

Utah State University

DigitalCommons@USU

All Graduate Plan B and other Reports

Graduate Studies

5-1975

Graduate Recital

Gary Austin Poore
Utah State University

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

 Part of the [Music Commons](#)

Recommended Citation

Poore, Gary Austin, "Graduate Recital" (1975). *All Graduate Plan B and other Reports*. 742.
<https://digitalcommons.usu.edu/gradreports/742>

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



GRADUATE RECITAL

by

Gary Austin Poore

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

of

MASTER OF ARTS

in

Applied Music

Plan B

UTAH STATE UNIVERSITY
Logan, Utah

1975

TABLE OF CONTENTS

	Page
PRINTED PROGRAM	iii
PROGRAM NOTES	iv
INTRODUCTION	1
Ye Twice Ten Hundred Deities	2
Alma del core	14
Deh, rendetemi	18
Danza, danza, fanciulla gentile	24
Schlummert ein	31
Widmung	53
Der Wanderer	65
Meine Liebe ist grün	84
Und willst du deinen Liebsten sterben sehen	97
Les Berceaux	112
Trois Poemes d'Amour	123
Mandoline	130
When Yesterday We Met	144
I Felt a Funeral in My Brain	152
Going to Heaven	152
CONCLUSION	172
BIBLIOGRAPHY	174
SCORE BIBLIOGRAPHY	177
VITA	179

UTAH STATE UNIVERSITY

Logan, Utah

DEPARTMENT OF MUSIC

1969-70

GARY A. POORE, BARITONE

Jay Mauchley, Accompanist

Ye Twice Ten Hundred Deities	Purcell
Alma del core	Caldara
Deh, rendetemi	Provenzale
Danza, danza, fanciulla gentile	Durante
Schlumert ein	Bach
Aria, Kantate #82	
Widmung	Schumann
Der Wanderer	Schubert
Meine Liebe ist grün	Brahms
Und willst du deinen Liebsten sterben sehen	Wolf
Les Berceaux	Fauré
Trois Poemes d'Amour	Satie
Mandoline	Debussy
When Yesterday We Met	Rachmaninoff
I Felt a Funeral in My Brain	Copland
Going to Heaven	Copland

In partial fulfillment of the graduation requirements
for the Master of Music Degree in Applied Music.

Chase Fine Arts Center
Concert Hall
Tuesday Evening
July First
Eight O'Clock

PROGRAM NOTES

Ye Twice Ten Hundred Deities. Henry Purcell
(Indian Queen) (c. 1659-1695)

Recitative and Aria

Written in the last year of his life, The Indian Queen is regarded as one of Purcell's finest works for the stage. It depicts the magician Ismeron consulting the gods for the Incan Queen Zempoalla, who has asked his advice concerning the propriety of her love for a young Peruvian general who has just conquered her people.

Alma del core. Antonio Caldara
(Spirit of My Heart) (1670-1736)

Caldara is known primarily as a composer of opera and oratorio. In this song a lover expresses his adoration while entreating, "I would be content if I could but kiss you."

Deh, rendetemi. Francesco Provenzale
(Oh Give Back to Me) (1630-1704)

Provenzale was also a composer of opera. However, his teaching was as important as his writing, for he was one of the first teachers in the schools for orphans established in Naples in the late 16th century. Deh, rendetemi is a lover's lament for his beloved, who has been kidnapped by death. He seeks her reply and wonders which god has been offended.

Danza, danza, fanciulla gentile. Francesco Durante
(Dance, dance pretty maiden) (1684-1755)

Conceived as a vocal exercise for the training of singers, the irresistible nature of this song inspired a 19th century musician to give it words: Dance, gentle maiden, at my singing. Turn gaily about. Listen to the playful wind, which speaks to you, which invites you to dance without pause.

Schlummert ein. Johann Sebastian Bach
(Close Thine Eyes) (Cantata #82) (1685-1750)

Recitative and Aria

Cantata #82 is one of the over 200 cantatas that Bach wrote during his lifetime. It represents the man who has led a good life, enduring its hardships, and who rejoices at the thought of the sweet peace and rest awaiting him.

Widmung. Robert Schumann
(Dedication) (1810-1856)

You are my soul, my heart, my joy. You are my pain, my world in which I live. You cause me to soar or bear eternal sorrows. Your gaze transfigures me. You raise me above myself, you, my better spirit, my better self.

Der Wanderer. Franz Schubert
(The Wanderer) (1797-1828)

Also known as Der Unglückliche (The Unhappy one), the story is of one who seeks to leave his stale, empty life and find the abundant life of friends and hope. He searches endlessly in anticipation but never finds his land, his people.

Meine Liebe ist grün. Johannes Brahms
(My Love is Green) (1833-1897)

Brahms enjoyed life, friends, good health; yet many of his compositions conjecture about death and one's fate. Meine Liebe ist grün is an exception. With delightful simile, love is compared to the romance between the lilacs, the sun, and a nightingale intoxicated with the fragrance of the flowers.

Und willst du deinen Liebsten sterben sehen. Hugo Wolf
(And if You Want to See Your Lover Die) (1860-1903)

Hugo Wolf was a master of art song. He tried writing in other mediums, but with little success. Some called him "the Wagner of song." Und willst du. . . is the petition of the lover to his girl with fine, golden hair not to bind it, lest she lose him.

- Les Berceaux. Gabriel Fauré
(The Cradles) (1845-1924)

A famous organist, composer, and teacher, Fauré represents the epitomy of French nationalism. In this song the rocking motion of boats in harbor and at sea symbolizes the mothers hovering over cradles and caring for their children in the absence of their husbands who venture to distant horizons.

- Trois Poemes d'Amour. Erik Satie
(Three Poems of Love) (1866-1925)

Satie was considered a French eccentric. He loved the bizarre and incorporated it in his music. The first song describes the lover as a grain of sand, "always fresh and amiable." The second speaks of a young man hesitant in approaching the young, arrogant Hortense. The third is his musing about the challenge of this beauty.

- Mandoline. Claude Debussy
(Mandolin) (1862-1918)

The serenaders have captivated their listeners and inspired the elegant ladies to dance about in the moonlight, whirling in ecstasy and casting flitting shadows about.

- When Yesterday We Met. Sergei Rachmaninoff
(1873-1943)

Best identified as the composer of Prelude in C# Minor, Rachmaninoff wrote in many mediums. His Variations on a Theme by Paganini and his piano concerto have achieved inclusion in standard repertoire. He was an acknowledged virtuoso who spent the later years of his life in America. This romantic ballad is one of his sixty-one songs.

- I Felt a Funeral in My Brain. Aaron Copland
(1900-)

Going to Heaven

In these settings of Emily Dickinson poems, Copland's contemporary style is apparent. Copland is one of America's most distinguished musicians; he is a popular lecturer, an author of note, and a composer of significance.

INTRODUCTION

From among the bountiful literature of vocal music and the numerous composers, the works discussed in this paper were chosen for this writer's master's recital as works representative of the finest of the given composer's output in song form, and as works which would present a challenge to the performer while exhibiting his vocal skills to greatest advantage in performance.

The long, hard road of preparation for the performance is only partially represented herein. All that remains visible of the hundreds of hours of effort devoted thereto is this mass of written data which evidences this writer's scholarly capabilities and his approach to the project as a whole. Lost, even to those who attended the recital, are the dynamics of the evening: the atmosphere of the concert, the mood of anticipation and anxiety, the presence and delivery of the performer, the co-work of the accompanist, the response of the audience, and the multitude of the other experiential aspects of the performance.

Also impossible to represent, but understood by those who have worked diligently to prepare for a concert or public performance, are the rigors of practice, criticism, and rehearsals.

The musical culmination of this project was the recital. The scholarly culmination is this paper, the purpose of which is to provide insights into the composers' lives, works, and style periods through application of the tools of musical research.

Ye Twice Ten Hundred Deities Henry Purcell
 (From The Indian Queen) (ca. 1659-1695)

Henry Purcell is regarded by many as England's greatest composer. "The one verdict that can be, and indeed is, pronounced with unanimity is that he was the greatest natural genius that the country has produced" ¹ He was a prodigy, born into a family of which the father was a musician in the king's service.

Purcell's musical career began at age six, when he became a chorister in the Chapel Royal. His training included the tutelage of Capt. Henry Cooke (a student of the English masters) and Pelham Humfrey (a student of the French masters). It was disciplined and basic--schooling in writing and Latin, music lessons on organ, violin, and lute, bedtime at 8:00, an allowance, and good medical care. ²

Purcell was said to have an exceptionally fine voice as a youth, but his voice change at age fourteen was disastrous, and he was dismissed from the choir. He was retained in royal service, however, in the capacity of apprentice instrument-repairman, with occasional duties; and, after a year of apprenticeship, he was given the care of the organ at Westminster Abbey.

At the age of eighteen he was appointed "composer for the king's violins," at the death of Mathew Locke, the former composer. "The boy

¹Sabin, Robert, (Ed.) International Cyclopedia of Music and Musicians, 9th ed., (New York: Dodd-Mead Company, 1964), p. 1714.

²Grove's Dictionary of Music and Musicians, 3rd ed., Vol IV, (New York: Macmillan Company, 1937), p. 996.

was only eighteen, but he was given a post that had been held by one of the most distinguished musicians of the time and involved no small responsibility."³

At the age of twenty, Purcell succeeded his organ teacher, John Blow (a man of English and Italian training), as organist of Westminster Abbey. Two years later he was appointed as one of the three organists for the Chapel Royal.

Being a court organist was not a singular responsibility:

At Westminster Abbey an early rule was to the effect that 'the back of the organ be shut and that the organist come into the choir at the beginning of Prayers in his surplice and betake himself to his stall towards the end of the Psalms except on festival days when the answers [Responses] are to be performed with the organ; then go up the stairs leading from the quire and perform his duty'.⁴

As a composer for the king, Purcell was required to create music for welcoming and going away ceremonies. Many masterful settings resulted. However, the texts were "often the sheerest doggerel, and, thus, present obstacles to revival."⁵

A specimen of the drivel on which Purcell wasted his genius may be of interest:

His absence was Autumn, his presence is Spring
That ever new life and new pleasure does bring,
Then all that have voices, let 'em cheerfully sing,
And those that have none may say: 'God save the King.'⁶

³Westrupp, J. A., Purcell, (London: J. M. Dent and Sons LTD, 1965), p. 26.

⁴Sabin, p. 1712.

⁵Ibid., p. 1715.

⁶Ibid., p. 1711.

By 1683, Purcell's reputation as a composer was established, and another position was awarded him; he was appointed "keeper of the king's wind instruments," which assignment provided him an invaluable instrumental laboratory.

His skills as an organist provoked one of music history's most legendary contests: John Blow, Purcell's former organ teacher, was regarded by many people as England's finest organist. Yet many others felt Purcell had ascended to that pinnacle. The inevitable consequence of the great musico-intellectual dispute was an interminable contest which spanned the years 1684-1688, at the end of which Purcell was judged superior⁷ and Blow entered the hospital with arthritis.

Not only was Purcell a brilliant organist and composer, he was also a fine counter-tenor. As noted in Groves, Purcell was said to have sung some of his most demanding work "with incredible graces."⁸

Purcell had further interest in writing challenging and melodious vocal lines. The Chapel Royal had a particularly fine and famous bass, named Gostling, whose renditions inspired all who heard him, and who was eager to perform the works of Purcell.

Purcell's works, though a fusion of French, Italian, and English influences, were distinctly national in nature. They marked a new era in music.

He was born into a society which had to recreate traditions from the ruins of old ones, to build up new institutions

⁷Groves, p. 999.

⁸Ibid., p. 1005.

and prove the efficacy of untried tools. It was Purcell who, more than any other, did all these things for the London of the Restoration period, and in doing so set his seal on the music of the church, the theatre, the concert room, and the chamber.⁹

The events of the court required a great variety and quantity of output from Purcell. Just as the music for the previously cited ceremonies was rather unique, so was the music for the church services.

Though the liturgy of the Restoration English church was essentially the same as the older English church, Purcell's writings for the church were vastly different. Few of them had Judaic texts. They mirrored his techniques of theatre writing, with extended ritornelli and parts moving harmonically over a thorough-bass. Many of the pieces for the church moved at brisk tempi and developed themes quickly, in contrast to the generally slow and complexly developed themes of the extant polyphonic sacred music.

Just as different as his music was his audience; "in the Chapel Royal . . . music was regarded as a discreet entertainment for the men and women of fashion who composed the court."¹⁰

Purcell's music was often of high spirits. Major and minor tonalities were clearly defined in much of his work. He was a master of melody, with many of his melodies being "so like in feeling to English folk songs."¹¹

⁹Ibid., p. 1007.

¹⁰Ibid.

¹¹Grout, Donald J., A Short History of Opera, Vol I, (New York: Columbia University Press, 1965), p. 112.

Purcell was revolutionary in his use of chromaticism. It abounds in much of his later work and is achieved through chromatic lines in bass and melody as well as in chromatic harmonies resulting from unorthodox uses of dissonance.

Perhaps his greatest acclaim is due to his ability to capture the essence of the language in his musical settings. Both in recitative and airs, language is wed perfectly to song.

His recitatives are much different than the Italian recitatives. Purcell varied phrase length. He added richly harmonic accompaniment rather than using clichéd formulas of thorough bass. He overlapped cadences and conceived free and florid melodic contours while maintaining a relatively active accompaniment that would continue the pace of the recitative in relatively strict time rather than in the free style of the Italian recitative.

Purcell wrote for all mediums, instrumental as well as vocal. "Masterly as his vocal music is, both in its treatment of the words and in its understanding of the singer's art, his instrumental music is no less significant."¹² Among his most significant works are the sonatas written for the king's violins and dedicated to the king in 1683; his anthem, My Heart is Inditing of 1685; his opera (regarded as a masterpiece) Dido & Aeneas of 1689; his Te Deum and Jubilate in D of 1694; the anthem dedicated to the death of Queen Mary in 1695, Thou Knowest, Lord, the Secrets of Our Hearts, and his works for stage, The Tempest and The Indian Queen.

¹²Westrupp, p. 141.

. . . The Indian Queen and The Tempest are not only the greatest of his works for the stage, but also represent the peak of his entire output. To enumerate the gems they contain would be simply to compile a list of most of the vocal and instrumental numbers; indeed, both works display a technique that accomplishes with ease the dictates of a rich, versatile, and mature imagination, a melodic gift that is universally recognized as being one of the most remarkable in history, a firm sense of tonality that is undisturbed by certain features typical of earlier English compositions, and a style which absorbed but did not submit to French and Italian influences.¹³

The text of The Indian Queen is an adaptation of a tragedy written by Sir Robert Howard and John Dryden, which was originally produced in 1664, and which deals with the situations confronted when a tribe of Peruvian indians conquer a Mexican tribe and the young, victorious general desires the conquered king's daughter for his wife.

The queen, Zempoalla, falls in love with the young conqueror and, in the third act, seeks the counsel of the magician, Ismeron, regarding the propriety of her love for Montezuma.

Ye Twice Ten Hundred Deities is the recitative and air which depicts Ismeron consulting the gods for Queen Zempoalla. It is one of Purcell's most celebrated bass songs.¹⁴

The freshness attributed to the writings of Purcell is present in Ye Twice . . .; keys shift constantly, cadences are evaded, rhythms are interesting, melismas are a delight to the singer and highlight important words, chromaticism abounds. It shows the love he had for the bass

¹³Harman, Alec & Anthony Milner, Late Renaissance and Baroque Music (c. 1525--c. 1750), (Fair Lawn, New Jersey: Essential Books, 1959), p. 203.

¹⁴Westrupp, p. 144.

The Air follows and continues in g minor, as Ismeron attempts to conjure the atmosphere in which the gods will respond. The imitative pattern of orchestra and singer stating and answering ideas carries throughout, with the orchestra introducing the theme in a two measure ritornello.

A musical score for a vocal line and a basso continuo line. The vocal line is in G minor, 4/4 time, and is marked 'AIR' and 'Moderato'. It begins with a two-measure ritornello. The lyrics are: "By the croak - ing of the toad, In her cave". The basso continuo line is in G minor, 4/4 time, and provides harmonic support for the vocal line.

Ex. 4, Purcell, Ye Twice Ten Hundred Deities, m. 20-23.

The key changes again to E^b major, and Purcell's pictorial expertise is particularly well-illustrated in his setting of the phrase "pants

for breath," in measures 31-33: Ex. 5

A musical example showing a melodic line in E^b major, 4/4 time. The lyrics are: "that pants..... for breath,". The melody is characterized by a series of eighth notes and quarter notes, with a descending line at the end.

As g minor returns, the most descriptive and the most challenging melisma of the Air occurs, following a sequential, ascending line which pictures the pride of the swelling adder. The liquescent, descending series of tones superbly portrays the "glide" along the cliff, in measures 42-43: Ex. 6

A musical example showing a melodic line in G minor, 4/4 time. The lyrics are: "glide,.....". The melody is characterized by a series of eighth notes and quarter notes, with a descending line at the end.

At measure 50, G major returns as a twisted serpent is melismatically described. The key of c minor momentarily emerges. Then, after a series of implied secondary dominants, g minor again becomes the tonality into the cadential section of the Air.

At measure 59, the tempo changes abruptly, as half notes augment the meter in preparation of one of Purcell's most exquisite uses of chromaticism.

The vocal part traverses a complete chromatic, excepting G^\sharp , and the accompaniment alters tones accordingly. With the ascending line, the chromatic, and the augmented notes, an inspired picture is presented of the plea to awaken the gods!

60 61 62 63

From thy sleep - ing man-sion

legato

64 65 66 67 68 Andante

rise, And o-pen, and o-pen thy un-will-ing eyes!

Ex. 7, Purcell, Ye Twice Ten Hundred Deities, m. 59-68.

Then suddenly, delicately, magnificently the welling tension of that grand climax dissipates into the lovely triple meter finale, with its sensitive musical portrayal of bubbling springs which lull one to sleep. Consistent with the preceding, the orchestra introduces the motto. Thereafter, contrapuntal and sequential development of the motto produce a lilting motion to the end, which occurs on the tonic of g minor.

94 95 96 97 98 rit 99 100 101 102

lull thee, lull thee, used to lull thee in... thy sleep.

colla voce

Ex. 8, Purcell, Ye Twice Ten Hundred Deities, m. 94-102.

The Sydney Northcote edition, used by this writer in his recital, and used for the previous musical examples, varies greatly from the Purcell Society publication of The Indian Queen, the most authoritative source next to Purcell's manuscripts. (It should be noted that Purcell wrote this recitative and air for strings, voice and continuo. The keyboard score added by the Purcell Society is their realization of harmonies from the thorough bass according to what they feel is most typical of the style of Purcell.)

Northcote's accompaniment for the recitative is very static, with chords occurring primarily on strong beats and either held or followed by rests. The Purcell Society has indicated much more movement in theirs. Northcote seems inclined toward the Italian style, whereas the movement in the Purcell edition seems to be in agreement with Purcell's acclaim derived from a moving style of accompaniment. Compare example 9, below, with example 1, on page 7.

Ex. 9, Purcell, Ye Twice Ten Hundred Deities, m. 1-4.

Northcote, in measure 7, changed the e-natural of Purcell to e-flat, and avoided the more difficult to sing chromatic alteration.

Northcote Edition

be - low, And see what men are doomed to do,

Purcell Society Edition

be - low and see what men are doomed to do,

Ex. 10, Purcell, Ye Twice Ten Hundred Deities, m. 7-8.

In measure 13, Northcote altered the climax tone of the melisma on "arise" by raising it a half-step to b-natural, undoubtedly to avoid a false relation between the b-natural in the continuo and the b-flat in the voice. In so doing, he effectively changed the tonality to G major, which is rather striking at that point, but not what Purcell wrote. Compare the Northcote Edition measure 13, in example 3 on page 7, with the following Purcell Society Edition measure 13: Ex. 11

a - rise _____ and tell

Northcote took further liberties in the Air. On the melisma "pants," he added incomplete chords in a syncopated figure such that nineteenth century secondary dominants in sequence emerge. The Purcell Society Edition realized the harmony by adding a third above the continuo and maintaining the delicate flow of the counterpoint.

that pants _____

Ex. 12, Purcell, Ye Twice Ten Hundred Deities, m. 35-36.

Northcote added his syncopated approach to the accompaniment on the melisma "glide," in contrast to the Purcell Society's straight chordal approach on each beat of the measure.

Northcote Edition



Purcell Society Edition

Ex. 13, Purcell, Ye Twice Ten Hundred Deities, m. 42-43.

Northcote also changed Purcell's English slightly, to make it more proper. Purcell's "By the croaking of the toad, In their caves that make abode," has become: "By the croaking of the toad, In her cave that makes abode," in a simple matter of subject-verb agreement.

The beautiful chromatic section preceding the finale and the finale itself are both essentially unchanged.

Alma del core Antonio Caldara
 (Spirit of my heart) (1670-1736)

Although he wrote more than 100 operas and oratorios, Antonio Caldara is a lesser-known member of the Neapolitan School of operatic composition which dominated Europe during the Baroque era. Thanks to a noble admirer, who collected over 20,000 manuscript pages of his works, many are preserved in the DTCe, though few are presently in print.

As a youth Caldara was a vagabond, and lived in many of the principal cities of Europe. He was a man of light heart who coupled personality with musical precocity to the degree that he enjoyed the artistic rarity of being appreciated during his lifetime. He was in Vienna when Italian music was in the vogue, and enjoyed his best years there.¹

Caldara's works were principally vocal. Some of his most significant were religious, among which ranks his sixteen part Crucifixus. Not only did he write operas and oratorios, but he wrote madrigals, solo cantatas, and numerous canons. His canons were popular and numerous copied.²

One of Caldara's more unique works, indicative of his sense of humor, was a cantata, Il giuoco del quadriglio, an operatic description of a card game, which he wrote for Maria Theresa and her sister.³

¹Grove's Dictionary of Music and Musicians, 5th ed., Vol I, (New York: St. Martins Press, 1955), p. 1005.

²Ibid.

³Ibid.

Caldara ". . . was a composer with a true gift for melody. Some of his smaller arias are still sung with considerable interest . . ."⁴ It is the opinion of this writer that Alma del core is an aria from one of his operas. It is a fine example of Caldara's melodic gift and illustrates a number of compositional techniques characteristic of the Neapolitan School.

Alma del core is a da capo aria, the form of three part song which was just coming into common usage in the Baroque era. The A section begins in F major with a "motto beginning" in the accompaniment.

