mir leise durch den Sinn, Wie Frühlingsblumen blüht es, Und schwebt wie Duft dahin.	<i>It pulls at me, like a melody, Quietly through my mind; It blossoms like spring flowers And wafts away like fragrance.</i>
Doch kommt das Wort und faßt es Und führt es vor das Aug', Wie Nebelgrau erblaßt es Und schwindet wie ein Hauch.	<i>But when it is captured in words, And placed before my eyes, It turns pale like a gray mist And disappears like a breath.</i>
Und dennoch ruht im Reime Verborgen wohl ein Duft, Den mild aus stillem Keime Ein feuchtes Auge ruft.	<i>And yet, remaining in my rhymes There hides still a fragrance, Which mildly from the quiet bud My moist eyes call forth.</i>

Textual and Theoretical Analysis

“Wie Melodien zieht es mir” was written two years after “Wir wandelten” in 1886. Brahms also completed *Symphony* No. 4 in the same year. Brahms wrote this beautiful modified-strophic song for contralto Hermine Spies (1853-1893), for whom he composed many of his later songs. The poet Klaus Groth was a good friend of Brahms, and he set many of Groth’s poems.⁴⁴

The piano introduction often sets the mood of the song before a singer comes in, but is not the case in this song. “Wie Melodien zieht es mir” is in cut time, and there is only a quarter rest before the broadly expressive vocal line begins. The arpeggiated accompaniment flows and supports the melody, which is appropriate for this song since the text is about melody and text. The melody forms an arch in each phrase. The motive used in this song measure 1-2 was also used in his *Sonata for Violin and Piano* No. 2 in A major, Op. 100 (Figure 4.11-12). The slurred eighth notes accompaniment is also similar.

⁴³ http://www.recmusic.org/lieder/get_text.html?TextId=6932

⁴⁴ Kimball, *Songs*, p. 107.

Figure 4.11 Brahms—"Wie Melodien zieht es mir," meas. 1-3

The image shows the first three measures of the song. The vocal line is in C major, 4/4 time, with a tempo of 'Zart Teneramente'. The piano accompaniment is marked 'p sempre dolce'. The lyrics are: 'Wie Me-lo-di-en zieht es mir / At times my thoughts come drift-ing Like'.

Figure 4.12 Brahms—*Sonata for Violin & Piano No.2 in A major, 1st mvt, meas. 203-206*

The image shows measures 203-206 of the first movement. The piano part features a triplet of eighth notes marked 'dolce legg.' and a triplet of sixteenth notes marked 'espress.'.

When the last two lines of this poem “den mild aus stillem Keime/ein feuchtes Auge ruft” are repeated starting at measure 37, the melody descends, but once again it ascends to F5 on “ein” at measure 40, and then descends again calmly (Figure 4.13). The leap from G4 to F5 is the largest leap in this song adding emotional emphasis to the repetition of the final line.

Figure 4.13 Brahms—"Wie Melodien zieht es mir," meas. 37-43

The image shows the melodic line for measures 37-43. The lyrics are: 'den mild aus stil-lem Kei-me ein feuch-tes, ein feuch - tes_ Au - ge ruft'.

“Wie Melodien zieht es mir” stays in C major for most of the time; however, when the music is tonicized, the appoggiatura appears in the melodic line a half step below third. These appoggiaturas help to make a better phrase ending, even though the cadence is imperfect. For

example, at measure 8 and 9, the music is tonicized to G major at this point (Figure 4.14). The cadence is V to I imperfect authentic cadence. The appoggiatura A-sharp leads to B, which makes smoother phrase ending.

Table 4.6 Key Center of “Wie Melodien zieht es mir”

First Verse	mm. 1-13	C Major	<ul style="list-style-type: none"> • Temporary tonicization to G Major at mm. 8-11 • Ends with a half cadence in C Major
Second Verse	mm. 14-27	C Major	<ul style="list-style-type: none"> • Temporary tonicization to F Major at mm. 21-22 • Temporary tonicization to A minor at mm. 23-25; perfect authentic cadence in A minor at mm. 25 • Link with F minor chord (iv, borrowed from C minor) at mm. 26-27
Third Verse	mm. 28-34	C Major	
	mm. 35-40	A-flat Major	
	mm. 40-46	C Major	Ends with an imperfect authentic cadence in C Major

Figure 4.14 Brahms—“Wie Melodien zieht es mir,” meas 8-9

The musical score for measures 8-9 of Brahms' "Wie Melodien zieht es mir" is shown. It includes a vocal line and piano accompaniment. The vocal line has the lyrics: "schwebt wie Duft da - hin, here, now gone a - gain,". The piano accompaniment features a bass line with a prominent appoggiatura (A-sharp) leading to B, which is mentioned in the text as making the phrase ending smoother.

CHAPTER 5 - “O soave fanciulla” from *La Boème*, “Chi il bel sogno di Doretta” from *La Rondine* by Giacomo Puccini

Biographical Information on Giacomo Puccini

Giacomo Puccini (1858-1924) was the most successful composer of Italian opera after Giuseppe Verdi (1813-1901). Puccini was born in Lucca, Italy, on December 22, 1858. His father was a fourth generation church musician, and he died when Giacomo was only five years old, leaving his wife and eight children. As he was growing up, Puccini and his family struggled financially. After graduating from the Istituto Musicale Pacini in Lucca, Puccini became a church organist in Lucca, where he composed some sacred music. In 1876, he was inspired by the performance of Verdi’s *Aida* (1871), and he decided to go to the Milan Conservatory. While he was attending the school, Puccini composed his first opera *Le Villi* (1884). Giulio Ricordi recognized Puccini’s talent in his opera, and published Puccini’s second opera *Edgar* (1889). *Manon Lescaut* (1893) is Puccini’s third opera, and this opera is the one that made Puccini famous. With the help of the librettists Luigi Illica and Giuseppe Giacosa, Puccini successfully introduced his operas *La Bohème* (1896), *Tosca* (1900), and *Madama Butterfly* (1904). After writing his three most significant operas, Puccini composed *La Fanciulla del West* (1910), which was premiered at the Metropolitan Opera Theatre in New York. Under the pressure of World War I, Puccini composed *La rondine* (1917) and *Il trittico* (1918), however, they did not get as much attention as his previous four operas. Puccini died in Brussels on November 29, 1924 from throat cancer, leaving his last opera *Turandot* (completed 1926 by Franco Alfano) unfinished.⁴⁵

“O soave fanciulla” from *La Bohème*

La Bohème is a four-act-opera to a libretto by Giuseppe Giacosa and Luigi Illica after Henry Murger’s novel *Scènes de la vie de bohème*. The premiere was in February 1896 at Teatro Regio in Turin, Italy.⁴⁶

⁴⁵ Mary Jane Phillips-Matz, *Puccini: A Biography* (Boston: Northeastern University Press, 2002).

⁴⁶ Julian Budden, “*Bohème, La* (i),” *The New Grove Dictionary of Opera*, Ed. Stanley

Table 5.1 Main Characters of *La Bohème*⁴⁷

Rodolfo, a poet	tenor
Mimi, a seamstress	soprano
Marcello, a painter	baritone
Schaunard, a musician	baritone
Colline, a philosopher	bass
Musetta, a singer	soprano

Table 5.2 Plot of *La Bohème*⁴⁸

The story takes place in Paris around 1830.

Act I—It is Christmas Eve. Rodolfo and Marcello do not even have any logs to start a fire in their apartment, so they decided to put Rodolfo’s five-act-drama into the fireplace. Colline comes home without any earnings for the day. When the fire is about to die, Schaunard arrives with two boys carrying logs and foods. While Schaunard explains his sudden wealth, no body tries to listen to him, but eat the foods that Schaunard brought home. Even though they are supposed to pay their rent with the money, since it is Christmas Eve, they decided to dine out in the Latin Quarter called Café Momus. Their neighbor Mimi comes to borrow the candlelight when Rodolfo remains in the apartment alone to finish writing an article before joining them. Rodolfo welcomes her into the apartment and lights her candle. As Mimi is leaving the apartment, she finds her key is missing, and then the wind blows into the room and both Mimi and Rodolfo lose their light. They try to look for her key in the dark. Rodolfo finds it first, but he hides it in his pocket. His hand touches to hers, and sings his aria “Che gelida manina,” introducing himself to Mimi. Then, she replies with her aria “Mi chiamano Mimi,” telling the story about her life. They immediately fall in love, and the Act I closes with their love duet “O soava fanciulla.”

Act II—The Café Momus is filled with people who are celebrating the Christmas Eve. Rodolfo joins his friends with Mimi. Rodolfo gives her a new bonnet as a gift. Marcello’s former girlfriend, Musetta, makes a dramatic entrance. She is now with her patron Alcindoro, but tries to seduce Marcello singing “Quando me’n vo’.” Marcello tries to ignore her, so she decides to pretend her shoes are hurting her feet, and send Alcindoro to buy another pair. Musetta and Marcello get back together as lovers. After returning from the shoe store, Alcindoro finds himself alone but with the dining bill for seven people.

Act III—It is February of the following year at the Enfer Gate. Mimi enters coughing.

Sadie, Grove Music Online, 8 Apr. 2009.

<<http://www.oxfordmusiconline.com/subscriber/article/grove/music/O900607>>

⁴⁷ Ibid.

⁴⁸ Ibid.

She is trying to find Marcello for help because she and Rodolfo were not getting along, and he finally left her the previous night. Marcello tells her that Rodolfo is staying in the inn. Rodolfo also comes to find Marcello, and Mimì hides. Rodolfo tells Marcello the reason why he left Mimì. Her health is getting worse, and Rodolfo cannot financially support her to get well. Mimì over-hears and cries. She decides to separate from Rodolfo because of his kindness, but she tells him that she would like him to keep the bonnet that he gave her for her memory, singing “Donde lieta usci.” Marcello is also having personal problems with Musetta because of her flirty behavior. Two couples decide to go back to four individual people.

Act IV—Rodolfo and Marcello are trying to work at their garret apartment; however, they cannot collect their thoughts because of the absence of their lovers. Schaunard and Colline come home with foods. While they are pretending to eat the fancy dinner to raise their spirits, Musetta enters with the dying Mimì. Rodolfo assists her to the bed. Musetta goes out to buy a muff for Mimì’s cold hands, but also asks Marcello to sell her earrings to buy medicine and to send for a doctor. Along with Schaunard, Colline takes his overcoat to the pawnshop to help Mimì. Rodolfo is left alone in the apartment with Mimì. He shows her the bonnet that he has kept, and they recall the memory of their happy days. Everybody returns, and Musetta gives Mimì the muff. Mimì sinks calmly into death being surrounded by her lover and friends. The opera ends with Rodolfo’s painful scream for his loss.

Table 5.3 Translations for “O soave fanciulla”⁴⁹

Rodolfo

O soave fanciulla, o dolce viso di mite circonfusuo alba lunar, in te, ravviso il sogno ch’il vorrei sempre sognar!	Lovely maid in the moonlight, vision entrancing enfolded in the radiance from above; with you before me The dream that I would ever dream now returns!
--	---

Fremon già nell’anima . . . le dolcezze estreme.	Ah, my heart for evermore . . . Bound by love’s enchantment.
---	---

Mimì

Ah! tu sol commandi amor! tu sol commandi amore!	Ah, my heart for evermore . . . Ah, love’s eternal enchantment . . .
---	---

Rodolfo

Fremon nell’anima dolcezze estreme . . .	Love now shall rule our hearts Now and forever lost in magic enchantment . . .
---	---

⁴⁹ Nicolas John, ed, *La Bohème*, Opera Guide Series 14 (London: John Calder; New York: Riverrun Press, 1982), 67-68 pp.

Mimì

Oh! come dolci scendono
le sue lusinghe al core . . .

Sweet to my soul the magic voice
of love its song is singing . . .

Both

Tu sol commandi amor!

Life's fairest flower is love!

Rodolfo kisses Mimì

Mimì

No, per pietà!

No, I beg you!