Tempo di Minuetto nobile (Allegro)

VOICE

PIANO

f

F

Al-ma del co-re, Spir-to del -
Heart of my own heart, Breath of my -



poco riten.

a tempo, ben legato


Ex. 11, Caldara, Alma del core, m. 1-11.

⁴Finney, Theodore M., A History of Music, (New York: Harcourt, 1935), p. 303.

The basic affection, which, by the late baroque, dominated each independent musical movement, whether of an overture or concerto, or an aria, is always expressed as clearly as possible by means of a distinctive musical idea or motto. . . . This 'motto beginning' . . . is usually succeeded by a short instrumental ritornello which either imitates the voice . . . , or else introduces a related or new but always subsidiary and never strongly contrasted figure (for this would disrupt the affective unity) which is used in the course of the aria⁵

The "basic affection" of Alma del core is achieved through the use of two motives; the "motto," or principal motive, is a four note figure,  which introduces the A and A' sections. A secondary motive is used to close phrases and sections, .

After the "motto beginning" of the A section, a double statement of the theme follows by the vocalist. A short contrasting double phrase follows, which exploits temporarily the dominant tonality, and then F major returns to conclude the A section with a statement of the theme and a four measure instrumental ritornello.

The B section, measures 49-62, introduces a rather unusual key relationship for Baroque music by modulating to the mediant, a minor. An inversion of the principal motive, , is used to state the contrasting theme, which depicts the somber mood of the lover's torment.

Thereafter, a two measure ritornello announces an abrupt return to the concluding A' section. A single statement of the theme is made, with the short contrasting double phrase reiterated. Then the final statement of the theme is made with its last four measures repeated to emphasize the message, "sempre costante t'adorero," (I will always adore you).

⁵Harman, Alec & Anthony Milner, Late Renaissance and Baroque Music (c. 1525--c. 1750), (Fair Lawn, New Jersey: Essential Books, 1959), p. 203.

Alma del core

Alma del core, Spirto del l'alma,

Sempre costante t'adorero.

Saro contento nel mio tormento

Se quel bel labro baciare potro.

Spirit of My Heart

Spirit of my heart, heart of my spirit,

I will always adore you.

I would be content in my torment

If I were able to kiss your lips.

Translation by Alberto Zanzi

Deh, rendetemi (O Give Back to Me) Francesco Provenzale
 From Difendere l'offensore (1630-1704)

Francesco Provenzale gained his reputation as a composer of opera and as a teacher. He lived in Naples at the time of the flowering of opera and is credited by Harman as being the "first real Neapolitan composer."¹

The flowering of opera was one of the most important developments of both vocal and instrumental music. It crystallized vocal forms and sparked the rise to prominence of the orchestra.

Rome and Venice had been the origins of the Italian development, but Naples had become intensely taken with the "new *dramma per musica*."² Her citizenry were enthusiastic supporters of the movement.

Provenzale, along with the other Italians made opera style the principal pattern for the composers of the 18th century. The Neapolitan style in particular was the model for composers throughout Europe. Neapolitan opera was the most widely performed. Only France remained aloof from the Italian style and developed her own style.

Among the interesting and important phases of the development of music in Italy and Europe at this time was the establishment of schools for orphans in the principal cities of Italy.

¹Harman, p. 208.

²Finney, p. 249.

. . . four orphan asylums, founded during the sixteenth century, had become music schools, devoted to the training of composers, singers, and instrumentalists. The Conservatorios, as they were called, gave an immense impetus to musical activity, and became the models for like institutions all over Europe.³

Provenzale taught at the Conservatorio Santa Maria di Loreto of Naples from 1663 to 1674 and at the Conservatorio dei Turchini from 1673 to 1701.⁴ During the latter part of his Turchini appointment, he also served as chapel master of the Royal Chapel.

It is interesting to note that an appointment Provenzale wanted and expected did not materialize as the result of the appearance of the budding genius, A. Scarlatti:

In 1684 Provenzale, who was highly esteemed in Naples, both as a teacher and composer, resigned from his position as second chapelmaster to the Spanish Viceroy because the senior post, which he naturally expected to get, had been offered to a young musician from Rome, Alessandro Scarlatti. . . .⁵

Provenzale is credited with eight operas, of which two have survived, Lo schiavo di sua moglie and Difendere l'offensore, o vero La Stella d'aurora vendicato. Lo schiavo, written in 1671, has no recorded performance; Difendere l'offensore, completed in 1678, was first produced at the royal palace in Naples.

Deh, rendetemi is an aria from the opera, Difendere l'offensore. It displays many of the characteristics of Provenzale's composition noted by Harman:

³Finney, p. 249.

⁴Grove's Dictionary of Music and Musicians, 5th ed., Vol VI, (New York: St. Martins Press, 1955), p. 951.


⁵Harman, p. 208.

Provenzale's operas display not only a remarkable melodic gift heightened by a most expressive use of chromaticism, but also an intimate connexion between music and drama and considerable variety of form.⁶

Deh, rendetemi is a through-composed aria, which symbolically follows the pattern of: orchestral motto beginning (2 measures), AA', BB', orchestral ritornello (4 measures), CC', DD', orchestral postlude (2 measures). It is written in e minor, with brief excursions to G major and D major.


A lover's lament, it illustrates the vocal tradition of Italian opera in its "singableness:" The melody is linear, with few skips within phrases--none of which exceed the interval of a fifth. The meter is a lilting 6/8, which flows constantly from beginning to end.

Phrases are basically of four measure length; however, Provenzale achieves an enlivening irregularity in phrase length through the use of repetition for dramatic emphasis of important words. Phrases B', D, and D' are extended by exact repetition of their consequent semi-phrases, whereas C and C' are extended by repeating "respondetemi" in their antecedent semi-phrases.

The greatest factor of unity in the composition is the recurrent rhythmic figure , which is also its greatest weakness due to excessive use. Provenzale, however, has exploited that weakness by injecting the simplest ideas to achieve maximum contrast.

The climax of the song, in measure 37, is illustrative of Provenzale's subtlety: The first accented upward skip in the song occurs on beat 4,



⁶Harman, p. 208.

at the beginning of phrase D; a cross relation is effected between the d-sharp on beat 1 and the d-natural (octave above) on beat 6; the tonality makes an abrupt change to G major; and the rhythmic figure changes to . How powerfully Provenzale has set the question, "Oh which god could I have offended . . . ?"



bb? Deh! quai! Nu - me, che for - se of - fe - si Dei mihi
 way! Have I an - ger'd the gods by my glad - ness That to

Ex. 15, Provenzale, Deh, rendetemi, m. 37-39.

A derivative of the recurrent rhythmic figure, the principal melodic motive is . It first appears, slightly altered, in the motto beginning of the orchestra, and then appears, unaltered, at the beginning of phrase A. Later, to begin the second section of the aria at phrase C, it is modified to . It takes many forms.

A less obvious, but noteworthy, means of enhancing the rhythmic pulse of this aria occurs beginning with measure 27, when a series of dominant-tonic relationships result from a sequential variation of the principal melodic motive. After two measures (27-28) of e-minor I-V, on beats 1 and 4 respectively of the 6/8 meter, three measures (29-31) of V-I, on beats 1 and 4 respectively, follow in a descending sequence--all of which creates a very strong harmonic rhythm.

de - te-mi, ri-spon - de - te-mi, lat - ve cor - te - si. Chi - le - sta - tu
 ear to me, now give ear to me, pit - y my sad - ness, Ye - who sit - le - my c

Ex. 16, Provenzale, Deh, rendetemi, m. 28-31.

The Pietro Florida transcription used by this writer in his recital approaches accompaniment in 19th century terms, but does not excessively offend the Baroque ear, except, perhaps, in the flowing arpeggios which occur throughout the second section (refer to the above example). Though out of style, their impact, upon first occurrence, is quite startling; their embellishment of the chromatic section is dramatic.

The changes of dynamics at points of repetition are in keeping with the step-dynamics of the period, and suggestive of the *stilo concertato*.

The conclusion of the song, with its *pianississimo*, is a perfect embodiment of the plaintive "who took her out of my sight."

Deh, rendetemi

Deh, rendetemi, ombre care,

Il mio ben, che mi rapiste,

O bellezze uniche e rare,

Ahi, da me come spariste,

Rispondetemi, rispondetemi, larve cortesi,

Chi l'estinta mia mi rubo?

Deh! qual Nume, che forse offesi

Dai miei lumi l'involò?

Oh, Give Back to Me

Oh give back to me, dear spirit,
my loved one, which you kidnapped.

Oh unique and rare beauty,
Oh you disappeared from my sight,

Reply to me, reply to me, gently spirit,
Who has my dead love stolen from me?

Oh which god could I have offended
Who took her out of my sight?

Danza, danza, fanciulla gentile
(Dance, Dance, Pretty Maiden)

Francesco Durante
(1684-1755)

After Alessandro Scarlatti, and with Leo, Durante ranks as one of the founders and a chief representative of the 'Neapolitan school' of composition. He devoted himself almost exclusively to sacred music, in which the breadth, vigor, and resourcefulness of his style are more in evidence than marked originality. He was a very great teacher; his pupils, Duni, Traetta, Vinci, Jommelli, Piccinni, Guglielmi, Pergolesi, Paisiello, and others, took almost complete possession of the European lyric stage during the latter half of the 18th century.¹

Durante was a product of one of Naples's conservatories, Sant' Onofrio, at which an uncle was "maestro di cappella" and rector. As a youth he was sent to Rome to study for five years and was trained under Pitoni and Pasquini.² His uncle took leave from the conservatory at about the same time and went to Rome, thus it is speculated that he took Durante with him.

Durante returned to Naples and took the position as second master at the Conservatorio di Sant' Onofrio. Six months later he resigned and began a wandering period, in which he visited the major cities of Europe.

Upon again returning to Naples, Durante began the career of the balance of his life, teaching at the conservatories. Harman attests to his significance by saying that Durante was "the most outstanding teacher of opera composers of the century."³ From 1742-1755, he taught at the Conservatorio di Santa Maria di Loreto, at which Provenzale had

¹Nicolas Slonimsky, (Ed.), Baker's Biographical Dictionary of Music and Musicians, (New York: G. Schirmer, 1958), 5th ed., p. 413.

²Grove's Dictionary of Music and Musicians, 5th ed., Vol I, (New York: St. Martins Press, 1955), p. 819.

³Harman, p. 219.

previously taught. In 1745, Durante accepted, concurrently, a second position, but one of much greater importance; he succeeded his contemporary, Leo, as "primo maestro" in the Conservatorio di Sant' Onofrio. It was his second return to his "alma mater."

A likeable, simple-mannered, unassuming person, Durante was known for his personality and his integrity. He was a "peace-maker" between his colleagues.⁴

Illustrative of his peace-making nature is the fact that he had three wives during his lifetime. The first wife was a compulsive gambler--to the degree that he could hardly keep her in gambling money. One day he returned home to find all his manuscript missing, only to discover it had been sold; to which discovery he responded by calmly sitting down to the task of copying out his lost works.⁵ He was relieved at her early death.

Durante then married a young servant of his. His gentleness and affection went to the length that he put her body in its coffin and nailed the lid shut.⁶

His third wife was also a former servant of his.

A division of loyalty occurred between the followers of Leo and Durante. Because it concerned the matter of composition style for the church, it became heated and approached violence at times. The Durantisi sought clarity and facility, through rich melodies and simple contrapuntal

⁴Groves, p. 820.

⁵Ibid.

⁶Ibid.

and harmonic devices. The Leisti strove to achieve rich harmony, part-writing and counterpoint which was tonally and formally strong.⁷

Durante's most significant compositions were religious. He was a notable church composer and employed polyphony extensively in his writing.⁸ He had little interest in opera--yet he was a Neapolitan! He wrote oratorios, masses, motets (over 50), and cantatas, as well as chamber music and other contrapuntal compositions.

One of the important outgrowths of this period of Italian opera was the "bel canto" style of singing. Numerous composers joined in the fun of writing vocalises to develop and challenge singers. Durante made his contribution by writing a number of solfeggi. "The songs, 'Danza, fanciulla' and 'Preghiera' are 19th-century fabrications from 2 solfeggi by Durante to which new words and more elaborate accompaniments were added"⁹

The contrapuntal nature of Durante's composition is readily apparent in Danza, danza, fanciulla. With a principal theme, a counter-subject, and a secondary theme derived from the last half of the principal theme, the composition is an intriguing mixture of these three elements.

A detailed analysis of the composition follows on the chart on page 26. It should be noted that theme C is the retrograde of theme A.

⁷Ibid.

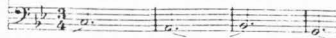
⁸Harman, p. 219.


⁹Groves, p. 821.

Contrapuntal Analysis of Danza, Danza, fanciulla gentile, as edited by Dr. Theodore Baker

Key to Analysis:

A = Theme: 

B = Theme: 

C = Theme: 

H = Hemiola

\bar{B} = B theme inverted

* = Free material

= Part at rest

m = Measure

A, A, C = Thematic material related to A
1 2 1 and C, respectively

VOICE:	AAAAACC***	AA BBBBBB BCC*	CCCCCCCCCH	AA BBBBBB BCCCCCCC**CCHH*
		lllllllll		lllllllll ll
MEASURE NUMBERS	mmmm5	mmmm1	mmmm1	mmmm2
	0	5	0	5
			mmmm2	mmmm3
			0	5
			mmmm3	mmmm4
			0	5
			mmmm4	mmmm5
			0	5
			mmmm5	mmmm6
			0	5
			mmmm6	mmmm7
			0	
ORCH.:	AAAA***	BBBB*AAAACCCCC	****BBBBBBB**HHAAAACCCCC	***BBBBBCC**HHAAAA*
KEYS:	g minor	d minor	g minor	g minor d minor

Because of the counterpoint and generous applications of its varied techniques of imitation, augmentation, retrogression, and inversion, the vocal phrases in this song are unusually long (10, 12, and 13 measures). But, due to the tempo, they are easy to execute.

The B theme, with its sequence of thirds, is given to chromatic development, and Baker has rendered a very Schubertian series of secondary dominants as the accompaniment. The augmented note values evade the phrase's cadence until the twelfth measure.

Gi - ra leg - ge - ra, sot - ti - le al
Light - ly and air - i - ly fly While bound -

suo - no, al suo - no del l'oa - de del mar.
ing, re - sound - ing, the bil - lows out - ring!

Ex. 17, Durante, Danza, danza, fanciulla, m. 16-27.

It is interesting to note that, in the above example, the voice serves an accompaniment function in measures 18-24. This is not typical of Italian song, though it is the requirement of the counterpoint, the B theme actually functioning as the counter-subject.

A characteristic Baroque method of cadential extension, the hemiola, occurs at the conclusion of each of the two major sections of the song.

The effect of the hemiola is very pronounced, due to the tempo of the song and the syncopation across the barline.

tar, dan - za, dan - za, al - mi - o - can - tar.
sing, Dance, O dance, to the song that I sing!

Al. rall.
f *rall.*
f a

Ex. 18, Durante, Danza, danza, fanciulla, m. 63-67.

With such a wealth of intriguing features, it is little wonder that this composition was determined worthy of a text about a dancing maiden. The rapid tempo, the triple meter, the delightful lines, the interchanges with the accompaniment, and Baker's romantic-leaning all combine to make it a delightful song for singer and audience.

Danza, danza, fanciulla gentile

Danza, danza, fanciulla,
 al mio cantar,
 Danza, danza, fanciulla gentile,
 al mio cantar.

Girra leggiara sottile,
 al suono, al suono,
 del l'onde del mar.

Senti il vago rumore
 del l'aura scherzosa,
 che parla al core
 con languido suon, con languido suon.

E che invita a danzar
 senza posa, senza posa,
 che invita a danzar.

Dance, Dance, Pretty Maiden

Dance, dance, pretty maiden,
 at my singing,
 Dance, dance, pretty girl,
 at my singing.

Turn light and slender girl,
 at the sound, at the sound
 of the waves of the sea.

Listen to the faint rustle
 of the capricious wind
 that speaks to your heart
 with languid voice, with languid sound.

And that invites you to dance
 without stopping, without stopping,
 that invites you to dance.

Translation by Alberto Zanzi

Schlummert ein (Close Thine Lyes) Johann Sebastian Bach
 (Recitative & Air from Cantata #32) (1685-1750)

The Bach family was the most renowned musical family in Germany, in the seventeenth century, and had, in its over seven generations of musicians, accounted for more than 50 cantors, organists and town musicians.¹ Not only was it a prolific and musical family, it had very strong family ties as well.

The highlight of each year for the Bach family was a reunion, which somewhat resembled a music festival. After the devoutly Lutheran family had had prayer and sung a hymn, the rest of the day was spent in their favorite musical recreations.

Best of all they liked to extemporize a chorus out of popular songs, comic or jocular, weaving them into a harmonious whole while declaiming the words of each. They called this hotchpotch a "Quodlibet", laughed uproariously over it, and roused equally hearty and irrepressible laughter in all who listened to it.²

One of the town musicians in the family was Johann Ambrosius Bach, of Eisenach--the city where Martin Luther had translated the Bible and where he had written many of the hymns of his church. To Johann Ambrosius' first wife, in 1685, was born the last of eight children, Johann Sebastian Bach, who was destined to become the most famous of all Bachs.

Johann Sebastian was nurtured of good parents for the first ten years of his life. His father gave him his first musical training on the violin

¹Brockway, Wallace and Herbert Weinstock, Men of Music, Their Lives, Times, and Achievements. (New York: Simon and Schuster, 1939), p. 23.

²Terry, Charles S., Bach, (London: Oxford University Press, 1933), p. 1.

and viola. He was permitted to accompany his elder organist brother, Johann Christoph, to the organ loft and sit beside him as he played for church services. Little else is recorded of his early years.

At the age of eight he was entered in the Gymnasium, where he proved to be an average student--in 1695 being twenty-third in his class.³ He was subjected to a sound program of education, including "the Catechism, Psalms, and Bible, history, writing, and reading, particularly the Gospels and Epistles in German and Latin."⁴

During his tenth year, both of Bach's parents died, so Johann Sebastian joined the family of his older, but just married, brother, Johann Christoph, who at that time was an organist in the court at Ohrdruf.

Bach, the musician and scholar, blossomed at Ohrdruf. He was an eager and demanding student of his brother, who trained him on clavier and organ, and taught him the basics of composition. He was an excellent student at the Academy, where Christoph also taught, and proved to be so precocious that, when he left the school at age fifteen, he was two years ahead of the average scholar.⁵

Typical of his musical zeal was his scheme to gain access to a volume of clavier pieces by the masters that J. Christoph possessed but would not let him use at the time lest it disorder his development. Sebastian was not to be easily thwarted:

. . . He laid his plans to get the book without his brother's knowledge. . . . As he was not allowed a candle, he could copy

³Terry, p. 20.

⁴Ibid., p. 21.

⁵Ibid., p. 30.

it only on moonlight nights, and six months passed before he finished the heavy task. Having completed it, he looked forward to the secret enjoyment of a treasure won by so much toil. But his brother found the copy and . . . took it from him.⁶

Bach got the copy back many years later, at the death of his brother.

Sebastian left the strict Academy in 1700, well-trained in the humanities and in Lutheran theology. He sought employment and found it, as a choir boy in the select "Mettenchor" of the Michaelisschule at Lüneburg. The Mettenchor was comprised exclusively of poor children who displayed distinct musical talents.⁷

Bach's three years at Lüneburg were filled with rich, musical experiences. The choir of which he was a member had an unusually broad repertoire, which acquainted him with Dutch, Italian, and German music. Its library, which he studied voraciously, was equally rich. Bach took every opportunity to hear the great organists of the day in Lüneburg and the neighboring cities of Northern Germany; thus in Lüneburg he had the opportunity to study with George Böhm, and in Hamburg he had the opportunity to hear the famous organ virtuoso from Holland, Johann Keinken, who was a master of "florid organ," and others. (His mode of transportation for the many visits made to Hamburg was that of walking--thirty miles!)⁸ In nearby Celle, at the duke's court, Bach became acquainted with French music.

Bach's voice changed while at Lüneburg, but his skills as an organist were such that he was kept in the service of the school as an accompanist.

⁶Ibid., p. 25.

⁷Ibid., p. 35.

⁸Spitta, Philipp, (trans. Clara Bell & J. A. Fuller-Maitland), Johann Sebastian Bach, (New York: Dover Publications, Inc., 1951), Vol 1, p. 197.

In 1702, Bach left the Michaelisschule to compete for an organist position in Sangerhausen. The electors were very much impressed with him and selected him for the post, but they were overridden by the local duke.

While looking for a position as organist, Bach accepted interim employment as violinist and violist in the orchestra of Duke Johann Ernst of Weimar. Ernst, himself a musician and amateur composer, had written several violin concertos which so impressed Bach that he later used the ideas in his concertos for clavier--which themes have mistakenly been attributed to Vivaldi.⁹

In 1703, a new organ was completed in Arnstadt and Bach was invited to inspect it (evidence of his spreading fame as an organist). Bach's knowledge of the mechanics of the instrument and his technical mastery of it so impressed the Consistorium of Arnstadt that they immediately offered him the post, which Bach was quick to accept.

So Bach served in Arnstadt from 1703-1707. He was choir director as well as organist, and training the choristers turned out to be a job that Bach disliked intensely, for they were a rowdy group out of the Gymnasium.

'They have no respect for their masters,' the civic Council complained in 1706, 'fight in their presence, behave in a scandalous manner, come to school wearing swords, play at ball games in their classrooms, even in the House of God, and resort to places of ill repute. Out of school they play games of hazard, drink, and do other things we shrink from naming. At night they disturb the town with their mischievous pranks, promenading, and shouting.'¹⁰

And Bach was no master of discipline, given to freely voicing his

⁹Terry, p. 57.

¹⁰Ibid., p. 64.

displeasure with their conduct and musical ineptitude, which candor did not ingratiate him with them.

On one particular evening he was encountered by six young men, one of whom was a student carrying a grudge about Bach's untactful assessment of his inabilities as a bassoonist in front of other students. The youth demanded an apology, which Bach was not about to give, and attacked Bach with his cane. Bach responded so ably with his sword that the other boys had to intervene in behalf of their friend and then retreat. The community soon heard about the incident, and Bach had to explain to the authorities.¹¹

In 1705, Bach was granted a one month leave of absence to go to hear Buxtehude in Lübeck. Three months later he returned to Arnstadt, eager to display Buxtehude's art.

Again Bach had to appear before the authorities, to answer charges against him; he had unlawfully extended his leave, his music had been corrupted since his return from Lübeck, additionally, he was neglecting his choir, and a strange maiden had been seen with him in the organ loft.

When an offer of an organist position in Mühlhausen came to Bach, in 1707, he was happy to accept. However, Mühlhausen, despite its lovely church and musical tradition, did not meet Bach's expectations either. After getting there he found himself in the center of a controversy about music in the worship service; the Pietists, a group of Calvinist extraction, wanted no music, and the orthodox Lutherans wanted music as it was. Bach found that he and his experimental tendencies did not fit the position, so, after one year, when an invitation from Weimar came to him, he accepted.

¹¹Brockway, p. 27.

Bach left Mühlhausen with the "girl in the organ loft", Maria Barbara Bach, as his wife, and with the purpose for the balance of his life being "to dedicate his whole art to the service and glory of God."¹²

His service in the Weimar court of Duke Wilhelm Ernst began in 1708. Bach was employed as a court organist and chamber musician (violin and clavier). His responsibilities included composing one cantata each month and composing one cantata for each of the major church festivals of the year.

Duke Wilhelm's court had within it a fine librettist, named Salomo Franck, with whom Bach collaborated. Their mutual efforts produced the thirty cantatas now attributed to Bach's Weimar period.

Weimar was Bach's organ period. His composition for the instrument rose to its finest, as did his skills as a performer. He received many invitations to perform on and inspect new organs; he concertized on many others. At one concert before the king-designate of Sweden, his artistry so impressed the future king that he took a ring off his finger and gave it to Bach. Bach was said to be the "finest player that has ever been known."¹³

A contest was contrived to determine whether France or Germany had the better clavier player. For this determination, Bach challenged the great organist of Louis XV, Marchand, to read at sight any music put before him, as would Bach. Marchand accepted and came to Dresden for the contest. But on the day of the event, he was nowhere to be found. It was later speculated that Marchand abandoned the scene after hearing Bach at practice.¹⁴

In 1716, the coveted position of Hofkapellmeister in Duke Wilhelm's court became vacant. Bach, after years of devoted service expected to be

¹²Terry, p. 73.

¹³Ibid., p. 114.

¹⁴Ibid., p. 112.

the appointee, but to his consternation and insult, Wilhelm passed him by in favor of a lesser musician. Bach had fallen into Wilhelm's disfavor through his friendship and association with a Prince Leopold, brother of Duke Wilhelm's estranged wife, and a nephew with whom the Duke had had a long-standing feud.

Leopold offered Bach the position of Kapellmeister in his court. Bach was pleased to accept and, with dispatch, informed Wilhelm of his desire to be released. Wilhelm resisted, Bach insisted, and Wilhelm responded by imprisoning Bach for a month--after which he permitted Bach to leave.

Bach's appointment to Cöthen was a secular experience, for Leopold's court thrived on entertainment and was of Calvinist persuasion to the degree that there was no fine organ in the court and that only the simplest of music was allowed in worship services; there were no chorales, no cantatas, no elaborated-upon hymn-tunes.

The atmosphere of Leopold's court was completely different from that of Weimar; Bach was held in great esteem, his talents were revered. But then, Leopold was a musician himself (singer, and player of clavier, violin, and viola da gamba)¹⁵ who joined in the musical activities of the court. Leopold regarded Bach and his family as close friends and housed them in the castle.

In 1720, Bach inspected the organ at the Jacobkirche in Hamburg, where the aged Reinken was one of his judges. He so impressed the judges that even Reinken remarked that Bach represented a talent which he thought had

¹⁵Brockway, p. 38.

been lost. Bach was offered a job, and was sorely tempted to accept. Only his loyalty to Leopold dissuaded him.

Maria Barbara, who had bore him seven children (most noted of whom were Wilhelm Friedemann and Karl Philipp Emanuel), died in 1720, while Bach was on a trip to Carlsbad with Leopold. He was left with four surviving children to care for and was quick to find a new wife to assist him with the task. Anna Magdalena, sixteen years Bach's junior, was a perfect match--she was a fine soprano, she was a good stepmother, and she was a good housekeeper. She eventually bore him thirteen children, of whom Johann Christian was the most famous.

Bach's years in Cöthen were so happy that he expected to end his days there.¹⁶ However, in 1721, Leopold married a woman who disliked music and resented the time her husband gave to it and to Bach. Contention and disharmony developed to the degree that, in 1723, when Bach heard of a cantorate open in the Thomasschule in Leipzig, he was quick to apply.

The board of electors would have preferred to have the applicants Telemann or Graupner as cantor, but when the former wouldn't come and the latter couldn't come, they accepted Bach as third choice.

As a cantor of the Thomasschule, Bach committed himself to teach four hours daily (Latin and music), to prepare music for church services in the two major churches of Leipzig (the Thomaskirche and the Nikolai-kirche) on alternating Sundays, and to supervise the training of the choristers who were to sing in the four principal churches in the city. In addition, Bach's pledge to the electors was that he committed himself

¹⁶Ibid.

to "lead an exemplary Christian life," and "not to leave town without the permission of the mayor."¹⁷

The preparation of music for the Church was the fulfillment of Bach's desire to devote his life to the service of God. As a part of the main Sunday service, which lasted from 7:00 a.m. to 12:00 a.m., Bach was to prepare a cantata, except for the main church festivals, when music of a higher order was to be prepared. Thus, he was responsible for fifty-nine cantatas per year.

Preparation of the choristers and teaching academics were not fulfilling to Bach, and he delegated his responsibilities as much as possible or ignored them completely.¹⁸ Much as in Arnstadt, Bach again had to appear before the governing board of the school to answer their complaints. His explanations did not satisfy them, and they voted 7-4 to impound his salary, although the sentence was never carried out.¹⁹

Bach clashed with the first rector under whom he served, but in 1730 Gesner, one who appreciated music and Bach's talents, was appointed. The air cleared for five years under the compassionate but firm discipline of Gesner. As a result of his perceptive leadership, Bach was relieved of his requirement of teaching outside of his own subject, music.

A suppressed-desire of Bach manifest itself in 1733 in the form of a work dedicated to the ascension to the throne of Germany and Poland

¹⁷Finney, p. 394.

¹⁸Brockway, p. 43.

¹⁹Terry, p. 200.

of Augustus III. By making a special setting of the Gloria and Kyrie, which were common to both the Lutheran service of Germany and the Catholic mass of Poland, Bach hoped to win the imperial appointment of Hofcompositeur. His work was masterful (and five years later was completed in the form of the immortal B Minor Mass), however, Bach received no response from the emperor.

In 1734, Gesner, frustrated by restrictions placed on him as rector of the Thomasschule, left, and a new, young academician, Johann Ernesti, succeeded him. Before long it was apparent that Bach and Ernesti were diametrically opposed.

Ernesti emphasized general curriculum and down-graded the favored position music had long held. "'So you mean to be a pot-house fiddler,' he would say to youths found practising an instrument in an idle hour!."²⁰

Bach and Ernesti locked horns on the issue of one particular student conductor appointment. In selecting the student who was to be his principal assistant in preparing the choirs for Sunday services, Bach passed over the senior candidate in favor of one who he felt could better fill the position. The passed-over student complained to the rector, and the rector insisted that Bach appoint him. Bach refused. The rector, therefore, in response to Bach's crass insubordination, instructed the choir members to in no way work with Bach's appointee, lest they risk dismissal from the school. The dispute was not resolved until three years later, when Bach requested imperial intervention.

²⁰Ibid., p. 221.

The long-sought appointment by Augustus III came to Bach in 1736. As Hofcompositeur Bach's responsibilities to the imperial court relieved him of many of his lesser duties in the Thomasschule. Thereafter, Bach was involved in court ceremonies of the emperor, tested and performed on organs, and edited and arranged music. He was no longer a subordinate of Ernesti, but a co-equal.

By 1740, Bach's period of great productivity was past and much of his time was devoted to editing his earlier works and teaching his children.

When, in 1745, Bach went to Berlin to see his first grandchild, he ended up as a guest in the court of Frederick the Great, who had heard that Bach was in Berlin and had summoned the old man to his court. So eager was Frederick to witness the famed talents of Bach, that he cancelled the evening's planned festivities and invited Bach to exhibit his skills on two new claviers with hammer action which he had in his court. Frederick himself was a musician (a flautist), so he challenged Bach with a fugue subject which he asked him to develop extemporaneously. Bach did just that, and amazed all who were present.

The subject which Frederick had given Bach on that occasion lingered in his mind for a long time. Bach was later inspired to write a composition on the King's theme, which included the flute, and to send it to the emperor as a Musikalisches Opfer. He later used the theme again as the basis for an elaborate and exhaustive exposition on fugues entitled The Art of Fugue.

Bach's health, which had been exceptional for years began to fail him in 1749, as he began to lose his eyesight. He accepted the services of

an English "Ophthalmiater," who regularly toured the continent, and submitted to an eye operation.²¹ His post-operative care included months in a darkened room, which inactivity and depressing environment sapped his strength and vitality. After six months the bandages were taken off, but in the shock and excitement of being able to again discern the forms of his friends, Bach suffered a stroke, and after ten days of unconsciousness died in 1750.

Bach was a virtually self-taught musician:

He actually had no formal teacher; largely through his own efforts he mastered not only his instruments, the violin, the harpsichord, and organ, but trained himself superlatively in the solid polyphonic technic of his German contemporaries.²²

His contribution to music was not the development of new forms, but rather the perfecting of old forms and the raising of them to their greatest heights. Bach composed in virtually every form of the Baroque era, with the exception of opera, which held little interest for him.

He was a "great musical architect," and employed as his principal tools, unequalled polyphonic skills, harmonic invention, melodic mastery, and dramatic understanding.²³

Grout summarizes Bach's contribution concisely and understandingly:

We can begin to understand the central position Bach has in the history of music when we realize, first, that he absorbed into his music the multiplicity of styles and forms current in the early eighteenth century and developed hitherto unsuspected potentialities in every one; and second, that in his music the opposed principles of harmony and counterpoint, melody and polyphony, are maintained in a tense but satisfying equilibrium found in no other composer. The continuing vitality of his music is not, of

²¹Terry, p. 262.

²²Finney, p. 335.

²³Ibid., p. 339.

course, due to its historical significance as a summation of the late Baroque, but to the qualities of the music itself: the concentrated and individual themes, the copious musical invention, the balance between harmonic and contrapuntal forces, the strength of rhythm, the clarity of form, the grandeur of proportion, the imaginative use of pictorial and symbolic figures, the intensity of expression always controlled by a ruling architectural idea, and the technical perfection of every detail.²⁴

Bach's music is characterized by the three principal periods of employment in his life. At Weimar, 1708-1717, his employment was principally that of an organist, hence his greatest organ works date back to then. Among them we find his chorale preludes, variations on chorales (partitas), toccatas, fantasias, fugues, preludes and fugues, and organ concertos. Among his innumerable masterpieces are the Passacaglia in C Minor (a form which he used once to its maximum and then abandoned),²⁵ Tocatta in D Minor, Preludes and Fugues in E-flat Major, A Minor, and C Minor, Toccatas and Fugues in C Major and F Major, Fantasia and Fugue in G Minor, and his Orgelbüchlein (which he conceived while in Duke Wilhelm's prison and he compiled at Weimar and Cöthen as a teaching device for organists).²⁶

Bach's years at Cöthen were devoted primarily to secular composition. There "the bulk of his works were for clavier or instrumental ensembles, music for instruction and for domestic or court entertainment."²⁷

His clavier compositions include preludes, fantasias, toccatas, fugues, the French and English suites, and the clavier concertos. During this period Bach wrote the first twenty-four of his Preludes and Fugues

²⁴Grout, p. 400.

²⁵Brockway, p. 30.

²⁶Grout, p. 387.

²⁷Ibid., p. 383.

collected under the title of The Well-Tempered Clavichord. (Written for the purpose of instructing his children on the clavier, they raised the clavier to a new level. They also settled the raging dispute about the relative merits of the different approaches to tuning instruments; Bach revolutionized tuning by facilitating the adoption of the tempered system of tuning.)

His orchestral works during the Cöthen period include sonatas, concertos (particularly of note are the six Brandenburg Concertos and the Italian Concerto), and suites.

Bach also championed the realm of compositions for solo stringed instruments by writing a number of partitas and sonatas for unaccompanied violin and unaccompanied cello. One of the most famous is the Partita in D Minor for solo violin.

The Leipzig years were Bach's principal years for vocal music. During them, Bach wrote an estimated one cantata per month between the years of 1723-1741, totaling roughly 265. ". . . No generalized description can possibly suggest the infinite variety, the inconceivable wealth of musical invention, technical mastery, and religious devotion in Bach's cantatas."²⁸

For the major church celebrations, Bach composed several passions, of which the St. John's and the St. Matthew's are most significant. Of these, the St. Matthew's is regarded as Bach's religious equivalent of opera; it is a masterpiece of flawless conception and design, a "drama of epic grandeur."²⁹ Finney calls it the "climax of the great Lutheran tradition."³⁰

²⁸Ibid., p. 395.

²⁹Ibid., p. 399.

³⁰Finney, p. 336.

It has, as did many of Bach's Leipzig cantatas, a postal employee under the pen name of Picander, as its librettist.

Probably the most monumental of all Bach's works is his Mass in B Minor, which, as it was conceived, is a universal statement of Christianity in its greatest nobility.

The second twenty-four Preludes and Fugues for clavier were written during the Leipzig period as instructional works for Bach's second family.

In addition to the other works ascribed to definite periods, Bach wrote six motets, a Christmas Oratorio, a Magnificat, for chorus and orchestra, the Goldberg Variations (curiously inspired by the request of an insomniac noble who wanted music which would help lull him to sleep), and a number of delightful, secular cantatas which include the Coffee Cantata and Phoebus and Pan.

The cantata was Bach's principal form of musical expression. It was a transformation of the motet of the Roman service, which through the centuries had incorporated elements of Italian opera until it included solo voices, chorus, and orchestra in Bach's time.³¹ Its form, generally adhered to by Baroque composers, was suggested by Erdmann Neumeister, a member of the Lutheran clergy, who in 1700 wrote a series of poems covering the whole church year, and among the poems included several cantatas. Of cantatas, Neumeister wrote

A cantata seems to be nothing else than a portion of an opera composed of stilo recitativo and aria together; and anyone who

³¹Whittaker, W. Gillies, The Cantatas of Johann Sebastian Bach, Sacred and Secular, Vol I, (London: Oxford University Press, 1959), p. 13.

knows what they both require will not find it difficult to work out such a genus carminum.³²

The cantata was the major musical event in the Lutheran service.

'Cantatas were sung each Sunday, with the exception of the last three in Advent and the six of Lent; in addition there were the three Feasts of the Virgin, the New Year, Epiphany, Ascension, the Feast of St. John, Michaelmas, and the Reformation Feast--in all, fifty-nine cantatas every year.'³³

It was an opportunity for the general public, who were excluded from the music of the courts, to come in contact with the works of the masters.

As part of the "Hauptgottesdienst," the Cantata occurred as the ninth part of the service, following the Creed and prior to the Sermon.

The musical forces of Bach's day were of greatly varying skill, and the number of musicians in chorus and orchestra was small, consequently compositions were written for the musical forces at hand. Bach, being a practical musician, would take advantage of the presence of exceptional musicians and would show off their talents through writing parts specially for them, or he would give them the responsibility of carrying a composition through when the balance of vocal forces was weak. His solo cantatas were so conceived.

Of the near 300 cantatas composed by Bach, 210 are in existence today. About one-third of them are for solo voices (one to four), with the chorus totally absent or used to present intermediate or concluding chorales.

Cantata #82 is a purely solo cantata for bass voice. It and Cantata #56 are Bach's two most famous compositions exclusively for bass voice.

³²Ibid., p. 16.

³³Ibid., p. 15.

Because "Anna Magdalena's 1725 *Notenbuch* contains a recitative for soprano and unfigured continuo, 'Ich habe genug', and the melody only of an aria for the same voice, 'Schlummert ein', without accompaniment,"³⁴ it has been conjectured that this cantata was first conceived for her soprano voice; Spitta contends that it was.³⁵ Parry contends that the nature of the cantata indicates that it was written first and later copied by Anna Magdalena into her notebook.³⁶

Cantata #82 was written in 1731 to be the principal music at the "Principal Service for the Feast of the Purification of the B. V. M. [Blessed Virgin Mary], or Candlemas."³⁷ The Gospel text for the Purification is St. Luke 2:22-32, which contains the Song of Simeon. Simeon is mentioned in the recitative of the cantata.

The cantata is a musical dramatization of the desire of one who has lived a rich, full life, in keeping with the Lord's commandments, to close his eyes, leave the world, and steer his course heavenward to the joy and peace of reunion with the Lord.

It consists of three arias alternated with two recitatives. The orchestral forces involved are Bass, Oboe, Violins I and II, Viola, Organ, and Continuo for the first and last arias, and the above minus Oboe for the aria, Schlummert ein. Bass, Organ, and Continuo accompany the recitatives.

³⁴Ibid., p. 378.

³⁵Spitta, vol 2, p. 443.

³⁶Whittaker, p. 379.

³⁷Terry, Charles S., Johann Sebastian Bach Cantata Texts, Sacred and Secular, (London: The Holland Press, 1964), p. 161.

Selected from the cantata for performance in this writer's recital was the aria, Schlummert ein, with its preceding recitative, Ich habe genug.

Ich habe genug is a three section recitative. The first section, seven measures long, discusses the relationship with God. It is chordal with a sustained accompaniment, and is characterized by an ascending line.

A short, andante section, two measures long follows, as the thought changes to working in partnership (pulling together) with the Lord and pleading for forgiveness of sins. Minor tonalities and seventh chords are used for this setting.

The most dramatic contrast in the recitative occurs in measures 11-15, as the seriousness of the contemplated departure from the world transitions to thoughts of the fond farewell.

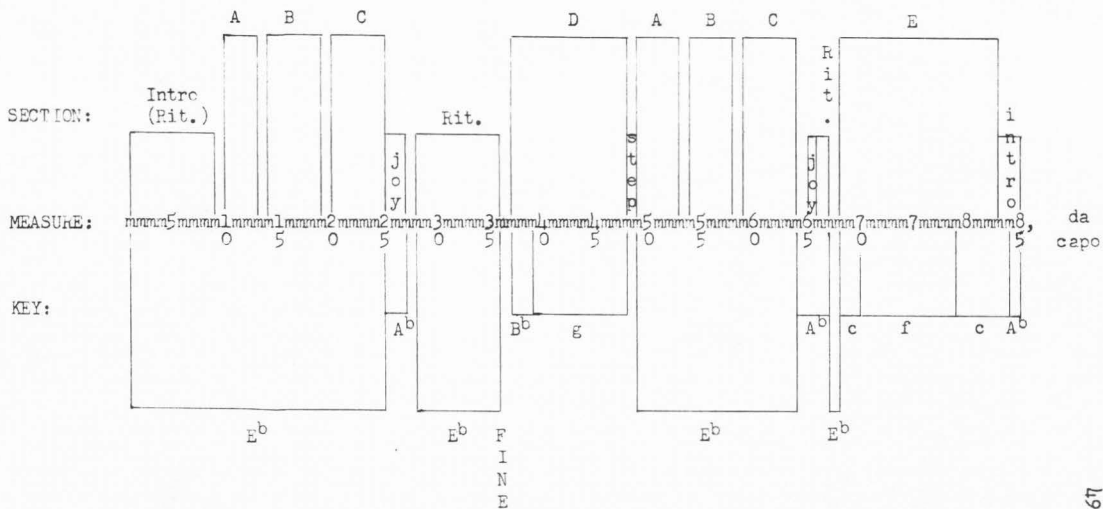
Acht wa.re doch mein Ab.schied hier, mit Freu - den sag'ich, Welt, zu dir: ich ha.be ge.nug!
 Ah! in Thy mer.cy is my hope, with joy I bid the world fare.well; It is e.nough!

Ex. 19, Bach, Ich habe genug, m. 11-15.

Bach's tonalities, going from the diminished chord on leading tone "d" to E^b Major poignantly capture the contrast of the mood.

Schlummert ein is a da capo aria in rondo form. Its sections and tonalities are as indicated on the diagram on the following page. The D section is accompanied only by the continuo. The entire ensemble returns in measure 49.

TONAL AND FORMAL ANALYSIS OF BACH'S ARIA, SCHLUMMERT EIN, CANTATA #82



The principal theme is one of captivating beauty, "one of Bach's divinest inspirations:"³⁸

13
 Schlummertein, ihr mat. ten Au. gen, fal. let sanft und so. lig zu, schlu.
 Slum. ber on, oh wea. ry spi. rit soft. ly, calm. ly take. thy rest, slum

piano

Ex. 20, Bach, Schlummert ein, m. 10-13.

Schweitzer calls it a "syncopated step motive," representative of the type of musical idea which Bach used to depict "weariness that has found rest in Christ."³⁹

The second principal motive is that which follows the pattern of "joy motives"⁴⁰ but which is very subdued, due to the nature of the aria. Its message of "fallet sanft und selig zu" ("close gently and contentedly") is joyfully subdued.

26
 fal. let sanft. und so. lig zu.
 soft. ly, calm. ly. take thy rest.

Cembalo

Ex. 21, Bach, Schlummert ein, m. 26-27.

³⁸Whittaker, p. 380.

³⁹Schweitzer, p. 94.

⁴⁰Ibid., p. 109.

In this aria, Bach caps each section with a two measure reiteration of a previous idea. At the end of each C, the above-mentioned "joy motive" occurs. At the end of D, the "syncopated step motive" recurs in the voice, but here Bach subtly joins that with the orchestra such that the effect of a ritornello is felt; though, in actuality, it is the return of the A section.

At the end of the E section, Bach interjects a reiteration of the last two measures of the orchestral introduction preparatory to the da capo. With the change of dynamic, the change of tempo to Adagio, and the change of rhythmic figure, the character of the text, "sweet peace, sweet rest," is perfectly portrayed and the mood of the return to "schlummert ein" is cast.

Adagio

sü - ßen Frie - den, stil - le - Ruh!
On - His bo - som - there is - rest.

pianissimo

Da Capo

Ex. 22, Bach, Schlummert ein, m. 83-85.

The reader should note the constant eighth-note figure in the bass of all the musical examples. Once started, it continues relentlessly until the end of the composition.