Rodolfo

Sei mia!

I love you!

Mimì

V'aspettan gli amici . . .

Your comrades await you.

Rodolfo

Già mi mandi via?

Do you then dismiss me?

Mimì

Vorrei dir . . . ma non oso . . .

May I ask . . . no . . . I dare not . . .

Rodolfo

Di'!

Say!

Mimì

Se venissi con voi?

Could I not come with you?

Rodolfo

Che? . . . Mimì!

What? Mimì!

Sarebbe così dolce restar qui.
C'è freddo fuori.

It would be far more pleasant to stay here.
Outside it's chilly.

Mimì

Vi starò vicina! . . .

I'll be always near you!

Rodolfo

E al ritorno?

On returning?

Mimì

Curioso!

Who knows, sir?

Rodolfo

Dammi il braccio, mia piccina . . .

Take my arm, my little maiden.

Mimì

Obbedisco, signor!

I obey you, my lord! . . .

Rodolfo

Che m'ami di' . . .

Say you love me . . .

Mimì

Io t'amo!

I love you.

Both

Amor!

My love!

Textual and Theoretical Analysis

Rodolfo starts this remarkable love duet with his lyrical vocal line in key of A major, but soon modulates to E major at measure 2. When Rodolfo and Mimì sing “Fremon già nell’anima . . .” and “Ah! tu sol comandi, amor! . . .” in unison back in A major, it is actually the first time they sing together since the beginning of the opera. The two principal singers are singing this passionate phrase with *forte*, *con anima* (with heart), and *assai commossa* (very touching and moving) over the widely sustained orchestral accompaniment with *fff* until measure 12 (Figure 5.1). After Rodolfo kisses Mimì, the music becomes conversational at measure 18. The accompaniment employs simple block chords, so that singers can sing the phrases in a more declamatory manner by using thirty-second notes and triplets (Figure 5.2). From measure 18 through 23, the key center becomes D. The bass notes of piano are chromatically descending from G to D whereas the soprano notes of piano are chromatically ascending from E-sharp to A. The melodic lines become lyrical again at measure 31 in C major. The last phrase “Amor!” is usually sung off-stage as if the lovers left the house to meet up with Rodolpho’s friends at the Café Momus.

Table 5.4 Key Center of “O soave fanciulla”

mm. 1-17	A Major	Temporary tonicization to E Major at mm.2-8
mm. 18-23	D	
mm. 24-44	C Major	Pedal point on G from mm. 24-29

Figure 5.1 Puccini—"O soave fanciulla," meas. 7-11

(*assai commossa*)
con anima
f

MIMI
Ah! tu sol co -

R
f
con anima
_ re - i sem-pre so-gnar! Fre - mon già nel -

fff largamente sostenuto

MIMI
_ mandi, a - mor!..... tu sol co-man - di, a -

R
_ l'a - ni - ma..... le dol - cez - ze estre - me,

P espressivo
dim.

Figure 5.2 Puccini—"O soave fanciulla," meas. 17-20

80 *SEMPRE PIÙ SOSTENUTO* (svicolandosi)

MIMI
- mor !..... No, per pie-tà! *dolcissimo*

R
- mor !..... (bacia Mimì) Sei

(12) *SEMPRE PIÙ SOSTENUTO*

ppp m.d. *m.s.*

MIMI
V'a-spet-tan gli a - mi - ci...

R
mi - a!..... Già mi man-di

ppp (con graziosa furberia)

Puccini adapted Wagner's *leit motiv* technique, so every character has his or her own motive. This duet "O soave fanciulla" is a reprise of Rodolfo's aria "Che gelida manina," which contains Rodolfo's *leit motiv*. The same theme as the interlude in "Che gelida manina," from measure 11 to 15, is found in the duet from measure 35-37 in key of C major (Figure 5.3-4). The unison part starting from measure 9 (Figure 5.1) in the duet is also the reprise of Rodolfo's aria from measure 53-57 (Figure 5.5).

Figure 5.3 Puccini—"O soave fanciulla," meas. 33-39

Musical score for piano accompaniment, measures 33-39. The score is in 3/4 time and features a key signature of one flat (B-flat). The upper staff contains the right hand, and the lower staff contains the left hand. The music includes dynamic markings such as *Sost.*, *m.s.*, *ppp*, and *allargando*. The texture is characterized by arpeggiated chords and flowing melodic lines.

Figure 5.4 Puccini—"Che gelida manina," meas. 11-19

Musical score for piano accompaniment, measures 11-19. The score is in 3/4 time and features a key signature of three flats (E-flat major). The upper staff contains the right hand, and the lower staff contains the left hand. The music includes dynamic markings such as *m.s.*. The texture is characterized by arpeggiated chords and flowing melodic lines.

Figure 5.5 Puccini—"Che gelida manina," meas. 54-57

Vocal line for measures 54-57. The score is in 3/4 time and features a key signature of three flats (E-flat major). The lyrics are:
 -lor dal mio for-zie-re..... ruban tutti i gio-
 -iel-li due la-dri:gli oc-chi bel-li. V'en-

Puccini tended to make the first act of his operas the longest, and *La Bohème* is not an exception. Act one of *La Bohème* ends with this lovely duet, which is preceded by Rodolfo's aria "Che gelida manina" and Mimì's aria "Sì, mi chiamano Mimì." *La Bohème* is categorized in *Verismo Opera*, because of the portrayal of the bohemian's daily life. This opera is one of the most popular and most performed opera today in the twenty-first century, because many people can still understand and relate to their life.

"Chi il bel sogno di Doretta" from *La Rondine*

La Rondine is Puccini's eighth opera. It is a *commedia lirica* in three acts to a libretto by Giuseppe Adami, which was based on a libretto by Alfred Maria Willner and Heinz Reichert. The opera was premiered at the Théâtre de l'Opéra in Monte Carlo on March 27, 1917.⁵⁰

Table 5.5 Main Characters of *La Rondine*⁵¹

Magda de Civery	soprano
Lisette, her maid	soprano
Ruggero Lastouc	tenor
Prunier, a poet	tenor
Rambaldo Fernandez, Magda's protector	baritone

Table 5.6 Plot of *La Rondine*⁵²

The opera is set in Paris and the Riviera during the Second Empire.

Act I—The opera starts in an elegant salon in Magda's Parisian house. Magda regularly invites guests to her house to listen to Prunier's poems. One afternoon, Prunier tells a story about the latest fashion for sentimental love. Nobody but Magda takes him seriously. He tries to complete the story, but he can not, so Magda takes his place and finishes his story "Chi il bel sogno di Doretta." Prunier reads Magda's palm and predicts that she will fly south to love and happiness but returns home at the end like a swallow. Then, Rambaldo's old friend's son Ruggero comes to see Rambaldo. Magda gets strongly attracted to Ruggero, and asks him if this is his first visit to Paris. He replies and tells his passion to Paris. Rambaldo tells Ruggero the places that he should go for the first night in Paris, and he takes a note. After everybody leaves, Magda finds the note on

⁵⁰ Julian Budden, "Rondine, La," *The New Grove Dictionary of Opera*, Ed. Stanley Sadie, *Grove Music Online*, 8 Apr. 2009.

<<http://www.oxfordmusiconline.com/subscriber/article/grove/music/O002478>>

⁵¹ Ibid.

⁵² Ibid.

the table, and decides go out after Ruggero in a grisette costume. Meanwhile, Prunier flirts with Lisette, and she goes out with him wearing one of her mistress's outfits.

Act II—Many people are eating and dancing at the restaurant *Chez Bullier*. Ruggero is alone at a table. Magda sits by Ruggero, but he does not notice the grisette is Magda. They exchange some conversations about love. After a romantic waltz, Magda tells him that her name is Paulette. Ruggero embraces and kisses Magda, who is enjoying the moment as if it was her first love. Meanwhile, Prunier arrives with Lisette. Lisette notices that the grisette is her mistress, but by a sign from Magda, Prunier convinces her that she was not. Both couples enjoy a slow concertato until Rambaldo's sudden appearance. Prunier takes Lisette and Ruggero out of Rambaldo's sight. Rambaldo asks Magda to go home with him, but she replies that she found a new love. After Rambaldo leaves, Ruggero comes back and they exit the stage to start their new life together.

Act III—A couple of months have passed. Magda and Ruggero are spending a romantic life together at the Côte d'Azur; however, their money is running out. Ruggero tells Magda that he has written a letter to his mother to send him some money, so that he can take care of Magda and eventually get married. Magda struggles to tell Ruggero her past. When she goes into the pavilion, Prunier and Lisette come to visit her. Lisette left Magda once in order to pursue her dream to be a singer with help from Prunier, but her debut was unsuccessful because of her uncontrollable nerves. Magda welcomes them and agrees to take Lisette as her chamber maid. Prunier delivers the message to Magda from Rambaldo that she can come back to him in Paris anytime. Ruggero enters with the news that her mother has given her blessing for him to get married to Magda. She finally confesses her past and tells him that she does not deserve him. Heartbroken, Magda departs slowly from his life.

Table 5.7 Translations for “Chi il bel sogno di Doretta” by Martha Gehart⁵³

Chi il bel sogno di Doretta potè indovinar?	Who could guess Doretta's beautiful dream?
Il suo mister come mai finì?	How did its mystery end?
Ahimè! un giorno uno studente	Alas, one day a student
in bocca la baciò,	kisses her lips,
e fu quell bacio rivelazione:	and that kiss was revelation:
Fu la passione!	It was passion!
Folle amore! Folle ebbrezza!	Frenzied love! Frenzied rapture!
Chi la sottil carezza	Who could ever describe
d'un bacio così ardente	the subtle caress of a
mai ridir potrà?	kiss so ardent?
Ah! mio sogno! Ah! mia vita!	Ah, my dream! Ah, my life!
Che importa la ricchezza	Of what importance is wealth
se alfin è rifiorita la felicità!	if, at last, happiness has blossomed again!
O sogno d'or poter amar così.	Oh golden, dream, to be able to love like that!

⁵³ Robert L. Larsen, ed, *Arias for Soprano*, Vol. 2 (New York: G. Schirmer, Inc., 2004),

p. 23.

Textual and Theoretical Analysis

Since Magda is singing this aria accompanied by Prunier on the piano, the orchestra actually includes piano. The aria starts with seven measures of beautiful piano introduction. The accompaniment is very dense in texture with chords in both hands that are sometimes rolled, which indicates being in a dream. The aria starts in 2/4. The majority of the aria remains in 3/4, but sometimes it switches to 4/4, and ends in 4/8. “Chi il bel sogno di Doretta” is very unusual for Puccini’s aria for several reasons. Puccini usually modulates key centers for dramatic purposes; however, the aria begins in F major, and stays in the same key for the entire time. Puccini used harmonic planning in the piano, and the accompaniment constantly doubles the voice. The aria is almost entirely syllabic (Figure 5.6).

Figure 5.6 Puccini “Chi il bel sogno di Doretta,” meas. 9-10

The image shows a musical score for two staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The vocal line is in F major and 3/4 time. The lyrics are: "do - vi - nar? Il suo mi - ster co - me mai, co - me mai fi -". The piano accompaniment is in F major and 3/4 time, featuring dense chords and a melodic line that often doubles the vocal line. The score is marked with a fermata at the end of measure 10.

Puccini was very specific about musical markings. At measure 11, there is *corta* (brief) on the fermata. At measure 16, there are two markings; *sostenendo* (sustained) and *dolcissimo* (extra sweetly). There is *canando* (sing) in the piano at measure 20. Measure 24 is the climax of the aria, and *con crescente calore* (with increased glow or heat) over A5 to C6 on soprano. Constant tempo shifts occur in measures 26 to 31: *ritard* on the third beat of measure 26, *a tempo* on measure 27, *poco allargando* on the first beat of measure 28, *a tempo* on the third beat of the same measure, *allargando* on the second beat of measure 30, *sostenuto* on measure 31, and it continues in this specific manner through the end.