The original score and figuration has been transcribed and realized for piano as shown in the previous examples.

Ich habe genug (Recitative)

Ich habe genug.
 Mein Trost ist nur allein
 dass Jesus mein und ich sein eigen
 möchte sein.
 Im Glauben halt ich ihn
 da seh' ich auch mit Simeon
 die Freude jenes Lebens schon,
 Lasst uns mit diesem Manne zieh'n.

I have enough.
 My only consolation is
 that Jesus is mine and I
 his own would like to be.
 In belief hold I him,
 there see I also with Simeon
 the joy of his life.
 Let us with this man pull.

Ach! möchte mich von meines
 Leibes Ketten der Herr erretten.
 Ach! wäre doch mein Abschied hier,
 mit Freuden sagt' ich, Welt, zu dir:
 ich habe genug!

Oh, if only the Lord would
 save me from the chains of life.
 Then would I in parting joyfully
 to the world say:
 I have enough!

Schlummert ein (Aria)

Schlummert ein, ihr matten Augen
 fallet sanft und selig zu.

Fall asleep, you, tired eyes,
 close gently and blessedly.

Welt, ich bleibe nicht mehr hier,
 hab ich doch kein Teil an dir,
 das der Seele könnte taugen.

World, I remain no longer here;
 I have no more part of you,
 that the soul could find of worth.

Hier muss ich das Blend bauen,
 aber dort, dort werd ich schauen
 süßsen Frieden, stille Ruh.

Here must I wants and misery build,
 but there, there will I behold
 sweet peace, quiet rest.

Translation by Gary Poore

Widmung (Myrthen) Op. 25 No. 1
(Dedication)

Robert Schumann
(1810-1856)

Robert Schumann was born on June 8, 1810 into the family of August Schumann, a bookseller in Zwickau, Germany. He was the youngest of five children.

Unlike the families of many other of the great musicians, the Schumann family had no musician who taught Robert. The father was a man of letters, sensitive to the talents which Robert showed at an early age. The mother was not in the least musical, and opposed the very thought of Robert getting involved in music in anything more than an amateur capacity.

Robert's first musical training came to him in the elementary school in which he was enrolled at age six. His elementary teacher, Kuntsch, was an amateur, self-taught musician, and he instructed the boy in music and gave him piano lessons.

The training Kuntsch gave Robert was not as important as the influence he had on the boy, for Kuntsch was very encouraging and promoted Robert's experimentation. And Robert responded by making attempts at composition and an interesting form of extemporization at the piano, musical portraiture; he took great pleasure in describing his friends musically at the piano, to the delight of all who heard.

In spite of inadequate guidance and tuition, music soon kindled the boy's soul: its magic, as it were, burst the bonds of his spirit, and at the same time exercised such an influence over the excitable young nature, that Robert made attempts at composition unaided, and ignorant of the principles of thorough bass.

The earliest of these, consisting of little dances, were written during his seventh or eighth year.¹

At the age of nine, Schumann entered the Academy of Zwickau. He was a good student and was noted for his ambition and leadership. His interests centered around music and literature, with his father's store providing him and his friends a ready source of the latter.

Among his friends at the Academy was the son of Piltzing, the leader of the local band. Schumann visited the Piltzing house almost daily to practise with his friend or partake of the music of the household.

Robert and a group of his friends organized a small orchestra; Schumann directed the group. They played whatever music they could get access to, and frequently Schumann would have to fill in missing parts on the piano, for which talent of extemporization he became noted.

August Schumann did all he could to foster the developing talents of his son and procured music for the group to play. He attended as many of their performances as he could, and was frequently their sole audience.

The talents of the boy became so prominent that August wrote to Carl Maria von Weber asking him to take the boy as a student. Though Weber accepted, nothing ever materialized, and, shortly after, August died.

Johanna Schumann was concerned about her boy being able to provide for himself, so, in consultation with her friend, Rudel, who became Robert's guardian, she persuaded Robert to enter law school. Being of an obedient

¹Von Wasielwski, Wilhelm J., *Life of Robert Schumann*, Translated by A. L. Alger, (London: Oliver Ditson and Co., 1871), p. 18.

nature, Robert acquiesced and entered law school at Leipzig in 1828, though his interests were not in law.

Robert attended few lectures, but he had a rich musical life in Leipzig. He practiced piano daily, participated in performances with friends, performed for society, composed, took every opportunity to hear the great musicians of the day, and traveled extensively.

In Leipzig he had occasion to hear Clara Wieck perform and was so impressed with her skills as a nine year old pianist that he sought study with her father.

Under Wieck, Schumann experienced his first significant musical discipline. He proved to be a fine student, with great promise. Wieck encouraged Schumann to study theory, the lack of which Schumann had suffered these many years. Schumann had

no liking for it, and thoughtlessly considered such a knowledge of the harmonic system as useless, believing it quite enough to be able to extemporize harmonies on the piano by ear. This erroneous idea, to which he clung somewhat obstinately, is a characteristic mark of his musical nature.²

After enduring the torment of jurisprudence for two years, Schumann finally confronted his mother and guardian with his desire to follow music. To appease her apprehension, he asked her to consult Wieck regarding his potential to succeed. Wieck replied convincingly and in favor of music, and Schumann's "twenty years' war between poetry and prose" ended.³

Free to pursue the study of his interest, Schumann sought intensive study with Wieck. It was granted, and he moved into the Wieck house.

²Ibid., p. 35.

³Ibid., p. 56.

He became impatient with his progress and devised a mechanical apparatus to expedite his accomplishment of technique, and in the process ruined his right hand. Distraught, but resolved to make composition his expression, Schumann sought tutelage in that area, and found as a teacher Heinrich Dorn.

Schumann began to compose in earnest, with his works being primarily in the medium which he most understood--piano.

In 1833 he and a group of his friends got together to discuss the state of the arts in Germany. Their consensus was that new stimulation was needed, and the journal from which Schumann has gained fame, Neue Zeitschrift für Musik, was conceived. It had as its purpose the promotion of new works by contemporary composers, and sought new compositions for examination and performance. Schumann was the critic and was instrumental in awakening Germany to the worthy contributions of many composers, among whom were Chopin and Brahms.

The journal had immediate success and occupied most of Schumann's energies for its first three years of existence. Thereafter, Schumann's interest began to wane, and its guidance became the responsibility of others in the group--though Schumann continued to be a principal contributor to the journal.

Wieck's daughter, Clara, who had initially fascinated Schumann with her stunning artistry, continued to command his attentions at each meeting and opportunity until one of music's most famous love affairs developed. At first a matter of great discretion between the two pianists, when Schumann finally made his intentions known to the father Wieck and asked

for Clara's hand, Wieck refused. Schumann had to sue for her hand--only to succeed when Clara attained legal age and her father had no other recourse.

In 1840, Schumann and Clara were married. He was ecstatic and experienced his most important year of composition. In his letters to Clara he testified of being able to write pages of music some days,⁴ and his writing of 135 songs in that year is proof.

With his marriage, the blossoming of the composer took place. He began to take interest in the challenge of other forms, and set about to conquer them. Always the lack of theoretical expertise plagued him, but, aware of his deficiency, he concentrated study on theory and form.

Schumann tried writing in all major forms. His greatest symphonies and chamber music were written in the next few years. Yet his success was limited.

Schumann the symphonist and orchestral writer takes a back seat in our esteem His symphonies and overtures make but rare appearances, for . . . their lack of brilliance and generally ineffective orchestration make it difficult for conductors to earn kudos with them Yet despite such weaknesses the symphonies contain some of his most inspired music⁵

Schumann held teaching and conducting positions in Leipzig, Dresden, and Dösseldorf. His disposition was not suited to teaching, but he was a successful conductor.

While at Dresden, a sickness which had suggested itself earlier became prominent; Schumann experienced delusions, fever, and other nervous

⁴Abraham, Gerald, (Ed.), Schumann, A Symposium, (New York: Oxford University Press, 1952), p. 98.

⁵Ibid., p. 176.

manifestations to the degree that he sought medical advice. It was decided that he was overworking and must reduce his effort and also have diversion.

Schumann tried to comply with his doctor's advice by accompanying his wife on concert tours, but his health continued to deteriorate, though he often experienced great periods of productivity following the trips with his wife.

The years 1847-1849 were good years for Schumann. His most satisfying conducting experiences occurred then in Dresden, through his work with a male chorus as well as a mixed community chorus. This was Schumann's principal period of composition for choral groups and solo voices.

From Dresden Schumann followed Ferdinand Hiller to his position as director of music in Düsseldorf. Again success was met with, until disease and idiosyncracies caught up with him. Then, in 1853, Schumann's conducting career ended.

In his declining years, one of the bright moments in his life was the pilgrimage of a young, aspiring composer named Johannes Brahms to his house for the purpose of showing some of his compositions to Schumann. He had come upon a letter of recommendation by Joachim.

. . . The reception which he got from Schumann, as soon as his works had been seen, must have far exceeded the most sanguine hopes of the aspiring composer. At once Schumann recognized the surpassing capabilities of the young man, and wrote to Joachim these words, and nothing more: "Das ist der, der kommen musste" ("This is he who was wanted to come"). In defence of his new friend's qualifications as a composer, Schumann returned for the last time into the world of letters, and published . . . one of his most remarkable writings. In it Schumann seems to sing his "Nunc Dimittis," hailing the advent of this young and ardent spirit, who was to carry on the line of great composers,

and to prove himself no unworthy member of their glorious company. The concluding sentence of the article, which contained the composer's last printed words, is not a little remarkable, for it gives fullest expression to that principle which had always governed his own criticisms, and which is in the highest degree valuable for all criticism: "In every age there is a secret band of kindred spirits. Ye who are of this fellowship, see that ye weld the circle firmly, that so the truth of Art may shine ever more and more clearly, shedding joy and blessing far and near."⁶

In 1854, Schumann attempted suicide by jumping off the bridge over the Rhine, and thereafter agreed to commitment in a private hospital. He died there in 1856.

Schumann's music falls into three general periods:

From the time of his liberation from law to the time of his marriage he wrote primarily for piano. Most of the pieces were short and many were grouped into cycles, such as Papillons, Carnaval, Kinderszenen, Nachtstücke, and Fantasiestücke. A concerto, Fantasia in C Major Op. 17, Symphonic Etudes, and his Piano Quintet (chamber piece) are his major longer works for piano.

The year of his marriage, 1840, was his principal song period. Chief among them are those which occur in the song cycles Dichterliebe (poems by Heine), Liederkreis (poems by Eichendorff), Myrthen (24 poems in four books by assorted poets), and Frauenliebe und Leben (poems by Chamisso).

In the years following his marriage, Schumann attempted the larger forms and instrumental writing. Principal works in this period include his Spring and Rhenish symphonies, his quintet, and several string quartets.

⁶Maitland, J. A. Fuller, Schumann, (London: Sampson Low, Marston and Co., 1895), p. 42-43.

Schumann's contributions to music in the area of song are among his most significant. Long an admirer of poetry and literature, he had a rare ability of choosing good poems and of giving them appropriate settings. "In the sphere of the Lied we greet him as one of Schubert's few great successors--an eloquent and inspired singer of the bliss and sorrow of romantic love."⁷

Schumann strove to make piano and voice work together, adding to each other, as is indicated by a statement from his writings:

The voice alone cannot reproduce everything or produce every effect: together with the expression of the whole, the finer details of the poem should also be emphasized. All is well as long as the vocal line is not sacrificed.⁸

He was successful, as his reputation bears out. Maitland attests to Schumann's powers of marrying accompaniment to texts.

This power of putting himself on a par with the poet whose words he sets, and entering completely into his mind, is the quality that distinguishes Schumann from the earlier song-writers. . . . What was the exception with the older composers becomes the rule with Schumann. Not in a song here and there, but throughout entire cycles of songs, he follows his poet's varying moods, amplifying and idealizing his thoughts, but never assuming more than a just equality.⁹

Because they were inspired by his deep love for Clara, Schumann's songs are primarily about love. But they are about the uplifting, inspirational aspects of it. Melancholy is often interjected, but always in an introspective way. "The German word for it is 'Innigkeit' . . . 'Innigkeit' is a variety of warm, intimate and meditative emotion . . ."¹⁰

⁷Abraham, p. 176.

⁸Ibid., p. 100.

⁹Maitland, p. 64-65.

¹⁰Abraham, p. 100.

Widmung is a song with the "Innig" superscription. It was written in the year of Schumann's marriage, and is one of his most glorious statements of devotion to his wife. It is warm, intimate and meditative in the strictest sense, yet it touches melancholy in its middle section.

Widmung is a love song in the Romantic tradition. It is set to a lively triple meter, $3/2$, and contrasts the spirited declamation of love being the essence of one's joy, with the introspective, melancholy of how being loved makes one a better person.

It is a three-part song, beginning in F major, modulating to D^b major in the B section, and returning to F in the recapitulation, with many secondary tonal excursions occurring in each section.

The accompaniment is very melodious. It frequently doubles the voice part, but does not take precedence. It employs many pedal tones and utilizes seventh chords generously, with the bass often having dissonant minor seconds (third inversion seventh chords) which resolve downward as shown in the following example.

Schmerz, du mei-ne Welt, in der ich le - be, mein Him - mel
too; You are my world in which I'm liv - ing, My Heav'n a -

Ex. 23, Schumann, Widmung, m. 5-7.

The melody is chordal in the A section and scalar in the B section. Most important words are approached by an upward skip of a fourth

or a sixth. Each phrase has a melodic rise and fall, but at the same time very logically depicts the message of the text.

The character of the piece changes suddenly and dramatically at the B section. What was in essence a tertial 12/8 meter, changes to a 9/8 accompaniment against a tertial 6/8 melody. The triplet figuration in the accompaniment against the augmented note values in the voice effect a three against two polyrhythm, which was popular in the Romantic period.

The musical score shows three measures of music. The first measure is in 9/8 time with a key signature of one flat. The voice line has the lyrics: "mol - ne Kum - mer gab! Du bist die" and "all my grief is laid! You bring me". The piano accompaniment features a triplet of eighth notes in the right hand and a half-note bass line in the left hand. The second measure has a "rit." marking. The third measure has a "p" marking.

Ex. 24, Schumann, Widmung, m. 12-14.

The supreme moment arrives at the conclusion of the B section, as the transition to A is being made. In a most captivating and intriguing enharmonic modulation, Schumann transforms the accompaniment from triplets into the A theme while the melody lingers on a repeated tone and the bass of the accompaniment moves a half-step down to initiate the motion of the A theme. A modulation from a G^{b7} to a C^7 is effected in the most unpretentious and eloquent terms, as the text states, "you raise me lovingly above myself." Few, if any, modulations in Schumann's music could be more exquisitely transacted.

nich vor mir ver- klärt, du hebst mich lie - bend u - ler mich, mein
all I hope to be, Your faith ex - als me, heals my mind, My

Ex. 25, Schumann, Widmung, m. 24-27.

A device typical of Schumann occurs after the vocal cadence; a six measure postlude follows, which does not repeat melodic elements, but, rather, reemphasizes the harmonic closing and the more interesting aspects of the piece's chromaticism.

EX. 26, Schumann, Widmung, m. 40-44.

Widmung

Du meine Seele, du mein Herz,
 du meine Wonn', o du mein Schmerz,
 du meine Welt, in der ich lebe,
 mein Himmel du, darein ich schwebe;
 o du mein Grab, in das hinab ich
 ewig meine Kummer gab!

Du bist die Ruh', du bist der Frieden,
 du bist vom Himmel mir beschieden.
 Dass du mich liebst, macht mich mir werth,
 dein Elick hat mich vor mir verklärt,
 du hebst mich liebend über mich,
 mein guter Geist, mein bess'res Ich!

Du meine Seele, du mein Herz,
 du meine Wonn', o du mein Schmerz,
 du meine Welt, in der ich lebe,
 mein Himmel du, darein ich schwebe,
 mein guter Geist, mein bess'res Ich!

Dedication

You my soul, you my heart,
 you my joy, o you my pain,
 you my world in which I live,
 my heaven you, in which I soar;
 oh you my grave, in which I
 eternally my sorrows placed.

You are rest, you are peace,
 you are from heaven to me sent.
 That you love me, makes me esteemed,
 your gaze has transfigured me,
 you raise me lovingly above myself,
 my better spirit, my better self.

You my soul, you my heart,
 you my joy, oh you my pain,
 you my world, in which I live,
 my heaven you, in which I soar,
 my better spirit, my better self.

Translation by Gary Poore

Der Wanderer Franz Peter Schubert
(The Wanderer) (1797-1828)

The Vienna of the turn of the 19th century was a city in the turmoil of the Napoleonic Wars. Crime was rife, political intrigue was omnipresent, inflation was rampant, money was scarce. A great cleavage existed between the nobility and the poor; the former, in their security, position, and comfort, gave little concern to the privations of the latter.

Into this climate was born Franz Peter Schubert. His father was among the poor, though his position as school teacher commanded the respect of the nobility; yet he was capable, dedicated and highly reputed to be an excellent teacher.

Franz was one of fourteen children born to the Schuberts, of which five had survived. Four of the five were boys, and were to be school teachers, according to the father's wishes. Franz was included in the father's plan for school teachers.

Music was nurtured in the Schubert household. The father, an amateur cellist, taught Franz the notes. Ignaz, an older brother, taught Franz violin. The family often played chamber music together.

Franz progressed so quickly that Ignaz handed his musical training over to Michael Holzer, the local choirmaster. Holzer was the first to recognize the genius of Franz and gave him doting and ceaseless attention. Franz was given frequent opportunities to perform as a vocalist and as a violinist in church; he was noted for his beautiful voice.

Franz's earliest education was at the hands of his father in his school. He was a capable student. The schoolmaster recognized the unusual nature of his son's intellect and placed him in "that respectable seat of learning--the Imperial Convict, a preparatory school for the University of Vienna."¹ Though father Schubert intended his son Franz to be a school teacher, little did he realize that he had cast his son's musical lot by placing him in a place where the love of music would be nurtured in him.

The tuition was general in character, but the Convict contained scholars who were compelled to take part in the performances at the Court Church, together with the boys of the Chapel Royal.²

On the day he arrived at the Convict, Schubert was given a musical examination by the court Capellmeister, Salieri. Franz's dress was such that "the boys laughed at him and called him the son of a miller,"³ but the ridicule quickly subsided when Schubert proved to be their superior in the examination and was promptly put into the uniform denoting him a chorister in the Imperial Chapel.

In the atmosphere of the Convict, Schubert began composing immediately. Salieri "did little more than correct Schubert's exercises in part writing, and gave him certain instruction in the reading and playing of scores."⁴ The formal aspects of his musical training at the Convict were inadequate.

¹Flower, Newman, Franz Schubert, The Man and His Circle, (New York: Tudor Publishing Co., 1935), p. 23.

²Ibid., p. 25.

³Ibid., p. 26.

⁴Ibid., p. 27.

The most beneficial aspect of the Convict years was the circle of friends that Schubert developed, including Josef von Spaun, Anton Holzapfel, Johann Senn and Josef Kenner. It was this group of "adoring friends who not only gained for his music what currency it had during his lifetime, but also were largely responsible for his being able to keep body and soul together as long as he did."⁵

It was Spaun, who, though of modest means himself, provided Schubert with his manuscript paper, when the boy had no money for such purchases. It was Spaun who had been appointed director of the orchestra several years before Schubert's arrival, and who, though young and inexperienced, filled in the vacancy left by the Music Director's departure, and rose to the occasion by rallying the enthusiasm and efforts of his young charges together to the degree that an orchestra of note was emerging. "It was the enthusiasm of Spaun for his orchestra that caused the desire in Schubert to break into expression."⁶

Schubert spent week-ends at home with his family. His father, two brothers and himself enjoyed their association in a chamber group, for which Schubert composed quartets and other small pieces. "Such gatherings delighted the elder Schubert, who did not even mind being brought to book by Franz for his technical lapses."⁷

The congeniality of home changed, however, when father Schubert, the schoolmaster, determined that music was interfering with Franz's studies.

⁵Brockway, p. 252.

⁶Flower, p. 30.

⁷Brockway, p. 253.

Schoolmaster Schubert forbade Franz "the house because he was neglecting his ordinary studies for the practice of music."⁸ Franz did not abandon his passion for music, so he was restricted for many months--until his mother died, and differences were made up.

Though life in the Convict was destitute, Schubert was happy. His school work was easy for him, except for mathematics. (It was his ineptitude in mathematics which eventually caused him to leave the Convict.⁹) He was quick to finish his other studies so he could spend his free time with music.

Schubert was a small boy, shy and withdrawn. He kept apart from most of the students much of the time--always seeming to be deep in meditation.

His peers recognized his musical talent and honored him; they knew him as the first soprano of the Imperial Chapel, and as the first violinist and assistant conductor of the Convict orchestra.

To his moral rectitude and musical genius he also owed the very exceptional favor of the Directors, who exempted him from the strict rule whereby no one could leave the Convict alone. This was done in order that he might take lessons from Salieri in thorough-bass and composition.¹⁰

In 1812, Schubert's voice changed from soprano to tenor, and his value to the choir ceased, as attested to by an anonymous choir member who had scribbled on a piece of music, "Franz Schubert crowed for the last time, July 26, 1812."¹¹

⁸Flower, p. 36.

⁹Ibid. p. 30.

¹⁰Ibid., p. 39.

¹¹Ibid., p. 41.

Schubert left the Convict in 1812. In 1813, he entered a normal school for teacher training. A year later he took a position in his father's school as assistant teacher.

Teaching was oppressive to Schubert. He hated every minute of it. Music was his outlet.

He came in contact with the family, Grob, in his community. Their musical evenings were among the important and fashionable events of the town; they were attended by all the musical people of standing. Schubert participated in these affairs, and in 1814 composed a Mass in F which was performed at one of the evening concerts in the local church. The daughter of the Grob's sang the soprano part.

The performance was so well-received that Salieri was known to boast openly, thereafter, that Schubert was his pupil. "Even Schoolmaster Schubert was so proud of this first work of importance by his son that he forgot his former annoyance at these ceaseless compositions and gave him a five-octave piano."¹²

The visits of Schubert's friends to him at the school were met with the extreme disfavor of Schoolmaster Schubert, seeing he felt they took Franz away from his teaching duties, thus he became increasingly restrictive of Franz. Franz was not allowed to bring them beyond the door, nor was he permitted to be with them long. On Sundays and holidays he was similarly restricted, so he and his friends had to devise ways to continue their association in a more discrete fashion. They often met at the Convict on Sundays, around the hour of the University church services.