CHAPTER 6 - Six Elizabethan Songs by Dominick Argento

Biographical Information on Dominick Argento

Dominick Argento was born in York, Pennsylvania on October 27, 1927. Attracted to the music of Gershwin, Argento began piano lessons at age 16. He also taught himself music theory and analysis. During World War II, Argento served in the army as a cryptographer in North Africa. After the war, he attended the Peabody Conservatory as a pianist on the GI Bill of Rights, which provided college and vocational education for returning WWII veterans, but it was suggested to change his major to composition, studying with Nikolas Nabokov (1903-1978) and Hugo Weisgall (1921-1997). During these years his vocal writing skills bloomed. After graduating from the Peabody Conservatory with his Bachelor of Music degree in 1951, Argento received a Fulbright grant to study in Florence, Italy with Luigi Dallapiccola (1904-1975) at the Cherubini Conservatory, where he studied twelve-tone-music composition. Argento returned to Peabody for his Master of Music degree, studied with Henry Cowell (1897-1865), and became musical director of the Hilltop Musical Company. During his tenure as director of the company, he learned a practical foundation in opera. At the same time, Argento met John Scrymgeour, who was the stage director of the group. Scrymgeour wrote librettos for Argento's seven operas, and together, they co-founded the Center Opera Company in 1963, which is now called Minnesota Opera. Argento attended the Eastman School of Music where he studied with Bernard Rodgers (1893-1968), Alan Hovhaness (1911-2000), and Howard Hanson (1896-1981). He graduated in 1957 with his Doctorate of Philosophy.⁵⁴

Argento taught music theory and composition at the University of Minnesota, Minneapolis from 1958 to 1997, where he was appointed Regents' Professor in 1979 for being an internationally recognized musician. His awards include the Pulitzer Prize in 1975 for the song cycle *From the Diary of Virginia Woolf*, two Guggenheim grants, three National Endowment for the Arts grants, the American Society of Composers, Authors and Publishers awards, and the honor of membership into the American Academy and Institute of Arts and Letters in 1976 and

⁵⁴ Virginia Saya, "Argento, Dominick," *Grove Music Online*, 8 Apr. 2009.

<<http://www.oxfordmusiconline.com/subscriber/article/grove/music/01222>>

1980. Argento composed internationally-celebrated works including the song cycle *Casa Guidi* for mezzo-soprano and orchestra (1983), *Te Deum* (1987) and the opera *The Aspern Papers* (1987). Argento's other significant operas include *Postcard from Morocco* (1971), *A Water Bird Talk* (1974-6), *The Voyage of Edgar Allan Poe* (1975-6), *Miss Havisham's Fire* (1977-8), and *Casanova's Homecoming* (1980-4).⁵⁵ These have been performed by major opera houses in Europe and the United States. His diverse works attract audiences instantly with his natural dramatic sense. Although most of Argento's music remains tonal, he often combines tonality, atonality, and twelve-tone writing for harmonic enrichment,⁵⁶ and *Six Elizabethan Songs* are an excellent example.

Art Songs of Argento

As Argento's Pulitzer Prize confirms Argento is a great art song composer. Known for his unique selection of texts, he often adapts prose texts and epistolary texts. The following examples are listed on Grove Music Online:

Letters from Composers (1968) is based on the words of seven composers including Chopin, Mozart and Bach. *From the Diary of Virginia Woolf* (1974), written for the mezzo-soprano Janet Baker, traces Woolf's emotional life to the brink of suicide through eight songs drawn from lines in her journal entries. *The Andrée Expedition* (1982), composed for the baritone Håkon Hagegård, is based on the notebooks and diary entries of three ill-fated Swedish explorers who attempted to reach the north pole in a hot-air balloon, and *Casa Guidi* (1983), for the mezzo-soprano Frederica von Stade, consists of five songs with texts taken from ten different letters which Elizabeth Barrett Browning wrote to her sister Henrietta between 1846 and 1859.⁵⁷

Argento believes that prose allows him more musical flexibility, since he can create longer lines to make them more interesting. In other words, Argento does not want poetry to limit him because of its dictation of highs and lows, the duration, and the rhythm. He also strongly believes that "songs represent the composer's purest utterance, his most private being, unadorned, uncluttered, devoid of posturing, spontaneous, distilled."⁵⁸ Argento also includes glimpses of personal self-discovery in his songs and operas, which can be seen in the song cycle

⁵⁵ Ibid.

⁵⁶ Kimball, *Songs*, p. 311.

⁵⁷ Saya, "Argento, Dominick," *Grove Music Online*.

⁵⁸ Kimball, *Songs*, p. 311.

A Few Words About Chekhov (1996). In his keynote address at the National Association of Teachers Singing (NATS) national convention in 1987, Argento stated that “the common thread in all these texts—songs *and* operas—is that the principal speakers, for one reason or another, stop doing whatever it is they normally do . . . they stop looking out over the world and look inward, into their own hearts and discover something there they had been too distracted to notice before or too bound by convention to admit.”⁵⁹ Much of Argento’s vocal music is influenced by soprano Carolyn Bailey, whom he married in 1954.⁶⁰

Six Elizabethan Songs

Six Elizabethan Songs is one of Argento’s most popular and most performed song cycles. It is Argento’s second song cycle, and exists in two versions. The first version was composed in Florence in 1957 for tenor Nicolas Di Virgilio. Written with piano accompaniment, Di Virgilio premiered the work in 1958. The second version was composed and premiered in 1962. Instead of piano, Argento used a baroque ensemble for the accompaniment. The premier was in Minneapolis with the University Baroque Ensemble featuring soprano Carolyn Bailey. Argento selected six poems from the Elizabethan period (late sixteenth century), a rich period in English literature, and put them together with lyrical vocal lines over a relatively supportive accompaniment. In fact, Argento was very fortunate to find these poems, because at the time he was in Florence, and the bookstores held limited works of English poetry. The vocal line demands tremendous vocal flexibility from a singer. The piano part is very virtuosic in couple of songs and sets the mood of each song. In general, voice and piano are integrated.

⁵⁹ Ibid, p. 312.