¹²Ibid., p. 48.

If Schubert happened to be there at that time we used to lock him in the Kamerade (our living and studying room), and give him a few pieces of music manuscript paper, and any volume of poems which happened to come to hand, so that he could pass the time meanwhile. When we returned from church we generally found something ready which he would willingly present to one of us.¹³

During the year after the performance of his Mass, Schubert wrote 146 songs in his non-teaching hours. It was at this time that his masterpieces, Gretchen am Spinnrade and Der Erlkönig were written, in 1814 and 1815, respectively.

After three years of teaching for his father, Schubert applied for a position in a school 250 miles from Vienna. He was refused, and Schubert gave up teaching.

From then, through the remainder of his life he was fed and housed by his circle of devoted friends, who were attracted by his magnetic personality, though he was awkward and not often conversational. Schubert was penniless but happy.

When with his first host, Franz von Schober, a young law student, the eminent baritone Johann Michael Vogl, joined the circle of friends. His association was of great value, for he was a respected artist, and he performed Schubert's works widely--bringing them their first fame.

Becoming a Schubertian was something of an honor, and rather more of a task, for not only did the initiates guard the circle jealously, but Schubert himself was punctilious about the qualifications of would-be joiners. "What can he do?" was his invariable question when a new name was mentioned.¹⁴

¹³Ibid., p. 49.

¹⁴Brockway, p. 255-256.

In 1813, Schubert left his friends to work for the summer in Hungary, at the court of Count János Esterházy. He was a music teacher for the family and was paid 2 gulden for each lesson. Part of his appointment required that he participate in the music-making of the court, as well.

What had at first seemed glamorous and enticing quickly lost its savor, for Schubert was housed with the servants and isolated from any appreciators of art, save for the few, brief associations he had during the musical activities of the court.

At the conclusion of the summer, Schubert returned with the family to Vienna. His only income was derived from giving the family members music lessons through the winter.

Franz's father thought it was time for him to give up his life of poverty and uncertainty and return to schoolteaching. He told Schubert so, but the son flatly refused. They quarreled so violently that for three years they were not on speaking terms.

Schubert resumed poverty and the favors of his benefactors. In February, 1819, a song of his appeared in public concert and was given good report by the Allgemeine musikalische Zeitung of Leipzig.¹⁵

Schubert attempted stage composition, but was unsuccessful. Two of his operas reached the stage, but the first was a failure and the second was showing signs of mild success when the opera company went bankrupt.

In 1821, Der Erlkönig was published, following a performance by Vogl that was so stirring that he had to repeat the song. An admirer had talked to a number of publishers about the profit-making potential of Schubert's music. He was unable to convince them that it was there,

¹⁵Ibid., p. 256.

So, he and several of his friends underwrote the cost of a limited edition of the Erlking and put them on display at an evening of music. By the end of the evening, all one hundred copies had been sold.

With such success, other works were collected and printed, and, by the end of the year, Schubert's earnings were sufficient to pay his debts and have a considerable sum besides.

Another of Schubert's characteristics emerged: his lack of business acumen. Rather than be bothered with periodic settlements of account with his publisher, Schubert sold him all his rights. He had thoughtlessly thrown away the best chance he ever had to earn a decent livelihood.

In 1822, Schubert had a difficult year. His stage works continued to be refused, he was blackballed from the Vienna Society of Music Friends, and it was discovered that he had syphilis after he had to be hospitalized for illness. But a bright spot occurred when the musical societies of Graz and Linz elected him as honorary member. To show his appreciation, he set to work on a symphony which he was going to dedicate to Graz. He "wrote two movements, sketched a third and fourth, orchestrated nine bars of the third movement--a scherzo--and then suddenly tired of the whole thing and sent it to Graz,"¹⁶ There it passed through a number of hands and was lost for a number of years until it was discovered by a Viennese conductor who was looking for a new work of Schubert's to perform. It was performed in 1865 under the title of the "Unfinished" Symphony.

¹⁶Ibid., p. 260.

Schubert returned to the court of the Esterházy's in the summer of 1824 and again accepted the same servile position he had held previously.

The best year of his life occurred in 1825. His health improved, he was able to sell some songs for a fair profit, and took a pleasant vacation with some of his friends. Ave Maria was composed during that year.

The last three years of his life were relatively uneventful. A flood of compositions came from his pen, including the song cycle Die Winterreise and the songs later collected as Schwanengesang. In 1826, while in a pub, a friend handed him some poems, and he was taken with one immediately. He asked someone for music paper. There being none available, a friend drew some staves on the back of a menu, and Schubert set to music Hark, Hark, the Lark, which is regarded by many as one of Schubert's most perfect songs. His C major Symphony was written in 1828.

The dying Beethoven was shown some of Schubert's works by a mutual friend, and Beethoven responded excitedly, "Certainly Schubert has the divine spark!"¹⁷ Beethoven requested to meet Schubert; Schubert visited him twice.

In the Fall of 1828, Schubert fell victim to typhus.

Schubert's major contribution to music is in the area of song. He attempted all forms, but his instrumental works, for the most part fell short of the pinnacle achieved by his songs.

¹⁷Ibid., p. 264.

The chief faults of Schubert's instrumental works--and they are grave ones--result in part from his way of composing, and in part from the untraversable opposition between the lyrical expression native to him and the modes of construction suitable to extended movements. Schubert was an easy-going, careless, and indolent writer. He wrote music as most people write letters; often he would scribble off half a dozen songs in a single day; he thought nothing of making an overture in three hours, or a whole operetta in a week; to a friend who asked him how he composed, he replied, "As soon as I finish one thing I begin another." What all this means, practically, is that he did not "compose" at all in the strict sense of placing together tones with care and forethought, but merely improvised on paper. And as a result, while he certainly attained a delightful spontaneity of effect, he also fell into the pitfalls of monotony and diffuseness. He is constantly becoming hypnotized by a rhythm, keeping it up relentlessly, page on page, without relief.

We usually find in his music five pages of repetition to one of real development.¹⁸

The truth seems to be that Schubert, being essentially a lyrical writer, makes beautiful symphonies and quartets in spite of, rather than by means of, the natural conditions of these epic musical forms. His symphonies are expanded songs, delightful, as songs are delightful, for their directness of feeling, their beauty of detail, their warmth of color and sensuous charm.¹⁹

Schubert wrote nine symphonies, twenty-two piano sonatas, a multitude of short piano pieces, six Masses, and about thirty-five chamber works. Chief among his symphonies are his Unfinished and his C Major. His chamber works of significance include the Piano Trio in B^b, the String Quintet in C Major (Die Forellen, written in just a number of hours after a friend suggested that he write an instrumental work on that theme), and the String Quartet in D Minor.

Schubert's songs include innumerable masterpieces. "Almost a quarter of them are still often sung."²⁰

¹⁸Mason, Daniel G., The Romantic Composers, (New York: MacMillan Company, 1936), p. 96-97.

¹⁹Ibid., p. 99-100.

²⁰Brockway, p. 250.

His songs had many general characteristics. A few of the principal in each classification follow: melodies having "the simple artless quality of folk song"--Heidenröslein, Der Lindenbaum, Wohin?, Die Forelle; those with "indescribable sweetness and melancholy"--Am Meer, Der Wanderer, Du bist die Ruh!; those declamatory, intense, and dramatic--Aufenthalt, Der Atlas, Die junge Nonne, An Schwager Kronos; those with harmonic boldness with complex modulations and long passages of tonal suspension--Gruppe aus dem Tartarus, Das Heimweh; those with exceptionally pictorial accompaniment-- Wohin?, Auf dem Wasser zu Singen, Gretchen am Spinnrad, Der Erbkönig, Der Doppelgänger.²¹

Schubert wrote two cycles of songs to the words of Wilhelm Müller, Die schöne Mullerin (1823) and Die Winterreise (1827). After his death a posthumous cycle was published, which was a publisher's collection of songs written mainly in the year of his death, 1828, Schwanengesang.

Schubert's techniques of composition were so numerous as to defy description. He was a master of melody. He had a "remarkable instinct for harmonic poignancy,"²² using intriguing chromaticism within a prevailing diatonic sound. His modulations often go to flat keys, with the minor submediant being his favorite. His accompaniments were as varied as the poems he set and achieved intimacy of thought and feeling with the unity of voice and piano.

Der Wanderer is the immortal song, "composed in 1816 to Schmidt's words which Vogl sang for many years until age left him infirm, sitting

²¹Grout, p. 502.

²²Finney, p. 431.

in a chair, but on special occasions willing to sing again to a circle of friends."²³ It is the song which was said to have made Diabelli over ten thousand dollars in forty years, but for which he paid Schubert three hundred fifty dollars for the plates and copyright of it and nineteen other songs.²⁴

The original version was as performed by this writer. Another version was transposed by Schubert during a summer in Hungary, for the use of Count Johann Karl Esterhazy; that version was in B minor.²⁵

The song has been published under three different titles, Der Wanderer, Der Fremdling, and Der Unglückliche.

Schubert liked the theme of the song so well that he used it as the basis for the second movement of his piano Fantasia in C, which was called the Wanderer Fantasia. The theme appeared as shown in the example at the right.



Ex. 27, Schubert, Fantasia in C,
Adagio, m. 1-2.

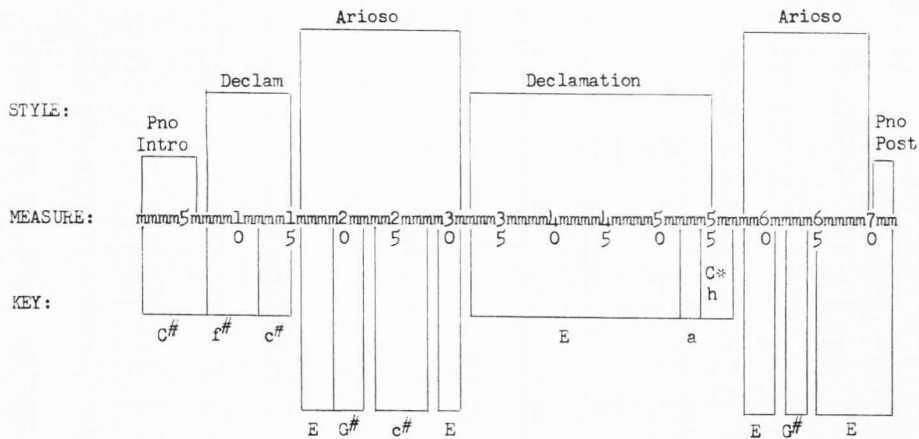
Der Wanderer is a through-composed song, alternating between declamatory and arioso style. Though among Schubert's earliest compositions, it is highly chromatic, rich in altered chords. The key relationships and structure of the song are as indicated on the diagram on the following page.

²³Flower, p. 96.

²⁴Mason, p. 68.

²⁵Deutsch, Otto E., Schubert, Thematic Catalogue of All His Works, (New York: W. W. Norton and Co., 1950), p. 494.

TONAL AND STYLE ANALYSIS OF SCHUBERT'S DER WANDERER



C* denotes Chromatic transition
h

As indicated on the diagram, Schubert has accomplished the setting by dividing it into four segments. They are woven together with a very delicate fabric of unity such that they fit perfectly and transition smoothly from one to another, yet one is aware of each change of style when it occurs.

The introduction is representative of the best of Schubert. It illustrates the subtlety of his chromaticism, as an open, pianissimo octave swells tonally and dynamically to a forte, dissonant seventh chord and then recedes to a quiet, sustained consonance, as a background for the subdued declamation of the singer.

The musical score consists of two systems. The first system shows the piano introduction, starting with a triplet of eighth notes in the right hand and a sustained octave in the left hand. The tempo is marked 'Lento'. The dynamics range from pianissimo (pp) to forte (f). The second system shows the vocal line entering in measure 5 with the lyrics 'I come here from my mountains lone, Ich kam - me vom Ge - bir - ge Aer,'. The piano accompaniment continues with a triplet of eighth notes throughout the vocal line.

Ex. 28, Schubert, Der Wanderer, m. 1-8.

The triplet figuration is one of Schubert's favorite devices, yet it in no sense is clichéd in this song. Quite the contrary, it is the basic element of unity which ties the song together. The triplets provide the undercurrent which continues to flow in the moments of vocal silence in the first declamation.


The triplets effect the polyrhythm of the arioso section when the legato duplets carry the vocal line, in measures 16-17.

Ex. 29, Schubert, Der Wanderer, m. 16-18.

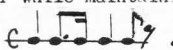
Note, in the above example, how Schubert has eliminated the rising bass line in the accompaniment and has simplified the harmony to establish the character of the new thought. Note, also, repetition of the melodic idea in the bass of the accompaniment in measure 18.

The most pictorial aspect of the song occurs in the setting of the text, "each sigh asks where, always where?" Not only does the melodic line capture the mood, but the diminishing dynamics further emphasize it.

Ex. 30, Schubert, Der Wanderer, m. 20-24.

An interesting turn-about follows in measure 24, for Schubert has done away with the triplets in the accompaniment and interjected a rather martial figure, , to accompany the sombre theme. Now the triplets

occur in the vocal line, in a perfect wedding of voice and accompaniment. (See the above example.)

It is no little surprise when, in measure 32, Schubert suddenly changes tempo and implies a 6/8 meter while maintaining common time, but with a new accompaniment figure: .

The drama continues to intensify, but in completely different terms. No longer is chromaticism the vehicle of tension, but now tempo, terse melodic fragments, and judiciously selected moments of rest convey the mood.

An increase of tempo occurs concurrent with a change to 6/8 meter, as the fantasies of the ideal land are expressed. As the climax of the song is approached, a variation of the rising and falling theme in the introduction appears in the right hand accompaniment; it is used in sequence for six measures until the climax is reached in measure 54.



Ex. 31, Schubert, Der Wanderer, m. 52-55.

Another superb portrayal occurs. What could be more fitting than the forte-piano on the impassioned plea, "O Land, wo bist du?"

The musical and literary catharsis occur as the question is answered, "Dort, wo du nicht bist, dort is das Glück." Schubert has captured the spirit of the text with sublime eloquence. The triplets have ended, and

with the sparsest of means, the ghostly answer is given; the voice and piano descend diatonically to the lowest note in the song, and then, a *là recitative*, the message comes forth.

A spi - rit-voice doth whis - per near, - "There where thou art not, all... joy is there!"
 Im Ge - ster-Auch Gott's mir zu - rück, - „Dort, wo du nicht bist, dort ist das Glück“

B. & H. 1702

Ex. 32, Schubert, *Der Wanderer*, m. 65-70.

As is typical of many of Schubert's songs, a short postlude follows.

Der Wanderer

Ich komme vom Gebirge her,
 es dampft das Thal,
 es braust das Meer,
 es braust das Meer.

Ich wandle still, bin wenig froh,
 un immer fragt der Seufzer, "wo?"
 immer "wo?"
 Die Sonne dünk't mich hier so kalt,
 die Blüthe welk, das Leben alt,
 und was sie reden, leerer Schall,
 ich bin ein Fremdling überall.

Wo bist du? wo bist du,
 mein geliebtes Land?
 gesucht, geahnt, und nie gekannt!

Das Land, das Land so hoffnungsgrün,
 so hoffnungsgrün,
 das Land, wo meine Rosen blüth'n,
 wo meine Freunde wandelnd geh'n,
 wo meine Todten aufersteh'n,
 das Land, das meine Sprache spricht,
 o Land, wo bist du?

Ich wandle still, bin wenig froh,
 und immer fragt der Seufzer, "wo?"
 immer "wo?"

Im Geisterhauch tönt's mir zurück,
 "Dort, wo du nicht bist,
 dort is das Glück."

The Wanderer

I come here from the mountains,
the vale is misty,
the sea roars,
the sea roars.

I wander in silence, with little happiness,
each sigh asks, "where?"
always "where?"
The sun seems so cold here,
the blossoms withered, life stale,
and what they say seems empty sound,
I am a stranger everywhere.

Where are you? where are you?
my beloved land?
sought, anticipated, but never found!

That land, that land so green with hope,
so green with hope,
that land where my roses bloom,
where my friends go wandering,
where my dead arise,
the land that speaks my tongue,
oh land, where are you?

I wander in silence, with little happiness,
each sigh asks, "where?"
always "where?"

In a spirit breath there sounds back to me:
"There, where you are not,
there is happiness."

Translation by Gary Poore

Meine Liebe ist Grün Johannes Brahms
 (My Love is Green) (1833-1897)

Contrary to what seems to have been the lot of the average gifted musician, Johannes Brahms was blessed with favorable circumstances throughout his life.

His first blessing was the rather unusual couple who were his parents. His father, a contra-bassist in the Hamburg theater orchestra, had chosen a woman seventeen years his senior for his wife. Christiane Brahms was his wife, a fine cook, an excellent seamstress, a woman of great faith, and a devoted mother.

Within the Brahms home there seemed to prevail the atmosphere of congeniality and mutual concern. It is said that "both the father and the mother were artists in living, who knew the secret of enjoying the simplest pleasures with all their hearts."¹ Birthdays, visits by friends, holidays were all important occasions which were honored appropriately.

In such a loving environment Brahms was nurtured. His father taught him music and instilled in him a will to rise in the world, his mother taught him kindness, concern for others and the social graces.

At age six, Brahms was enrolled in a private school near his home. He progressed satisfactorily, and, at age eleven, was transferred to a

¹Geiringer, Karl, Brahms, (2nd ed.), (Garden City, New York: Anchor Books Doubleday & Company, Inc., 1961), p. 9.

"good popular school, where he spent his last three years; and there he learnt industriously and conscientiously what little such schools could then offer."²

Brahms musical training was apart from his public school instruction. When he was age seven, it was apparent to his father that he was worthy of better instruction than he could give him, so Johannes was taken to Otto Cossel for piano instruction. Cossel was an excellent teacher and a performer of some note. He emphasized to Johannes that "every little phrase had to express an inward experience."³

Johannes was very responsive to Cossel. But his interests went beyond piano; he would take music and score it for different combinations of instruments. This caused Cossel some concern. "'It is a pity,' he said once. 'He might be such a good pianist, but he will not leave this everlasting composition alone.'"⁴

Family economics were such that when Johannes, at age nine, was invited to play piano in pubs and brothels, his father encouraged him to do so. Thus Johannes had a rigorous routine for such a young boy: music lessons, school, and night work.⁵

When he was age ten, an impresario heard him and was so impressed with his talent that he promised his family riches if they would let him schedule

²Niemann, Walter, Erahms, (trans. Catherine Phillips), (New York: Alfred A. Knopf, 1929), p. 9.

³Geiringer, p. 15.

⁴Niemann, p. 14.

⁵Brockway, p. 435.

Johannes on an American tour. The father was greatly persuaded, but Cossel, who was aware of what such a tour would do to the boy, maneuvered Brahms into keeping the boy at home and studying.

Part of the maneuver involved turning Brahms over to Edward Marxsen for further study. Marxsen proved to be an excellent teacher for the boy, also. As was the case with Cossel, a very close relationship developed between Marxsen and the Brahms family. He would accept no remuneration for the boy's training. He delighted in the abilities of Johannes, especially in the area of composition; thus, Marxsen taught the boy theory and composition in addition to piano.

Brahms, under Marxsen's influence, began to compose abundantly, but before he succeeded in writing anything he cared to publish under his own name he had published 151 ephemera under the pseudonym of G. W. Marks, as well as a few he considered somewhat better, attributing these latter to the cacophonously named Karl Würrth.⁶

In 1848, Brahms gave his first public recital. It was not very well received, nor was his second recital a few months later. Marxsen felt his studies were too valuable to justify any more interruptions.⁷

In 1853, a young Hungarian soldier who played violin appeared in the musical circles of Hamburg. He wanted to leave Europe and go to America, so he scheduled a "farewell concert," as a means of raising sufficient money to make the trip. Brahms was his accompanist for the concert; the young artist was named Reményi. The concert proved to be

⁶Ibid., p. 435.

⁷ Niemann, p. 25.

such a success that Reményi and Brahms decided to collaborate on a tour of small cities in Germany. After the tour Reményi planned to introduce Brahms to his friend, Joachim. Their tour was a great success, and they thought of extending it..

The pianos encountered on the tour were less than desirable. At one concert location, Brahms had to transpose from memory the accompaniment to the Beethoven Kreutzer Sonata a half-step up, due to an instrument which was improperly tuned.⁸ (Brahms' memorization facility was such that he did not take music along, whether accompanying or soloing.)

Reményi introduced Brahms to Joachim, and the two struck up an immediate friendship which lasted the rest of their lives. Joachim was so impressed with Brahms and his talents that he arranged for Brahms to meet his friends, Robert Schumann and Franz Liszt.

Liszt was very impressed with Brahms and his works; one of them which he read at the piano he repeated. Brahms was not impressed with Liszt. His pianism, yes; his monarch-status and his music, no. His lack of enthusiasm for Liszt caused a parting of the ways between Brahms and Reményi. So Brahms went on alone to meet Schumann.

The Schumann introduction was mutually stimulating. Schumann entered in his diary that night, "'Brahms to see me (a genius)'."⁹ Schumann wrote his famous, last article as a music critic about Brahms being the musical "Messiah" who was destined to come after Beethoven. As with Joachim,

⁸Mason, Daniel G., From Grieg to Brahms, (New York: MacMillan Co., 1936), p. 180.

⁹Brockway, p. 437.

an immediate friendship resulted, which lasted throughout the lives of the Schumanns and Brahms.

Brahms first professional position came in 1857, when he was engaged at the Court of Detmold. His responsibilities were those of giving piano lessons to the princess, conducting the choral society, and performing as pianist at the Court concerts.¹⁰ It was a valuable experience for Brahms, for it provided him conducting experience, performance, and an opportunity to hear his own compositions, besides permitting him much free time to pursue his own interests in composition.

In 1859, he performed his D minor Concerto for piano and orchestra in Hanover. It was a failure. Five days later he tried the same in Leipzig and upon its conclusion was greeted with a round of hisses.¹¹

In 1863, Brahms accepted the appointment as conductor of the Vienna Academy, a choral society. The first performance was highly successful, but thereafter, Brahms did not program properly and the concerts were rather dismal. Though the society members wanted him to stay with them for another three years, Brahms decided that he should sever his connection with the Society.

Brahms decided that the artistic life of Vienna could best be realized if he had no commitments to a particular position, so avoided any positions for many years, during which time he began to travel.

The year 1868 marked the turning point for Brahms. He had already experienced a high degree of notoriety and public acceptance, but

¹⁰Geiringer, p. 49.

¹¹Brockway, p. 441.

his Requiem was performed on April 10, and met with most favorable public response.

On that day Brahms, at the age of thirty-five, experienced fully, for the first time, complete success, and even though many such experiences were to be his he could rarely have enjoyed any of them as he enjoyed this first triumph.¹²

Brahms accepted the position of director of the Vienna Society of the Friends of Music in 1872, after very carefully considering its consequences. His tenure in office, until 1875, was highly successful, and he left having made friends, and separating on good terms.

In the late 1870s, Brahms was in great demand throughout Europe as a conductor and performer, so he began a tour period in his life. Holland and Switzerland received him particularly well through the years.

In 1876, the University of Cambridge offered him an honorary degree, but suggested that he write a new work for the occasion. Brahms "replied that if any of his old works seemed good enough to them he should be happy to receive the honor, but that he was too busy to write a new one."¹³

The remainder of his life was centered around his friends and his compositions. Brahms had not suffered the privations common to so many composers; he had enjoyed success and independence. And, he had known public recognition.

Much of his success is attributable to his personality, for he was modest, though outspoken, kind, personable, simple, and very self-controlled.

¹²Geiringer, p. 91.

¹³Mason, p. 178.

He especially enjoyed children. A personal acquaintance, in a letter to a friend, wrote about Brahms and children:

'How I used to respect and admire him when he distributed Christmas sweets among the poor children who stood with longing eyes and mouths before a pastry cook's window, and when he stroked their often none too clean cheeks. How splendid it is when the greatest artist is also the most human man!'¹⁴

Brahms was a lover of literature, and had accumulated an extensive library by the time of his settling in Vienna. Mason contends that "no musician was more well-read in his art or more constantly disposed to appropriate all that was new . . ."¹⁵

Brahms was very generous. He looked after Clara Schumann in her declining years, after her tours and concerts had ended. He cared for his mother after she and his father separated. He cared for his step-mother after his father died. He assisted his friends when they were in need. And Brahms freely assisted young, aspiring musicians, as he had been helped by his friends.

Brahms has been called the "great conservative of the Romantic era."¹⁶ Though his first compositions were the most exploratory, his later works approached neo-classicism. His was neither a perfect classicism nor a perfect romanticism, "but an almost balance between the two."¹⁷ A sort of idealism. He used classical forms and infused them with his kind of harmony, melody and rhythmic structures.

¹⁴Geiringer, p. 301.

¹⁵Mason, p. 196.

¹⁶Grout, p. 522.

¹⁷Finney, p. 494.

Brahms wrote in all mediums but opera. His better works are in the shorter forms; his late piano pieces are masterpieces in every respect. He is a "giant among composers of chamber music in the Romantic era."¹⁸ His vocal works show a commanding knowledge of the voice and its potential.

Among his twenty-four chamber works, at least a half-dozen are of the first rank, among which are the Piano Quintet in F minor, the Piano Quartet in G minor, Piano Quarter in A major, String Quintet in G, the Clarinet Quintet, and the Horn Trio.

Significant among his symphonic works are Variation on a Theme of Haydn (probably his most highly acclaimed purely orchestral work), Academic Festival Overture, Violin Concerto in D major, Double Concerto in A minor for violin and cello, and his four symphonies, with the Symphony in C being the most romantic.

Brahms vocal works are manifold, with the Deutsches Requiem, the Liebeslieder Waltzes, the Magelone cycle, the Sapphische Ode, the Four Serious Songs, Vergebliches Ständchen, and the folk song collections principal.

Among his most significant piano works are the two concertos, Sonata in F minor, Variations on a Theme by Paganini, Variations and Fugue on a Theme by Handel, some of the Hungarian dances, the waltzes for piano duet, and the last four sets of short piano pieces, Op. 116-119.

¹⁸Crout, p. 522.

Much of Brahms' music is written in minor keys. Very little of it is bright and cheerful. He employs rugged melodic lines with bold, complex harmonic progressions. Many of his phrases are long and intricate. Brahms frequently utilizes rhythmic variation of thematic material. He often syncopates harmonies with melodic material. Massive, rich sonorities are common in his music, as are elaborate arpeggiated figures (many of which occur in triplets). One of Brahms' rhythmic devices frequently used is three against two grouping. Brahms frequently doubles the melody at the interval of an octave, a sixth, or a third. His interest in music of previous eras manifests itself in thematic derivation, as he uses the devices of augmentation, inversion, diminution, etc. to develop new ideas.

As stated by Brahms himself, the folk song was his ideal, and vestiges of folk materials abound in his music, especially his songs and his piano music. In fact, sixty-three of his songs are arrangements of German folk songs.

To his credit is a total of 260-300 songs (depending upon which source one believes), which stem from all periods of his life. A sizeable number of them deal with death, which subject intrigued Brahms. Many of them are strophic in form.

Meine Liebe ist Grün is one of the very few songs of Brahms which is about impassioned love. It is of strophic form and has only two verses. It begins in b minor and transitions successively through the following keys: D major, A major, g minor, A major, and D major, with brief excursions into secondary keys.

The first characteristic of Brahms that is noticeable in this song is his typical chord structure in the accompaniment--the left hand arpeggio spanning two octaves but avoiding the third as it rises, and then returning close to the point of origin, set against the syncopated right hand.

Lebhaft
Animato

Mei - ne Lie - be ist grün - wie der Flie - der -
O my love - like the li - lac is fresh - and

Ex. 33, Brahms, Meine Liebe ist Grün, m. 1-3.

Note how the melody is chordally motivated and that skips occur into the important words. The melody is not outstanding alone, but when coupled with the accompaniment a charming ensemble is effected. Note, also, how Brahms doubles the voice in the treble clef of the accompaniment.

Another of Brahms' favorite devices is the insertion of a sustained passing dissonance in the accompaniment, as shown in measure 3 above, and in measures 9-11, in the example below.

glänzt wohl her - ab auf den Flie - der - busch und füllt ihn mit Duft und
rays are so warm on the li - lac bush and fill it with joy and

Ex. 34, Brahms, Meine Liebe ist Grün, m. 9-11.

und mit Won - ne, und füllt ihn mit Duft and and
and with fra - grance, and fill it with joy and

Ex. 35, Brahms, *Meine Liebe ist Grün*, m. 12-14.

Note the Brahmsian chromaticism of the foregoing example. The diminished fifth on "mit Wonne" achieves a powerful climax in a multitude of ways: The peak dynamic of the phrase occurs on the "f"; it is doubly dissonant because of the interval in the vocal line and because it creates an accented 4-3 suspension on beat one. The final element of dissonance in the measure is the cross relation which Brahms effects between the b-natural in the voice and treble accompaniment and the b-flat in the descending bass line.

The left hand in Brahms' accompaniments was second in importance only to the melody. Note the wide skips of the foregoing examples, especially those occurring in measures 1-4 and 13-14, and his play with broken octaves in measures 9 and 11.

What is, after the first verse, an interlude, and, after the last verse, a postlude, illustrates a method Brahms used frequently for achieving a sudden change. Without previous suggestion, he makes an abrupt change to a triplet figuration in the treble clef. The bass line in measures 16-17 is reminiscent of a basso ostinato.

Ex. 36, Brahms, Meine Liebe ist Grün, m. 16-19.

Another feature of the bass is significant; not only is Brahms, in measures 18-19, imitating the melody line stated in measures 17-18, but he has introduced octave reinforcement to accentuate the very intense build-up of dissonance culminating on the Vll. Hidden within this very pungent Brahmsian display of chromaticism is a choice little contrapuntal play in the treble clef of measures 18-19. At the rhythmic interval of a half-beat, an inversion of the ascending theme is stated. This descending line, in contrary motion to the bass, and against the pedal "d" octave in the treble clef, facilitates the acrid dissonance.

Disregarding the rhythmic delay, the two lines in contrary motion are as follows:

Ex. 37, Brahms, Meine Liebe ist Grün, m. 18-19.

Meine Liebe ist grün

Meine Liebe ist grün
 wie der Fliederbusch,
 und mein Lieb ist schön
 wie die Sonne,
 mein Lieb ist schön wie die Sonne;
 die glänzt wohl herab
 auf den Fliederbusch
 und füllt ihn mit Duft und mit Wonne,
 und füllt ihn mit Duft und mit Wonne.

Meine Seele hat Schwingen der Nachtigall
 und wiegt sich in blühendem Flieder,
 und wiegt sich in blühendem Flieder,
 und jauchzet und singet vom Duft berauscht
 viel liebestrunkene Lieder,
 viel liebestrunkene Lieder.

My Love is Green

My love is green
 as the lilac bush,
 and my beloved is bright
 like the sun,
 my beloved is bright as the sun;
 she glances well downward
 on the lilac bush
 and fills him with fragrance and with joy,
 and fills him with fragrance and with joy.

My soul has the wings of a nightingale
 and cradles itself in blossoming lilacs,
 and cradles itself in blossoming lilacs,
 and rejoices and sings of the fragrance intoxicated
 many songs crazed with love,
 many songs crazed with love.

Translation by Gary Poore

Und Willst du deinen Liebsten sterben sehen Hugo Wolf
 (And if You Want to See Your Lover Die) (1860-1903)

One of the most tragic figures of music history was Hugo Wolf. Life was a continual struggle for him, educationally, monetarily, socially, and inspirationally. Yet from him came a veritable treasure of songs, in every sense unique, which surpassed the giants before him and has shadowed those since.

Wolf was the fourth child in a family of eight children. His father was a currier-musician; that is, his income was derived from the sale of leather goods, but his heart was in music. Music was a central part of the Wolf household. Father Philipp, who played violin, guitar, and piano, frequently hosted small musical get-togethers in his house, of which Hugo, at an early age, became a part. Philipp played first violin, Hugo second violin, a brother of Hugo played cello, an uncle played horn, and a local teacher, Weixler, played viola.

Hugo's musical propensity was early evident, and his father did all he could to nurture it, though he hoped to train Hugo to earn his livelihood from a business profession.

As part of the boy's training, he was sent away to school. The educational system and Hugo proved to be incompatible; beyond the Volksschule, where his literary talents had blossomed, Hugo was dismissed from each successive school, because, says a biographer, "he wanted to learn things his way or not at all."¹

¹Sabin, p. 2416.

While at his third school, it was apparent to Hugo that he must be a musician or nothing. He wrote to his father to that effect. But his father, worried about his economic future, dissuaded him. Hugo responded passionately:

'I have loved music so ardently. . .It is food and drink to me. But since you do not want me to be a musician, I will obey. Only God grant that your eyes will not be opened when it is too late for me to go back to music.'²

The father capitulated to Hugo's urgings and allowed him to enroll in the Vienna Conservatorie. There the boy trained on piano and violin and studied harmony. He was acknowledged to be a powerful and expressive pianist, but not a virtuoso. His experience there was as in the other schools, and he was dismissed after two years due to unruliness.

An event which affected the rest of his life took place in the years while he was at the Conservatorie; he achieved an audience with the great master of opera, Richard Wagner, who had come to Vienna to conduct in person. The meeting had a profound effect upon Wolf, who idolized Wagner for the rest of his life.

Wolf determined that to remain in Vienna was vital to his musical development, thus he needed some way of providing for himself. Through friends he acquired a few music students; but he was not suited to teach, being far too intolerant of his students' inabilities. The income from his students provided him the very slimmest existence.

[In 1879] he writes that his lessons bring him . . . not enough to pay for his lodgings, food, washing, and clothes. He begs his father to come to his support In May

²Newman, Ernest, Hugo Wolf, (New York: Dover Publications, Inc., 1966), p. 6.

there is the same pitiful story; he is living on bread-and-butter, and complains bitterly of having no money in his pocket.³

After his separation from the Conservatorie, Hugo Wolf was his own teacher; he had "no other schools and no other masters than those he made for himself."⁴ He read voraciously, and studied everything he could acquire, particularly in music and literature. He spent day after day in the Vienna library and with books and music lent him by his friends. The music of Bach and Beethoven and Schumann's songs received his closest scrutiny. He worked hard on developing his pianistic skills.

In 1881, after four years of destitution, he prevailed upon his friends to assist him in procuring a position which would at least provide him a living income. In response to his friends' efforts, he was offered the post of second Kapellmeister at the Salzburg Stadttheater.

As with his private teaching, things didn't work out. His personality was not suited to the demands of the job. He found the theater's repertoire repugnant and the amateur personnel impossible. So, in 1882, Wolf returned to Vienna and poverty. The only good that had come out of his Salzburg experience was that he had learned about stage production and music and a spark of future interest had been kindled.

For a time, upon his return to Vienna, Wolf lived with some of his youthful friends. Retired and introverted, he was looked upon as a fool. When his friends would return from their evenings of taking in

³Ibid., p. 18.

⁴Ibid., p. 14.

the town, Wolf would enter their room and read to them. Of this a former roommate has written:

'Never in my life . . . have I heard such reading. It is impossible to describe it. I can only say this: when he spoke the words, they assumed a prodigious truth, they became corporeal things; we had, indeed, the feeling as if his own body had suddenly become an incarnation of the words. . . . He had as it were transubstantiated himself with all his body into the words of the poet. These stood before us, our friend had vanished.⁵

Again through his friends assistance, Wolf acquired a position as music critic for the Vienna Salonblatt, a society newspaper. He held this position from 1884-1888. Many of his writings were controversial, for he was diametrically opposed to the musical mood of most of Vienna; Wolf admired Wagner, Berlioz, Liszt, and Bruckner, whereas much of Vienna was in the Brahms, Schumann, etc. camp. Wolf especially liked the chamber music of Brahms, but

he found fault with his symphonies and was shocked by the carelessness of the declamation in his Lieder and, in general, could not bear his want of originality and power, and found him lacking in joy and fulness of life. Above all, he struck at him as being the head of a party that was spitefully opposed to Wagner and Bruckner and all innovators⁶

As a consequence of Wolf's rather vitriolic statements about the music of Brahms, one of his bitterest enemies became Hans von Bülow, who "found anti-Brahmism 'the blasphemy against the Holy Ghost--which shall not be forgiven.'⁷

⁵Ibid., p. 24-25.

⁶Rolland, Romain, (translated by Mary Blaiklock), Musicians of To-day, (New York: Henry Holt and Company, 1915), p. 178.

⁷Ibid.

In 1837, Hugo's father, whom he loved dearly, died. Disappointed that his father had not lived to see him succeed in music, Wolf forged forward with even greater resolve.

Wolf's single greatest obstacle to musical recognition was surmounted this same year, thanks to the generosity of a friend named Eckstein; Wolf's first collection of *Leider* was published. "Wolf up to that time had been smothered, but this publication stirred the life in him, and was the means of unloosing his genius."⁸

It was the first time that anything of Wolf's had attained the dignity of print; and, curious as it may seem, there is no doubt that the publication of these mostly youthful songs was the turning-point in Wolf's career. It drew all his activities into one channel, and gave us in time the Wolf we now know as the greatest master of the modern song.⁹

Wolf, the critic, left the Salonblatt and moved into a friend's house just out of Vienna. The composer, Hugo Wolf, emerged. The poems of Eduard Mörike cast a spell over him, and, from February to May of 1888, Wolf set 43 to music--sometimes at the rate of two or three per day. The ecstasy experienced by the composer as expressed by him in a letter to his friend, Dr. Heinrich Werner, whose house Wolf was using during that creative period, is quoted by Rolland: "'If you could only hear the last Lied I have just composed you would only have one desire left--to die. . . . Your happy, happy, Wolf!'"¹⁰

By November, Wolf had added another ten songs to the Mörike collection. Then, even before he was finished with that poet, he began work on poems by

⁸Rolland, p. 179.

⁹Newman, p. 56.

¹⁰Rolland, p. 180.

Goethe. With similar intensity, he set them, accomplishing 50 songs in 108 days.

This great period of productivity continued to 1890, by which time the count was absolutely amazing: 53 Mörike Lieder, 51 Goethe Lieder, 44 Spanish Lieder, 17 Eichendorff Lieder, 12 Keller Lieder, and the first 7 Italian Lieder. One hundred eighty-four songs in a two year span!

Between the periods of intensive composition, Wolf traveled around to visit his friends and to participate with them in recitals which would include his songs.

After the initial publishing breakthrough, by 1889, 140 of Wolf's songs had been published. Fame was slow in coming to him; great public resistance confronted him--partially due to the nature of his music, which was tonally and stylistically advanced, and partially due to the Brahmsians counter-attack, in which they took great delight.

Wolf's inspiration ceased after the conclusion of the first group of the Italienisches Liederbuch. Such an abrupt change of pace was almost more than he could endure. In August, in a letter to a friend he said:

'For the last four months I have been suffering from a sort of mental consumption, which makes me very seriously think of quitting this world for ever I have been for some time like one who is dead It is my inmost, my only desire, that the flesh may quickly follow the spirit that has already passed.¹¹

In November of 1891, inspiration returned again, and Wolf finished the first volume of Italienisches Lieder. Again it was a white heat,

¹¹Rolland, p. 182.

with fifteen songs coming in three weeks. But thereafter, Wolf had a barren four years.

He moved around from place to place, hoping that change would trigger his inspiration, but it didn't. Wolf's friends again stepped in. Recital projects were planned, in an effort to increase Wolf's public acceptance. Good experiences were had in Berlin, but as the months of nothing passed, Wolf lapsed into great despair. In a letter to his friend, Kaufmann, in 1893, he said, ". . . I firmly believe that it is all over with me."¹²

The mental drought ended in 1895, when Wolf decided that he should return to the little house of Werner's just outside of Vienna, to see if he could once again receive inspiration as he had before. It happened-- and within three months, he had written his opera, Corregidor.

Wolf was again happy and productive. In April 1896 he had another burst of inspiration and wrote the twenty-two songs of the second volume of the Italienisches-Liederbuch. In 1897, he began what was to be a volume of songs of Michelangelo's poems. He finished three and began a fourth. During the summer he received the libretto for his second opera, Manuel Venegas, into which he dived with great fury. After two weeks, in which he "went without rest, and had hardly time to take necessary food,"¹³ and had written fifty pages of the piano score, and designed the motives of the whole work, the beginning of the end struck Wolf.

Wolf became possessed with the idea that he was the new director of the Vienna Opera. The obsession intensified and other forms of mental

¹²Rolland, p. 164.

¹³Ibid., p. 167.

aberration manifest themselves. His friends became greatly alarmed and had him incarcerated.

Wolf improved to the point that he was well enough to be released in 1898. He was in good spirits, and his musical interests were renewed-- not to the point of composition, but to reworking some of his old works with which he was dissatisfied.

Then madness returned. Wolf threw himself in a lake, but the water was so cold that it shocked him out of his seizure and he swam for his life. That was sufficient to make him aware of his own doom and he sought to institutionalized.

From that point on, his decline was constant until he had deteriorated to the point of knowing no one, and ultimately his final respite in 1903.

His burial was in the Votivkirche in Vienna, but his body was soon thereafter exhumed and moved to lie in the cemetery near Beethoven and Schubert.

Wolf's compositions outside of Lieder are few. Besides those already cited, he wrote Das Fest auf Solhaug, incidental music to a drama by Ibsen; several choral works, including six a cappella choruses to words by Eichendorff, Christnacht, Elfenlied, Der Feuerreiter, and Dem Vaterland (a piece for male chorus). His principal, purely instrumental works were String Quartet in D Minor, Penthesilea (a symphonic poem), and his Italienische Serenade (which he wrote for small orchestra and later scored for string quartet).

Wolf's mark of distinction was his song-writing. There he reigns supreme.

Now the secret of Wolf's peculiar power is that he pierced to the very heart of the poem as few musicians have done even in isolated cases, and as no other has done in so many varied cases. He allowed the poet to prescribe for him the whole shape and colour of a song down even to the smallest details.¹⁴

His textual material was always the best. Rolland says, "Wolf never chose commonplace poems for his music--which is more than can be said of Schubert or Schumann."¹⁵

He avoided formulas, cliches; each work was completely original. Each poet and each poem extracted a unique style of expression from Wolf.

Wolf's songs are, as entitled, music for voice and piano, where the two are of equal significance. Though the two parts are many times apparently independent, according to the dictates of the poem, they "fit each other with the most extraordinary closeness."¹⁶

The compositional process was equally unique for Wolf. He saturated himself with the poem until inspiration literally descended upon him. Then, "for days he would scarcely sleep, eat or go out of the house. When the songs were written he would run to play them over to his friends, laughing and crying at the same time."¹⁷

He made no sketches. His inspiration was so complete that the works when written took their final form. It was as though he were clairvoyant.

Every detail of his songs is astonishingly logical. ". . . what a thoroughly good reason there is for every rise or fall of the melody,

¹⁴Newman, p. 156.

¹⁵Rolland, p. 192.

¹⁶Newman, p. 167.

¹⁷Ibid., p. 181.

every modulation or change of colour in the piano."¹⁸

The Italienisches Liederbuch is a setting of poems by Paul Heyse which were translated from a popular song in Tommaseo's Collection of Tuscan Songs.

For the most part these songs are very short, some of them running to no more than fifteen or twenty bars; but small as they are they are extraordinarily rich in emotion. Wolf's style is here in some respects at its finest; rarely in any of his other works does he attain such a union of concentrated thought and simplicity of manner.¹⁹

Grout calls Und willst du . . . and In dem Schatten meiner Locken "exquisite miniatures" and says, "It is impossible to convey an adequate idea of the infinite variety of fine psychological and musical details in Wolf's songs. Study of the scores brings continuous discovery of new delights."²⁰

Rolland makes these comments:

The Italienisches-Liederbuch (1890-96) is quite different. The character of the songs is very restrained, and Wolf's genius here approached a classic clearness of form. He was always seeking to simplify his musical language, and said that if he wrote anything more, he wished it to be like Mozart's writings. These Lieder contain nothing that is not absolutely essential to their subject; so their melodies are very short, and are dramatic rather than lyrical. Wolf gave them an important place in his work: 'I consider them,' he wrote to Kaufmann, 'the most original and perfect of my compositions.'²¹


Und willst du . . . is that "exquisite miniature" of Wolf's. Nineteen measures of free-flowing, tranquil, sublime musical drama.

¹⁸Ibid., p. 185-186.

¹⁹Ibid., p. 214-215.

²⁰Grout, p. 570-571.

²¹Rolland, p. 196.