⁶⁰ Saya, “Argento, Dominick,” *Grove Music Online*.

“Spring” (Thomas Nash)

Table 6.1 Text of “Spring”⁶¹

Spring, the sweet Spring, is the year's pleasant king;
Then blooms each thing, then maids dance in a ring,
Cold doth not sting, the pretty birds do sing,
Cuckoo, jug-jug, pu-we, to-witta-woo!

The palm and may make country houses gay,
Lambs frisk and play, the shepherd pipes all day,
And we hear aye birds tune this merry lay,
Cuckoo, jug-jug, pu-we, to-witta-woo!

The fields breathe sweet, the daisies kiss our feet,
Young lovers meet, old wives a-sunning sit,
In every street these tunes our ears do greet,
Cuckoo, jug-jug, pu-we, to-witta-woo!
Spring! The sweet Spring!

This song cycle starts with a charming song of spring that is lively and energetic. The form is ABA' (Table 6.2). Although typical chord progression does not apply to this song, “Spring” is mainly in F major and A minor, with a small portion in D-flat major in the B section. The birds sing in Phrase c, which appears in every section. The tempo marking is *Allegretto piacevole*, and it only has one beat of piano introduction. It is also interesting to note that there is a marking of *sempre stacatto, quasi pizzicati* in the piano at measure 3 (Figure 6.1). *Pizzicato* is the plucking technique for strings, and it is rare to see this marking for piano. The text is by Thomas Nash (1567-1601), and is taken from *Summer's Last Will and Testament*, published in 1600. The same text has been set by other composers including Benjamin Britten (1913-1976), Ivor Gurney (1890-1937), and Peter Warlock (1894-1930).⁶²

⁶¹ http://www.recmusic.org/lieder/get_text.html?TextId=12004

⁶² Ibid.

Table 6.2 Tonal Center of “Spring”

A	a	mm. 1-6	F	
	b	mm. 7-10	A	
	a	mm. 11-16	F	
	c	mm. 17-24	A / F	Tonicized in F at mm. 21-24 (mm. 23-24 as a link)
B	d	mm. 25-38	A	
	c	mm. 39-44	A	Tonicized in F at mm. 42-43
	e	mm. 45-54	D-flat	
A'	a	mm. 55-60	F	
	c	mm. 61-66	A	Tonicized in F at mm. 64-65
	a'	mm. 67-72	F	

Figure 6.1 Argento—“Spring,” meas. 1-4

Allegretto piacevole (♩ = 96)

VOICE *mf*

Spring, — the sweet Spring, — is the

PIANO *mp* *sempre stacc., quasi pizzicati*

“Sleep” (Samuel Daniel)

Table 6.3 Text of “Sleep”⁶³

Care-charmer Sleep, son of the sable Night,
Brother to Death, in silent darkness born,
Relieve my anguish and restore thy light,
With dark forgetting of my care return.

And let the day be time enough to mourn
The shipwreck of my ill-adventured youth:
Let waking eyes suffice to wail their scorn
Without the torment of the night's untruth.

Cease, dreams, the images of day-desires
To model forth the passions of the morrow;
Never let rising sun approve you liars
To add more grief to aggravate my sorrow:

Still let me sleep, embracing clouds in vain.
And never wake to feel the day's disdain.

“Sleep” is opposite in character from the previous “Spring.” The text is dark and cold, but the harmony is rich, and the melody is calm like a lullaby. The combination creates a strange unsettling atmosphere. The form is also ABA’ (Table 6.4). The A section is slow (eighth note = 66) and dream-like, and the accompaniment supports the vocal line (Figure 6.2). When it reaches to the B section, the mood changes. The tempo is much faster (eighth note = 96), and the piano not only becomes dissonant of the vocal line, but also rhythmically plays triplets against duples in the voice, which could represent the torment that the character feels (Figure 6.3). The key center of section B is vague. The foundation notes of the accompaniment shift minor third a part from measure 9 through 12 (C—E-flat—F-sharp—A). The key center at measures 9 and 10 is G. The melodic line from the pick-up to measure 11 to 12 forms an octatonic scale. The key center becomes D at measure 13, but soon shifts to A at measure 15. The A’ section starts at measure 17 with the new material (phrase c) but with the original tempo and centering in B-flat. The phrase b is introduced again in the tonal center of A at measure 21. This song ends with a D-flat major chord, followed by a B-flat major chord, after the return of the initial phrase. The main chords presented in this song are the alternation of B-flat major and D-flat major. Since

⁶³ http://www.recmusic.org/lieder/get_text.html?TextId=22910

these two chords do not share the key signature, many chromatic notes can be found in the vocal line. The meter is 8/8 in A and A' section, except for measure 6 and 22, which is in 6/8. The B section stays in 4/8. The character is very tired of his anguished life and thinks death is a calmer and more peaceful choice.

Table 6.4 Tonal Center of “Sleep”

A	a	mm. 1-4	B-flat
	b	mm. 5-8	B-flat
B		mm. 9-16	
A'	c	mm. 17-20	B-flat
	b'	mm. 21-24	A
	a'	mm. 25-30	B-flat

Figure 6.2 Argento—“Sleep,” meas. 1-3

Lentamente (♩=66)

VOICE

Care-charm-er Sleep, son of the sa-ble Night, Broth-er to Death, in si-lent

PIANO

pp *sonoroso* *non arp.*

Figure 6.3 Argento—“Sleep,” meas. 11-12

mf

ship-wreck of my ill-ad-ven-tured youth. Let

“Winter” (William Shakespeare)

Table 6.5 Text of “Winter”⁶⁴

When icicles hang by the wall
And Dick the shepherd blows his nail,
And Tom bears logs into the hall,
And milk comes frozen home in pail;

When blood is nipt and ways be foul,
Then nightly sings the staring owl
Tuwhoo! Tuwhit! Tuwhoo! A merry note!
While greasy Joan doth keel the pot.

When all aloud the wind doth blow,
And coughing drowns the parson's saw,
And birds sit brooding in the snow,
And Marian's nose looks red and raw;

When roasted crabs hiss in the bowl
Then nightly sings the staring owl
Tuwhoo! Tuwhit! Tuwhoo! A merry note!
While greasy Joan doth keel the pot.