Und willst du . . . combines three basic elements to achieve its superbly miniaturized whole. The first to occur is the accompaniment theme, which consists of a syncopated figure , with a rich, major chord in either root position or second inversion on beat one, followed by its first inversion on beat two, slurred into a secondary, dissonant chord on beat four, with a characteristic half-step in the upper voice. Throughout the first fifteen measures the accompaniment swells to its dissonant peak and then ebbs at the beginning of the next measure.

Slow and sustained



Und willst du de-zen Lieb-sten ster-ben se-hen, so tra-ge nicht dein Haar ge-loekt, du Hol-de.
If you de-sire to see a dy-ing lov-er, then do not bind your love-ly hair, my fair-est.

pp *weich* (*softly*)

Ex. 38, Wolf, Und Willst du deinen Liebsten sterben sehen,
m. 1-4.

In the second section the note values are diminished, and an arpeggiated left hand part enters, as if to describe the gentle wind that caresses the golden locks.

pp *Very calmly*



Wie gold-ne Pä-den, die der Wind be- wegt,
Like gold-en sun- shine, float-ing through the air.

pp *As soft and slow very softly and steadily*

Ex. 39, Wolf, Und willst du deinen Liebsten sterben sehen,
m. 9-11.

The other two basic elements are characteristic of the vocal part. They are the use of repeated tones and the use of the interval of the sixth.

The vocal statement begins in measure one, after a half beat rest with the subdued, repeated tone. In the first section, three of the four semi-phrases repeat their first tone consecutively at least six times, in very strict, smooth-flowing eighth-notes. Those three semi-phrases end with the same interval of a sixth, skipping up twice and down once at cadence points. See example 38.

The second section is of a much different character--highly chromatic and intervallic--though the sixth occurs several times in less obvious ways. Note the chromaticism in measures 12-13, example 39, and the use of the sixth as a setting for "Haare, schön", in measure 12.

The image shows a musical score for a voice and piano piece. The voice part is written in a single staff with a treble clef and a key signature of one flat (B-flat major or F minor). The tempo/mood is marked 'Tenderly'. The lyrics are in German and English. The piano accompaniment consists of two staves, a right-hand treble clef and a left-hand bass clef. The piano part is highly chromatic and features a 'pp' (pianissimo) dynamic marking. The score includes various musical notations such as slurs, ties, and dynamic markings.

Ex. 40, Wolf, Und willst du deinen Liebsten sterben sehen, m. 12-13.

The harmony of Und willst du . . . is tonal, although enharmonic modulation is rife, as is shifting tonality. While the voice describes very simple triads in the first section, the keys are subtly shifting from F major to B^b major, back to F major, to A major, and back to F major--all in eight measures.

The second section changes much more rapidly. In its most exploratory and sequential part, the keys of A^b, E, E^b, and G are passed through in two measures, see example 39 above.

The climax is dramatic and understated. It occurs in measure 15, on the words "ungezählt" (unnumbered, uncounted). While the voice lingers on the climax syllable, the accompaniment transitions on an extended arpeggio into the cadence formula, departing from the tense, syncopated dissonance into ethereal consonance.

Ex. 41, Wolf, Und willst du deinen Liebsten sterben sehen,
m. 15-18.

That rare, cherished moment of harmony and unity between voice and accompaniment occurs on the first beat of measure 16, when the transitioning arpeggio joins with the voice on the final key tone, "f". The discord has subsided and a supremely simple, uniquely beautiful concluding semi-phrase transpires: The voice, once again utilizing the repeated note idea in subtle reiteration, describes an F major chord while the accompaniment wends its way into F major and then, with another graceful arpeggio ascends to the choicest measure of the whole composition, measure 17. In 2/4 meter, the voice makes its concluding statement on the final repeated "c." In the sparsest of terms the accompaniment is wed to the voice on a stunning v⁷--which has been heralded by a momentary rest in the voice.

The cadence is extended while the accompaniment makes a one measure reiteration, in diminished time values, of the principal, syncopated idea. And then, the long-awaited, first definite feeling of cadence throughout the song occurs, in its final measure 19.



Ex. 42, Wolf, Und willst du deinen Liebsten sterben sehen,
m. 19.

Und willst du deinen Liebsten sterben sehen

Und willst du deinen Liebsten sterben sehen,
 so trage nicht dein Haar gelockt, du Holde.
 Lass von den Schultern frei sie niederwehen;
 wie Fäden sehn sie aus von purem Golde.

Wie goldne Fäden, die der Wind bewegt,
 schön sind die Haare, schön ist, die sie trägt!
 Goldfäden, Seidenfäden ungezählt,
 schön sind die Haare, schön ist, die sie strahlt!

And if you want to see your lover die

And if you want to see your lover die,
 then do not curl your hair, my sweetheart.
 Let it freely from the shoulders downward flow;
 Like threads it appears as of pure gold.

Like golden threads which the wind caresses,
 beautiful is the hair, lovely is she who carries it.
 Golden threads, silken threads uncounted,
 beautiful is the hair; beautiful is she who carries it.

Translation by Gary Poore

Les Berceaux Gabriel Faure
 (The Cradles) (1845-1924)

In 1870 no one had a lighter heritage to bear than French musicians; for the past had been forgotten, and such a thing as real musical education did not exist. . . . France was the greatest musical nation in the sixteenth century. . . . Paris was a very musical town at the time of the Restoration. [But] this musical warmth lasted until 1840, after which it died down little by little, and was succeeded by complete musical apathy in the second Empire. . . .¹

Into this artistic void was born Gabriel Faure in 1845. He was destined to become one of the principal contributors to his nation's artistic resurrection, through his teaching, composition, administration, and performance.

Faure was born into the home of a schoolmaster; his father was the provincial inspector of primary schools.² Because he was the sixth child born to the typically poor teacher, he was sent to live with a foster mother for the first four years of his life.

How his talents were developed in his early years is uncertain, but he is known to have been capable of playing and improvising on the village harmonium at the age of eight.³ His father was persuaded to allow him to study music by an old blind lady who heard him play.

In 1854, Louis Niedermeyer, a Swiss composer who had just founded in 1853 the "École de musique religieuse et classique" in Paris, visited Faure's community. He consented to test Gabriel's talents and was so

¹Rolland, p. 249.

²Slonimsky, p. 462.

³Grove's Dictionary of Music and Musicians, 5th ed., Vol III, (New York: St Martins Press Inc, 1955), p. 38.

impressed with the boy's talents that he took him as a pupil in his school without charge.

Fauré attended the *École Niedermeyer* from 1854-1866, where he was given a thorough musical training and a sound general education. Among his teachers at the school was Camille Saint-Saëns, who joined the staff in 1860 at age 25. Not only was Saint-Saëns an influential teacher for the boy, but a personal friendship developed between the two, and they shared many musical experiences together--the chief of which were excursions to cities where prominent composers' works were being performed, especially those of Wagner.

Fauré's first professional position was as organist at Rennes, from 1866-1870. He "was dismissed," reports Groves, "for playing the organ in evening dress after an all-night party."⁴ That his liberal training at the *École* created "too great artistic independence"⁵ is the more probable cause.

Fauré returned to Paris in 1870 and resumed his associations with the *avant garde* of the French musical world. He accepted an appointment as organist at the church of Notre-Dame de Clignancourt. Shortly after, the Franco-Prussian War interrupted, and Fauré joined an infantry regiment.

Upon the establishment of the Third Republic, Fauré returned to Paris and accepted an appointment as organist of the church of Saint-Honore d'Eylau. In addition, he became deeply involved in a new musical movement.

⁴Ibid.

⁵Ibid.

The disasters of the war in 1870 regenerated the nation's spirit. Music felt its effect immediately A new generation was growing up . . . a generation that was serious and thoughtful, that was more attracted by pure music than by the theatre, that was filled with a burning desire to found a national art. [Thus] on February 24th, 1871, the Société nationale de Musique was instituted to propagate the works of French composers.

. . . This society . . . was the cradle and sanctuary of French art. All that was great in French music from 1870 to 1900 found a home there. Without it, the greater part of the works that are the honour of our music would never have been played; perhaps they would not ever have been written.⁶

Gabriel Fauré, at age 26, was among the founders of the National Music Society, along with Camille Saint-Saëns, Ernest Guiraud, Massenet, Garcin, Duparc, Théodore Dubois and Taffanel. It was the purpose of this "Society" to give hearings to the works of living French composers.

École Niedermeyer recognized the talents of Fauré, and in 1872 invited him to join their staff, which he did.

His skills as organist brought him the honor of assisting the great Charles Widor at Saint-Supplice, and of serving as deputy for Saint-Saëns at the church of the Madeleine (which position was the most coveted in all of France).

In 1877, he was elevated to choirmaster and assistant organist at the Madeleine, when Saint-Saëns resigned, and Théodore Dubois became organist.

Having achieved a position of sufficient status, Fauré felt worthy to propose to the girl whom he had loved deeply for four years, Marianne Viardot, daughter of the famous singer, Pauline Viardot-Garcia. She accepted, but the engagement was short-lived.

⁶Rolland, p. 251-252 & 267.

Six years later, in 1883, Fauré married Marie Fremiet, daughter of a sculptor. Groves says of the marriage:

It appears to have been a conventional French marriage de convenance, though perhaps entered into for domestic tranquillity rather than for material reasons; and nothing much was ever heard of Faure's wife, either to her advantage or otherwise, except that she made him a good home.⁷

Upon the death of Guiraud in 1892, Fauré was appointed inspector of music of the state-aided conservatories, a position of national importance. Another important position came shortly after, when Dubois retired as organist of the Madelaine in 1896, and Fauré advanced in natural succession. The same year Fauré was appointed professor of composition at the Paris Conservatory. Groves speculates that politics in the form of the threatened resignation by director Ambroise Thomas, if Fauré was appointed to the Conservatory staff, prevented him from receiving the post a number of years earlier.⁸

In 1903, Fauré was approached by Le Figaro, the most influential paper in France, and invited to write criticisms. He wrote occasional music reviews for the paper until 1921, when deafness made it impossible for him to continue.⁹

In 1905, Fauré was appointed successor to Dubois as director of the Conservatory. Romain Rolland, who was living in Paris at that time has written about the Conservatory before and under Fauré:

The Conservatoire national de Musique et de Declamation, which dates from the last years of the Ancien Régime and the

⁷Groves, p. 39.

⁸Ibid., p. 40.

⁹Slonimsky, p. 463.

Revolution, was designed by its patriotic and democratic origin to serve the cause of national art and free progress. It was for a long time the corner-stone of the edifice of music in Paris. But . . . it is no secret that, since 1870, the official action with regard to the movement amounts to almost nothing; though we must at least do it justice, and say that it has not hindered it. But if the spirit of this academy has often destroyed the effect of the excellent teaching there, by making success in academic competitions the chief aim of the professors and their pupils, yet a certain freedom has always reigned in the institution. And though this freedom is mainly the result of indifference, it has, however, permitted the more independent temperaments to develop in peace--from Berlioz to M. Ravel. One should be grateful for this. But such virtues are too negative to give the Conservatoire a high place in the musical history of the Third Republic; and it is only lately, under the direction of M. Gabriel Fauré, that it has endeavoured, not without difficulty, to get back its place at the head of French art, which it has lost, and which others had taken.¹⁰

Among the students of Fauré at the Conservatory were Georges Enesco, Maurice Ravel, Charles Koechlin, Roger-Ducasse, Louis Aubert, and Nadia Boulanger.

In 1909, Fauré was elected to replace the deceased Ernest Reyer as a member of the Academie of Beaux-Arts. In 1910, he was promoted to the position of Commander of the Legion of Honor. In 1922, national homage was paid him at Sorbonne.

Due to deafness, Fauré resigned from the Conservatory in 1920 and spent the remainder of his years in quiet retirement. In the summer of 1924 he went to Geneva, to improve his failing health. His illness intensified, and it became evident that his end was near, so he went back to Paris to be with his family until death.

Fauré was little recognized as a composer during his lifetime.

¹⁰Rolland, p. 251, 252, & 267.

"Except for a few songs, his works have never become widely popular, and many foreigners, even musicians, cannot understand why he is so highly regarded in France."¹¹

His first published work was Trois Romances sans paroles for piano, written in 1863, while at École Niedermeyer. Curiously, that work bore the opus number 17, yet other compositions written after 1863 were given earlier opus numbers.

In 1879, his A Major violin Sonata, Op. 13 was published in Germany by Breitkopf & Härtel, "on condition that he should expect neither a fee nor royalties; and the same terms were imposed on him for his two piano-forte Quartets in Paris later."¹²

Fauré wrote little orchestral music of significance. According to Groves, that which he did write was scored or corrected by his students and colleagues.¹³ Ballade, for piano and orchestra, composed in 1881, is established in symphonic repertoire. His immortal Requiem, composed in memory of his father is cherished to this day.

Fauré composed a number of works for stage, among which are the incidental music to Pelléas et Mélisande, which was produced in England in 1898, and the operas Prométhée and Pénélope.

but it is in the area of song where Fauré is most remembered. He wrote ninety-six songs, of which the more generally noted are Lydia, Après une rêve (1865), Clair de lune (1887), Au cimetière (1839),

¹¹Grout, p. 599.

¹²Groves, p. 39.

¹³Ibid.

the Cinq melodies (1890) to poems of Verlaine, and especially the cycles La Bonne Chanson (Verlaine; 1892), La Chanson d'Eve (Charles van Lerberghe; 1907-10), and L'Horizon chimérique (Jean de la Ville de Mirmont; 1922).¹⁴

Les Berceaux is one of three songs written in 1882. It is a setting of a poem by Sully-Prudhomme.

It is said that Fauré's music represents "French civilization at its most fastidious. His is an exclusive art, but what it excludes is not missed because it was judiciously withheld by choice."¹⁵

Fauré was not virtuosic in his writing; his music, rather, displays the classical grace and clarity of the French masters. It is precise and anticipatory of impressionism.

Among his most commonly employed techniques was that of use of the modes to evoke his unique style of freshness. Unresolved discords, especially seventh chords and leading tones, free parallelism, and sequential passages involving enharmonic modulations with momentary excursions into remote keys abound in his writings. His texture is fluid, with frequent use of arpeggios and other broken figures. The music seems to float along and support itself. Many times counterpoint is included in his writings, though he wrote little sustained polyphony. Progressions and modulations are innovative and frequently defy traditional methods, though his music is highly logical, moderate, and poetic.

¹⁴Grout, p. 599.

¹⁵Groves, p. 40.

According to Grout, "Fauré's characteristics are most fully revealed in his . . . songs. Lyrical melody, with no display of virtuosity. Small dimensions were always congenial to him."¹⁶

Les Berceaux is a three-part song of the form A, B, A', coda. It exemplifies Fauré's floating melody and fluid texture. An arpeggiated accompaniment introduces the song in the first measure and carries throughout the rest of the piece. Due to the avoidance of the third in the lower voicing, an openness and transparency of sound results that is typical of Fauré.



Ex. 43, m. 1

The melody is modal. Though the key signature is that of b^b minor, the tonal center is "f", thus a definite phrygian feeling results.

The principal key of the composition is b^b minor, with excursions into F major, D^b major, and f minor. One particularly chromatic section occurs in measures 28-30, where Fauré employs a sequence of fifth relationships to transition through B^b , E^b , A^b , D^b , G, and C on seventh chords.

Ex. 44, Fauré, Les Berceaux, m. 28-30.

¹⁶Grout, p. 599.

Intrinsic in achieving the haunting, distant modal feeling is the use Fauré makes of the descending scale, which emphasizes the half-step from g^b to the tonal center on "f." His principal melody begins with a skip of a fourth to the high point of the phrase on the second group of triplets, with a slow, scalar descension thereafter.

Le long du quai, les grands vais-seaux, Que la hou-lein-eli-
 All down the quay the ships so tall Over their keel at an-

ex. 45, Fauré, Les Berceaux, m. 3-5.

The B section changes the interval beginning the phrase to an open fifth, but then follows with slight variation the principal melody. With a crescendo and with an upward figure (the only one in the whole song), the approach to the climax in measure 19 is structured.

Et que les hom- mes cu- ri- eux
 Man must a- far fol- low his star,

Ten- tent les ho- ri- zons qui leur- reuil-
 You blue ho- ri- son must be mak- ing!

Ex. 46, Fauré, Les Berceaux, m. 16-20.

To further emphasize the thought of the "distant horizons which lure man," the key at the climax point changes to D^b major, with octave doubling in the bass of the accompaniment. Then, just as the swell symbolic of the ocean has occurred, so must the ebb; the high "f" smoothly displaces an octave while the accompaniment structures a dominant chord, for the return of b^b minor and the A' section.

The contrast from the forte climax to the pianissimo return of the first idea fittingly suggests the inevitability of the boats leaving port and resignation to that reality.

The coda, with its repeated variation of the principal theme and its decrescendo, dramatically pictures the boats disappearing into the horizon sustained by the love of their homes.

Les Berceaux

Le long du quai, les grands vaisseaux,
 Que la houle incline en silence,
 Ne prennent pas garde aux berceaux,
 Que la main des femmes balance.

Mais viendra le jour des adieux,
 Car il faut que les femmes pleurent,
 Et que les hommes curieux
 Tentent les horizons qui leurrent!

Et ce jour-là les grands vaisseaux,
 Fuyant le port qui diminue,
 Sentent leur masse retenue
 Par l'âme des lointains berceaux,
 Par l'âme des lointains berceaux.

The Cradles

Along the wharf, the big vessels
 which ride the swell in silence,
 take no guard of the cradles,
 which the hand of the woman rocks.

But the day of parting will come,
 because it is necessary that the women cry
 and that the curious men
 tempt the horizons which lure.

And that day the great vessels,
 fleeing the port which diminishes,
 feel their mass retained
 by the spirit of the distant cradles.

Translated by Francois Dehart

Trois Poemes d'Amour Erik Satie
 (Three Poems of Love) (1866-1925)

Erik Satie was born in 1866, the son of a ship broker and a housewife from London. His heritage was not one of music, but was quite of an ordinary sort.

His father sold his business and moved to Paris to reestablish himself, so Erik was left to the care of his grandparents. An eccentric uncle enjoyed the boy and exerted his influence upon him.

When Erik was eight years old, his musical training was begun with lessons from an organist in the local community.¹

In 1878 the boy rejoined his parents in Paris. At that time the father had established a music publishing house.

The boy's training continued in Paris, Erik being enrolled in the Paris Conservatorie. About this there is great disagreement among the sources: Groves says he began a systematic study in 1879², Bakers says he studied at the Conservatorie for one year, 1883-1884,³ Lockspeier, a biographer of Debussy, refers to the records of the institution and states that Satie was formally enrolled for four years in the preparatory piano class, 1879-1882, and in the intermediate class from 1885-1886.⁴

¹Slonimsky, p. 1418.

²Grove's Dictionary of Music and Musicians, 5th ed., Vol VII, (New York: St Martins Press Inc, 1955), p. 416.

³Slonimsky, p. 1418.

⁴Lockspeier, Edward, Debussy: His Life and Mind, Vol I, (New York: Macmillan, 1962), p. 145-146.

There is general agreement that Satie was not a very good student. And his interest was not in schooling. He left school to play piano in the cafes of the Montmartre.

At the Montmartre he came in contact with the "bohemian" culture of Paris, befriending the up-and-coming artists, poets, and musicians of the day. Debussy was one whose close friendship he enjoyed for years.

He came in contact with the Rosicrucian sect and joined that mystic society. During that time he studied plainsong and organum and injected modal characteristics into his writings.

In 1898, Satie moved out to the industrial suburb of Arcueil. His home was frequented by representatives of all the "movements" of the period. Satie became, thereby, associated with cubism, surrealism, etc., though he did not belong to the movements nor did he follow their doctrines.

In 1905, Satie, realizing a deficiency in his contrapuntal skills, entered the Schola Cantorum, where he studied counterpoint. He earned his diploma, which had the notation "très bien."

Satie was a revolutionary composer. He avoided, as much as possible, traditional practices. His writings are rife with satire, musical and written.

Satie was a bachelor and of a child-like disposition.

'The more one learns about Satie,' Roger Shattuck shrewdly observes, 'the more one comes to see him as a man who performed every contortion in order to keep sight of his childhood Satie made sure that the most treasured part of his past was always at his side.'⁵

⁵Ibid., p. 147.

Satie was known for the unique titles of his music as well as his novel instructions for performance.

The Veritable preludes flasques pour un chien (1912) were explained by Satie as follows: 'I want to make a piece for dogs and I have my scene. The curtain rises up on a bone.'⁶

Some of his instructions were: "'Play like a nightingale with a toothache'; 'with astonishment'; 'sheepishly'; 'from the top of the teeth.'"⁷

Perhaps his most famous title was Pièces en forme de poire. Debussy's biographer, Lockspeier, clarifies misinformation regarding the origin of this piece. Working with Debussy's former teacher, Guiraud, through Debussy's persuasion, Satie one day

brought to play in class his Pièces en forme de poire (for piano duet) which he performed with César Galéotti, a student inclined to treat Satie maliciously. Our assistant master, André Gédalge, was furious with Satie for this unforgettable display and made matters so unpleasant for the unfortunate young man that he never set foot in the Conservatoire again.

This strange incident places the Debussy-Satie relationship in a rather different light. We see in the first place that the Trois Morceaux en forme de poire, Satie's most successfully ironic set of piano pieces, believed to have been a caustic reply to Debussy's criticism of the formlessness of his music, were written some thirteen years earlier than the date attributed to them in the published edition. More to the point, we see the significance of the word poire (a mug or a dupe) in the title of these quaint parodies of scholastic exercises mingled with vulgar cabaret tunes. The poire was neither Satie himself nor Debussy, who in any case would hardly have criticized the music of his ingenuous friend for its formlessness, but the kind-hearted Guiraud who, in all good faith, must have offered his strange, eccentric student a piece of friendly advice. In the manner of a well-meaning teacher, he probably advised the young Satie to develop

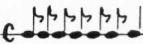
⁶Finney, p. 566.

⁷Hansen, p. 117.

a sense of form; to which Satie's impertinent reply was the Trois Morceaux en forme de poire. Possibly out of respect for Debussy, Guiraud ignored what was clearly meant by Satie to be a gross insult to his master and allowed Satie's inadmissible breach of manners to be dealt with by his assistant, Gedalge.⁸

Satie's music is revolutionary to the point that it "marked the first really complete break with musical Romanticism in France."⁹ Sentimentality is assiduously avoided. Economy of texture, brevity, rhythmic vitality, and severity of harmony and melody are intrinsic in Satie's art. He was convinced that "the only healthy thing music can do in our century is to stop trying to be impressive."¹⁰

The Trois Poemes d'amour are disarmingly simple. They have hardly begun when they end. They are completely the inspiration of Satie, he having written both words and music, and thus lend insights into his poetic as well as his musical abilities. They are so short, yet so complete; so different in approach, yet so musically logical. Written in 1914, they represent Satie at the height of his creativity and past his more "colorful" period. One might describe them as musical vignettes.