This humorous strophic song is marked *Allegro vivace con slancio* (dotted-quarter note = 138), and requires great diction skills, although the text is set syllabically. The driving rhythm and imitation between voice and piano are characteristic of a *gigue* (Figure 6.4). This narrative poem has a lot of characters such as Dick the shepherd, Tom, greasy Joan, and Marian, and the audience does not know exactly who these characters are. Other creatures such as birds, crabs, and owl also appear. The owl sings in the same manner as the bird from “Spring.” The song is full of life, even though it is “Winter.” The is is the most diatonic song in the cycle, but the key center shifts phrase by phrase, mostly emphasizing its dominant, without having any cadences, and the use of octatonic scale creates a very unique atmosphere (Table 6.6). The text is by William Shakespeare (1564-1616) from *Love's Labour's Lost*, Act V, Scene 2. Thomas Augustine Arne (1710-1778), Gerald Finzi (1901-1956), Roger Quilter (1877-1953), Ralph Vaughan Williams (1872-1958), and several other composers also adapted this poem in their art songs.⁶⁵

⁶⁴ http://www.recmusic.org/lieder/get_text.html?TextId=14901

⁶⁵ Ibid.

Table 6.6 Tonal Center of “Winter”

First / Second Verse	mm. 1-7 / 54-61	A	Emphasis on E
	mm. 8-11 / 62-65	C	Emphasis on G
	mm. 12-15 / 66-69	G	Octatonic Scale
	mm. 16-21 / 70-75	B	Emphasis on F-sharp
	mm. 22-28 / 76-82	F	
	mm. 29-34 / 83-88	D-flat	
First Verse	mm. 35-40	A	Piano imitation in C at mm. 38-40
	mm. 41-53	E/F	Alternation of E and F
Second Verse	mm. 89-101	A	Emphasis on E

Figure 6.4 Argento—“Winter,” meas. 11-15

And milk comes fro - zen home in pail;

“Dirge” (William Shakespeare)

Table 6.7 Text of “Dirge”⁶⁶

Come away, come away, death,
And in sad cypress let me be laid;
Fly away, fly away, breath;
I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
O prepare it!
My part of death, no one so true
Did share it.

Not a flower, not a flower sweet,
On my black coffin let there be strown;
Not a friend, not a friend greet
My poor corpse, where my bones shall be thrown:
A thousand, thousand sighs to save,
Lay me, O where
Sad true lover never find my grave,
To weep there!

“Come Away Death” is a favorite Elizabethan text for composers, and Argento titled this song “Dirge.” This song is fairly simple compared to the other songs, and is in ABA’ form (mm.1-15; mm.16-25; mm.26-47). The A section is based on a motive, which appears in the piano introduction. The piano and voice each have their own independent melody. The accompaniment in A and A’ sections is simple parallel thirds in the right hand when it is with voice (Figure 6.5). Although the tonality in A and A’ section is very nebulous, the combination of B5 and D6 always comes back as a recurring chord before the beginning of phrases. In the B section, the piano shifts to an arpeggiated accompaniment, and the soprano mostly doubles the melody (Figure 6.6). The tonal center of B section is E, and A’ section comes back with the recurring chord of B5 and D6 at pick up to measure 26. The vocal line ends with *stentando* (ungraceful, heavy manner, holding back each note) and the text painting on the word “weep there” (Figure 6.7) followed by a piano postlude, which is reprise of the introduction, transposed in major second down. “Dirge” ends in a C major chord.

⁶⁶ http://www.recmusic.org/lieder/get_text.html?TextId=14849

Figure 6.5 Argento—"Dirge," meas. 7-10

p dolciss.
Come a - way, Come a - way, Death, And in sad cy-press let me be laid; —

This musical score shows the vocal line and piano accompaniment for measures 7-10. The vocal line begins with a rest, followed by the lyrics "Come a - way, Come a - way, Death, And in sad cy-press let me be laid;". The piano accompaniment consists of chords in the right hand and rests in the left hand.

Figure 6.6 Argento—"Dirge," meas. 16-19

mp *Poco più mosso* *p*
My shroud of white stuck all with yew, O pre - pare it! — O pre -

This musical score shows the vocal line and piano accompaniment for measures 16-19. The vocal line includes the lyrics "My shroud of white stuck all with yew, O pre - pare it! — O pre -". The piano accompaniment features chords in the right hand and chords with eighth notes in the left hand.

Figure 6.7 Argento—"Dirge," meas. 40-42

stentando
nev - er find my grave, To weep there. —

This musical score shows the vocal line and piano accompaniment for measures 40-42. The vocal line includes the lyrics "nev - er find my grave, To weep there. —". The piano accompaniment consists of chords in the right hand and rests in the left hand.

“Diaphenia” (Henry Constable)

Table 6.8 Text of “Diaphenia”⁶⁷

Diaphenia like the daffadowndilly,
White as the sun, fair as the lily,
Heigh ho, how I do love thee!
I do love thee as my lambs
Are beloved of their dams:
How blest were I if thou would'st prove me.

Diaphenia like the spreading roses,
That in thy sweets all sweets encloses,
Fair sweet, how I do love thee!
I do love thee as each flower
Loves the sun's life-giving power;
For dead, thy breath to life might move me.

Diaphenia like to all things blessed,
When all thy praises are expressed,
Dear joy, how I do love thee!
As the birds do love the spring,
Or the bees their careful king;
Then in requite, sweet virgin, love me!

“Diaphenia” is a modified-strophic song, which has tonal centers on G and A (Table 6.9). This song begins with a staccato, tarantella-like piano accompaniment (Figure 6.8), and the accompaniment mostly doubles the voice throughout the song. The meter is 9/8, and the tempo is marked the same as “Winter” (dotted-quarter note = 138), which demands tremendous articulation from the singer. The song is very innocent and has a charming character similar to “Spring.” Argento utilizes detailed dynamic markings that constantly change. When it is marked *piano*, the audience can feel that the character is actually bending down and whispering to Diaphenia. Argento used text painting on the word “power,” “death,” and “life” in the second verse. At measure 37, the text painting on “power” takes the dynamic from *forte* to *mezzo forte*, and “dead” starts *mezzo piano* from measure 40, and then has a *diminuendo* to *pianissimo* at measure 44 that is accompanied by an ascending melodic line. In contrast, at measure 45, the text painting on “life” goes from *piano* to *forte* on “me” at measure 50 (Figure 6.9). The last phrase begins at measure 71 with *ff* and *marcato*, and the accompaniment becomes chordal

⁶⁷ http://www.recmusic.org/lieder/get_text.html?TextId=3993

dotted-quarter notes that harmonically supports the vocal line. The chords at measure 75 and 76 are progressing in a circle of fourths, modulating from C to C-sharp. The song ends with text painting on “love” with *dolcissimo*, followed by long sustained C-sharp 5 that is marked *f* (Figure 6.10).

Table 6.9 Tonal Center of “Diaphenia”

First Verse	mm. 1-12	G	
	mm. 13-22	A	
Second Verse	mm. 23-31	G	
	mm. 32-38	A	Modulating to G at mm. 36-37
	mm. 39-50	G	Temporary tonicization to C at mm. 48-50
Third Verse	mm. 51-62	G	
	mm. 63-69	A	
	mm. 70-81	C / C-sharp	Modulating in circle of fourths at mm. 74-75

Figure 6.8 Argento—“Diaphenia,” meas. 1-4

Figure 6.9 Argento—“Diaphenia,” meas. 36-51

Figure 6.10 Argento—"Diaphenia," meas. 71-91

The musical score consists of two systems. The first system (measures 71-80) features a vocal line and piano accompaniment. The vocal line begins with the lyrics "quite, sweet—vir - gin, love" and is marked with *pp* *dolciss.* and *cresc.*. The piano accompaniment is marked with *pp* and *cresc.*. The second system (measures 81-91) features a vocal line and piano accompaniment. The vocal line begins with the lyrics "me!" and is marked with *f*. The piano accompaniment is marked with *f*, *cresc.*, and *fff*. The score is written in a key signature of one flat and a 4/4 time signature.

“Hymn” (Ben Johnson)

Table 6.10 Text of “Hymn”⁶⁸

Queen and huntress, chaste and fair,
Now the sun is laid to sleep,
Seated in thy silver chair,
State in wonted manner keep:
Hesperus entreats thy light,
Goddess excellently bright.

Earth, let not thy envious shade
Dare itself to interpose;
Cynthia's shining orb was made
Heav'n to clear when day did close;
Bless us then with wishèd sight,
Goddess excellently bright.

Lay thy bow of pearl apart,
And thy crystal shining quiver;
Give unto the flying hart
Space to breathe, how short so-ever:
Thou that mak'st a day of night,
Goddess excellently bright.

This song is the last song of the song cycle, and it is a majestic hymn of praise to Diana, the goddess of the hunt. In this modified strophic song (mm.1-21; mm.22-39; mm.40-64), each stanza ends with “Goddess excellently bright” with some varied extended notes, which are sung in the manner of *trattenuto*, or held back with a sustained quality. Although all twelve tones are used by both the voice and piano, there are no serial implications. The song begins and ends on a D major chord, but because of the use of all twelve tones and the sequential segments that are found in each verse, no tonality is firmly established throughout the song. Tonalties of B-flat major and minor chords are frequently found in the first two verses, and B major and minor chords in the third verse. There is also a frequent use of dominant seventh chords in this song. The piano accompaniment is supportive throughout the entire song, and it sometimes doubles the voice. Since the accompaniment is chordal, the lyrical vocal line can be sung with more freedom. The long phrase, “Hesperus entreats thy light” at measure 13, demands a tremendous

⁶⁸ http://www.recmusic.org/lieder/get_text.html?TextId=8960

amount of breath support for singers, and minor seventh ascending leap makes it even more challenging to form a beautiful sustained phrase, while the bass line is chromatically ascending from G-flat to D (Figure 6.11).

Figure 6.11 Argento—"Hymn," meas. 13-17

The musical score consists of two systems. The top system is the vocal line, written in a treble clef with a key signature of one flat (B-flat major). It begins with a rest followed by a melodic phrase. The lyrics are: "Hes-pe-rus_ en - treats_ thy light, - thy light, - God - dess ex-cel-lently bright. -". The bottom system is the piano accompaniment, written in a grand staff (treble and bass clefs) with a key signature of one flat. The bass line is chromatically ascending from G-flat to D. The score includes dynamic markings: *poco più f*, *poco a poco cresc.*, *mf*, *tratt.*, and *sub. mp*. There are also performance instructions like *mf* and *sub. mp* placed above the vocal line and below the piano accompaniment.

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Appendix A - Program and Concert Information



presents

GRADUATE RECITAL SERIES

Mai Shibahara, *Soprano*

Assisted by

William Wingfield, *Piano*

Justin Harbaugh, *Clarinet*

Bryan Pinkall, *Tenor*

Seit Ich Ihn Gesehen Franz Lachner
(1803-1890)

Justin Harbaugh, *Clarinet*

Die Mainacht Johannes Brahms
Wir Wandelten (1833-1897)
Wie Melodien zieht es mir

Oh! Quand je dors Franz Liszt
S'il est un charmant gazon (1811-1886)

O soave fanciulla Giacomo Puccini
from *La Bohème* (1858-1924)

Bryan Pinkall, *Tenor*

INTERMISSION

Vaga luna, che inargenti Vincenzo Bellini
Per pietà, bell'idol mio (1801-1835)
Ma rendi pur contento

(Continued on reverse side.)

All Faiths Chapel Auditorium

Monday, April 20, 2009

7:30 P.M.



www.ksu.edu/music

SIX ELIZABETHAN SONGS Dominick Argento
(b. 1927)

1. Spring
2. Sleep
3. Winter
4. Dirge
5. Diaphenia
6. Hymn

Ch'il bel sogno di Doretta Giacomo Puccini
from *La Rondine*