The three pieces are all very much the same, poetically and musically. The melodies are modal and linear (reminiscent of gregorian chant, which fascinated Satie). The rhythmic pattern in each measure of each song is . The harmonies are at times polymodal and generally evasive of any established key feeling--they give one the

⁸Lockspeier, p. 146.

⁹Grout, p. 607.

¹⁰Copland, Aaron, Our New Music, (New York: McGraw Hill Book Co., 1941), p. 77.

definite feeling that the composer used the piano to discover how he was going to harmonize his melodies. Though the harmonies alone seem quite accidental, they are appropriate to the shallow lyrics, and smack of the satirist, Satie, at work.

An effect of pianism which Satie has used in each vignette is that of alternating the accompaniment between treble clef, mixed clefs, and bass clef, with the predominance of single clef accompaniment in the treble clef.

Suis chauve de naissance, Par pure bienséance Je n'ai plus confiance En ma jeune vaillance.

Ex. 47, Satie, #2, Trois Poemes d'amour, m. 1-4.

Rolled chords with held tones occur in each vignette, as do staccato octaves and off-beat eighth note chords. Compare measure 8 of #1, measure 8 of #2, and measure 6 of #3.

Toujours frais et aimable.

Le suis par bienséance.

Que je voudrais complète?

#1, m. 8. #2, m. 8. #3, m. 6.

Ex. 48, Satie, Trois Poemes d'amour, m. as above.

Satie's chromaticism can be acrid at times, as shown in measure 5 of #1, in the accompanying example. (Note the half-step sequence in the upper voice, and the sense of resolution it achieves.)

Satie's cadences are often unusual, though the three in these pieces are very similar. Note his avoidance of roots in the vocal lines at cadence points by comparing measures 8 of #1 and #2 in example 48 and measure 8 of #3, in example 50.

Each song has eight measures and follows an A, B, A, pattern, with A being two measures long.

Perhaps one could say that, in these songs, Satie achieved his goal of not being impressive.

5
Tout doux, ma chère Lulù

Ex. 49, #1, m. 5.

très retenu
Ô douce lucornette.
8
suivez

Ex. 50, #3, m. 8.

Trois Poemes D'amour

Ne suis que grain de sable,
 Toujours frais et t'aimable.
 Qu boit, qui rit, qui chante
 Pour plaire a son amante.
 Tout doux, ma chere belle
 Aimez votre amant frelle:
 Il n'est que grainde sable,
 Toujours frais et t'aimable.

Suis chauve de naissance,
 par pure biensance
 Je n'ai plus confiance
 En ma jeune vaillance.
 Pourquoi cette arrogance,
 De la si belle Hortence?
 Tres chauve de naissance,
 Le suis par biensance.

Ta parure est secrete,
 O douce luronnette.
 Ma belle guillerette
 Fume la cigarette
 Ferai-je sa conquete,
 Que je voudrais complete?
 Ta parure est secrete,
 O douce luronnette.

Three Poems of Love

I am but a grain of sand,
 always fresh and amiable to you
 who drinks, who smiles, who sings
 to please her lover.
 Completely, my dearly beloved
 love your frail lover:
 He is but a grain of sand,
 always to you fresh and amiable.

I am bald of birth,
 through pure propriety
 I have no more confidence
 in my young bravery .
 Why such arrogance
 of the very beautiful Hortence?
 Very bald by birth,
 I am with propriety.

Your adornment is secret,
 o gentle lass.
 My lively beauty
 smoke the cigarette
 Will I conquer her,
 that I would like to completely?
 Your ornament is secret,
 o gentle lass.

Translation by Francois Dehart

Mandoline Claude-Achille Debussy
 (Mandolin) (1862-1918)

Claude-Achille Debussy was born of a bourgeois family. His father was a former soldier who at the time of Claude's birth was proprietor of a china shop. His mother, though she bore five children, raised none of them and is said by one biographer to have disliked children.¹

The Debussys were perpetually in poverty, due largely to the indolence of the parents. Because they could not provide a good home for their children, their care was taken over by the father's sister, Clementine, who was Claude's godmother. A rich banker, by the name of Arosa, was Debussy's godfather, by virtue of Clementine at the time being his mistress.

Details of Debussy's childhood are scanty, but it is known that he spent part of his time with Clementine and later with Arosa, after Clementine ceased to be his mistress. It has been established that Debussy had no schooling prior to his entry into the Paris Conservatory.²

Debussy's musical career was sparked quite by accident, when Mme. Mauté de Fleurville, a former student of Chopin, in one social occasion heard the boy experimenting at the piano. She announced, "He must become a musician."³ She accepted the boy free-gratus as her student, and after three years of her loving preparation, Debussy took the entrance exams for the Conservatoire and passed.

¹Lockspeier, p. 9.

²Ibid., p. 10.

³Ibid., p. 17.

When he was eleven, he entered the Conservatory.⁴ His ability was recognized by his mentors, although his disposition toward nonconformity proved most frustrating to many of them.

. . . Debussy often created disturbances not only in Guiraud's class, but also in Delibes's He used to preach revolt against traditional harmony to his fellow students. 'Dissonant chords,' he would say, 'must be resolved. What's that you say? Consecutive fifths and octaves are forbidden. Why? Parallel movement is condemned, and the sacrosanct contrary movement is beatified. By what right, pray?'⁵

Despite his great disdain for the conventions of theory and music training, Debussy generally complied with the requirements of his teachers. In 1880 Debussy won first prize in his accompaniment class, for "accompaniment, score-reading, and extemporising."⁶

Indicative of his disposition for experimentation, Debussy would entertain his classmates in the absence of the professors

with the most hair-raising and, literally (at that time), unheard of sequences of harmonies which, if his professors could have heard them, would have turned their hair grey. Even his fellow-pupils were shocked, though they could not help feeling a sort of guilty thrill at being thus transported into forbidden, but incredibly alluring, realms of tonal voluptuousness.⁷

Debussy proved to be such an adept pianist, though he never won a first prize for pianism, that his teacher, Marmontel, recommended him for summer work with the wealthy, Russian von Meck family. He worked

⁴Vallas, Leon, Claude Debussy, (trans. Maire and Grace O'Brien), (London: Oxford University Press, 1933), p. 4.

⁵Ibid., p. 18.

⁶Myers, Rollo H., Debussy, (New York: A. A. Wyn, Inc., n.d.), p. 11.

⁷Ibid.

for them for three summers, 1879-1882, teaching them piano, as well as playing piano duets with individual family members and playing in chamber groups with the family.

In this capacity he was afforded the opportunity to travel throughout Europe and Russia. In his travels he had occasion to hear and study music of the Russian masters, renaissance music in Italy, and the prominent composers of the time. He was also exposed to the luxury of aristocracy, which contrasted dramatically with the poverty dwellings of his family.

While at the Conservatory, Debussy made the acquaintance of a high soprano named Vasnier. She was an amateur singer, but very competent. Debussy was welcomed into the home of Madame Vasnier, and she and her husband provided him with his second home, where he did much of his composition during his later years in the Conservatory.

The students of composition wrote a competition piece each year, to the winner of which competition the Grand Prix de Rome, a three year scholarship for study in Rome, was awarded. Debussy was the winner in his fourth year of competition, and in 1884 received this award, which to most musicians was coveted. However, Debussy was very skeptical about the prize; the prospects of suffering through the structured theory of Rome grieved him, and the thought of leaving Paris and his friends was almost insufferable.

Through the urging of his friends, the Vasniers, Debussy went to Rome. It was as bad as he was afraid it would be; "The Villa Medici . . . was a prison to him, and the director . . . he looked upon as a jailor."⁸

⁸Vallas, p. 36.

The Academie des Beaux-Arts, to which Debussy was required to submit compositions as a result of his scholarship, made their disenchantment with Debussy a matter of official record. In their official journal of December 1886, it was recorded:

The Academy must regretfully record . . . At present, M. Debussy seems to be afflicted with a desire to write music that is bizarre, incomprehensible, and impossible to execute. With the exception of a few passages that show individuality, the vocal part of his work is uninteresting, both as regards the melody and the declamation. The Academy hopes that time and experience will bring salutary modifications to M. Debussy's ideas and compositions.⁹

In 1887, Debussy returned to Paris, without completing his scholarship. He settled down to the business of making a living as a composer. It was a slim existence; he was able to eek out a living through lessons, arranging, and later selling his works to publishers (after 1890).

Debussy came under a number of influences upon his return to Paris. In his travels to hear the contemporary music of Europe's composers, he began to make acquaintances with the prominent men of music. He was impressed with Wagner, among others.

Upon his return from his second trip to Bayreuth, he attended the International Fair in Paris and was particularly intrigued by a Javanese exhibit which included native music and instruments. He was very taken with a new scale system he heard there, based upon a pentatonic scale.

At this time, Paris was caught up in the desire of the French to improve the status of their art. Debussy, through his friends, came in contact with an interesting group of intellectuals, known as the symbolists.

⁹Vallas, p. 41.

A number of young artists, young writers, and young musicians were working toward a synthesis of the arts,

believing for example that the raw material of literature, words, could be treated in the same sort of way as musicians treat the raw material of their art--sound--by a process of combination and selection and cunning juxtapositions They constructed their sentences on an almost purely musical basis, aiming not only at broad rhythmic effects, but also at the establishment of a regular harmonic system in which vowels and consonants should play the part of notes in a chord, with cadences, resolutions, and other refinements borrowed from musical technique. The Symbolists also aimed at visual effects, and by the skilful isolation of rare and vivid words, scattered here and there like jewels, sought to evoke, by the association of ideas, a host of suggestive images.¹⁰

In his association with the symbolists, Debussy met Mallarmé, the founder of the movement, Verlaine, Louÿs, Régnier and Laforgue (writers) and Redon and Whistler (painters).

An outgrowth of his contacts was his meeting with Edmond Bailly, an owner of a bookstore and publishing house. Bailly was the first to put into print any of Debussy's work, publishing Damoiselle Elue in the same year that it was composed, 1887.

Debussy also met and befriended, among this group of intellectuals, Erik Satie. Satie was at the time playing piano in a cafe on the Montmartre. His interest in restoring French music, art, and literature helped Debussy determine his objectives.

'Might it not be a good thing,' asked Satie, 'if the French could have a music of their own--if possible, without sauerkraut?' Could they not follow the example of the painters--Monet, Toulouse-Lautrec, Cézanne and the rest--and create an art that would be really French?¹¹

¹⁰Meyer, p. 36.

¹¹Ibid., p. 40.

Debussy's talent blossomed quickly, as did his number of significant works. His song period occurred primarily from 1887-1892. His precisely executed (ten years in the making) opera, Pelléas et Mélisande, was completed in 1892. His String Quartet, the invasion of a traditional medium with a revolutionary approach, was finished in 1893. In 1894, the orchestral eclogue, Prélude à l'Après-midi d'un faune was performed and was a resounding success. (Within twenty-five years it "became, and has remained, the best known of Debussy's compositions."¹²)

The première of Pelléas took place in 1902 in Paris. The audience was divided in reaction. However, the public gradually became won over; Pelléas had a total of twenty-two performances that year.

In 1904 Debussy left Lily. He had met an opera singer, Emma Bardac, whom he wanted to marry. Emma at the time was married, and a number of legal entanglements ensued. Lily was distraught and attempted suicide.

Emma bore Claude a daughter, Chou-Chou, in 1905, three years before the two could clear the legalities of marriage. In 1908, Debussy wrote a piano suite, Children's Corner Suite, in honor of their daughter.

Debussy's fame spread rapidly after the turn of the century. He was widely sought as a conductor, and traveled to many of the major European cities for that purpose. In 1908 he conducted his works in London and was very well-received--although he was said to be a bad conductor. In 1913 he visited Russia, with resounding success and imperial recognition.

¹²Brockway, p. 503.

Cancer, which had been discovered in Debussy in 1909, began to sap his energy. He continued to be productive until the latter part of 1917, in which he appeared as pianist in two public performances of his Sonata for Violin and Piano. From the Fall of 1917 until March 1918, his was a steady decline.

The most remarkable and novel aspect of Debussy's music is his harmonic style. It is characterized by the gradual abandonment of the major-minor key system and the avoidance of tonic-dominant juxtapositions. Instead, modes, pentatonic and whole-tone scales . . . motivate melodic and harmonic motion.¹³

Debussy's disdain for convention was precursive of our contemporary era of music. His harmony included new tonal combinations, unprepared dissonance, successive dissonance, in his unmitigated attack on the conventions of music theory. In his music, shifting tonalities are common, as are augmented chords, ninth-chords, added seconds. He used dissonance for color and psychological portrayal, not for the feeling of tension.

Among his other innovations were new scales: the whole-tone scale, the pentatonic scale, modal scales. His approach to melodies was equally unique; they often consisted of fragmentary motives joined asymmetrically, with traditional devices such as repetition, extension, and development little used. His vocal melodies were close to the spoken rhythm and inflection of the words; his instrumental melodies were short and seldom extended.

He injected in his later works compound meters, superimposed meters, Spanish meters, syncopated rhythms (inspired by American minstrel shows).

¹³Derri, Otto, Exploring Twentieth-Century Music, (New York: Holt, Rinehart and Winston, Inc., 1968), p. 156-157.

Debussy has been called the "master of the whisper," through his frequent use of subdued dynamics, low voice ranges, and delicate and sensitive interpretation.

He often spread his chords through previously unheard-of ranges, juxtaposing low pedal tones against high timbres. Climaxes are sudden and infrequent in his music, as it shimmers and flows, devoid of the influence of meter and barlines. His repertoire of devices included glissandi, muted instruments, use of the celesta, close-voiced augmented chords, and descriptive titles.

Debussy's greatest fame has been derived from his piano music. It "demands from both fingers and feet . . . all sorts of refinements previously unexploited. No composer in musical history has taught the pianist more new and permanently valuable things."¹⁴

Debussy's works are often described as falling into three periods:

In general, his youthful experiments, and his works which, though, tending toward abandonment of convention, bore the marks of traditional composition, are classified as characteristic of his Period of Immaturity, 1880-1890.

Included in this period are his salon pieces, his prize-winning cantata, L'Enfant prodigue (It must be remembered that a requirement of the academy was the strict approach to composition.), Suite bergamasque from which came the popular Clair de Lune.

His Period of Maturity followed, 1890-1910, during which time his manifold experiments blossomed forth in immortal works. Among those

¹⁴Groves, Vol II, p. 623.

long to be remembered: Cinq poèmes de Baudelaire for voice, Prelude to the Afternoon of a Faun (significant due to its relative formlessness, its orchestral texture, and Debussy's masterful scoring), String Quartet, Nocturnes for orchestra (Begun in 1894 and finished in 1898, it is said to be the essence of Debussy. In describing his own inspiration, Debussy said he wanted to create a work where "music would take over at the point at which words become powerless."¹⁵)

Within this period, Debussy's association with "impressionism" was established. Principal among the impressionistic works was his sole opera, Pelléas and Mélisande (with its constant understatement, unresolved harmonies in the orchestra, recitative-like voice lines, avoidance of arias and ensembles, and with its use of leit-motives). Also significant were La Mer and Images for orchestra, Estampes, Preludes and Pour le Piano for piano.

Debussy's third period, beginning in 1910, found him striving to simplify his works and writing instructional pieces for various instruments. Twelve Etudes for Piano were written in this period. His ballet, Jeux, is sparse and transparent and of completely free form, with no traces of symphonic structure or thematic development. His two books of Preludes for Piano and his sonatas for cello and piano--flute, viola, and harp--and violin and piano were experiments in writing works for developing music students. (The sonatas were his first works with no literary or extra-musical content.)

¹⁵Meyer, p. 55.

Debussy's songs are of lesser importance among his works, but are of great significance in vocal repertoire. They are fragmentary, elusive, erotic and atmospheric. His vocal lines are devoid, for the most part, of melody; they rise and fall with the words and are syllabic settings of the words. The accompaniments often include ninth and thirteenth chords.

Mandoline is a song which Debussy wrote to the words of Verlaine, and which he dedicated to Madame Vasnier. Written in 1884, in his formative period, it evidences traditional formal structure, though the harmonies and themes are non-traditional. ". . . Half-way between the Immature and Mature periods we find such songs as 'Mandoline,' which says a new thing with great charm."¹⁶

The song is three-part, with a coda. It is primarily modal, with mixolydian predominating (in the principal theme), and dorian and phrygian occurring on short phrases. Triple meter captures the spirit of the dance described by the poet. The brisk tempo and the crisp harmonies evoke the atmosphere of a gala evening.

After a one measure tuning note, the spirited strumming of the mandolin is masterfully suggested in chords of fifths, rolled in mandolin style and alternated between left and right hands an octave apart.



Ex. 51, m. 1-2.

Debussy's abhorrence of the "rules" is evident in his fresh approach to the basic, traditional I-V. In measure 6 (see example below), his V⁷ has a raised root, creating a very pungent cross relation with the preceding e-natural in the vocal part.

¹⁶Groves, p. 625.

sé - ré - ma - des Et les bel - les é - cou - teu - ses É - chan - gent
 se - re - nad - ers, And the pret - ty dames that love them, Their plat - i -

Ex. 52, Debussy, Mandoline, m. 5-8.

In measure 8 above, Debussy's use of an altered dominant is exemplified.

The melody and accompaniment of measures 9-13 show Debussy's nascent tendency toward future elaborate parallelism; here a series of parallel chords traverse the interval of a ninth between the A major chord in measure 9 and the G major chord in measure 13, though octave displacement and inversions have disguised the parallelism.

des pro - pos fa - des Sous les ra - mu - res chan - teu - ses,
 tudes are ex - chang - ing Neathbranches mur - muring a - bove them.

Ex. 53, Debussy, Mandoline, m. 9-13.

The sweep of the three beat accompaniment figure between bass and treble clefs in measures 11 and 12 enhances the descending chromatic vocal line.

Though Debussy carefully avoids placing the melody at cadence points on the roots of chords, he punctuates cadences by elongating the vocal tones at points of repose, while the accompaniment repeats a chord or a

melodic figure. (See measure 13 in the above example.) The cadence in measures 25-27 is similarly effected. However, of additional interest is the insertion of three extra beats and an enharmonic modulation into a section with polyrhythm.

fait - maint vers ten - dre. — Leurs cour-tes ves - tes de
 she his vprs - es ten - der. — Their silk-en jack-ets and

pp *f* *dim.* *pp*

Ex. 54, Debussy, Mandoline, m. 24-29.

In the above example, note also how the material for the transition was extrapolated from the vocal line in measures 24 and 25.

The lush, Debussyan, pianissimo is displayed in the B section, beginning with measure 28, with the foregoing accompaniment theme floating through descending octaves in triple meter against pedal tones in the bass, while legato duplets effect the change of pace for the quiet commentary on the dance.

It is as though the excitement of the evening can not be suppressed for more than a few relaxed moments of commentary, until the joy, the splendor, the elegance of the affair evoke a return to the festive mood.

é - lé - gan - ce, leur jol - é Et leurs mol - les om - bres - bleu - es,
 joy, their grace - ful de - port-ment, Their shad - ows of melt - ing a - zure:

f *p* *mf* *dim.*

Ex. 55, Debussy, Mandoline, m. 33-38.

The coda perfectly describes the response of millions, who go away singing from a delightful evening of music and dance, with its many measures of "la." Few are the people who cannot identify with Debussy's capturing of the mood. He has used the melodic material from measures 35-36 (above example) as his melody for "la," while his accompaniment doubles the voice in the left hand and provides the sweeping chord figures (introduced in measure 11) in the right hand.

Ex. 56, Debussy, Mandoline, m. 50-55.

The final "la" phrase finds the voice going from A to e to a, vocally duplicating the chords of the fifth which introduced the song. On the final tone, held for five measures, the right hand reiterates the chord of the fifth with a sweep downward in a repeated figure, while the bass traverses successively all the octaves of A to E to A₁ . . . to the very lowest tone on the piano for the final cadence. After which the saucy tuning e returns.

Mandoline

Les donneurs de sérénades
 Et les belles écouteuses
 Échangent des propos fades
 Sous les ramures chanteuses.

C'est Tircis et c'est Aminta
 Et c'est l'éternel Clitandre,
 Et c'est Damis qui pour mainte Cruelle
 fait maint vers tendre.

Leurs courtes vestes de soie,
 Leurs longues robes a queues,
 Leur élégance, leur joie
 Et leurs molles ombres bleues,

Tourbillonnent dans l'extase
 D'une lune rose et grise,
 Et la mandoline jase
 Parmi les frissons de brise.

Mandolin

The givers of serenades
 and the beautiful listeners
 Exchange some tame remarks
 under the singing branches.

It is Tircis and Aminta,
 and it is the eternal Clitandre,
 and it is Damis who for something cruel
 wastes his tender verses.

Their short jackets of silk,
 Their long dresses with trains,
 Their elegance, their joy
 and their soft blue shadows,

Whirl in the ecstasy
 of a moon rose and gray,
 and the mandolin chatters
 among the tremors of the breeze.

When Yesterday We Met Sergei Rachmaninoff
(1873-1943)

Sergei Rachmaninoff was of noble and wealthy blood. His father and his grandfather were officers in the Russian army; his mother was from a family of wealthy landowners.

The Rachmaninoff heritage was also one of music. The grandfather, though an officer, was more interested in his piano playing than in the army and, after retirement, pursued amateur pianism.

The mother of Rachmaninoff was also musical. She realized her sons inclination toward music and gave him his first piano lessons at the age of four. It rapidly became evident that Sergei merited better instruction than the mother could give him, so a student at the St. Petersburg Conservatory was hired to train the boy.

When Rachmaninoff was nine, he was sent in to St. Petersburg to study. Besides music, he was given the normal grammar school training. He showed himself to be a talented young man, but his scholarship left something to be desired.

At the suggestion of his cousin, Alexander Siloti, a promising young pianist, Sergei was enrolled in the Moscow Conservatory. Siloti set up instruction for the boy with his teacher, Nikolai Zvereff-- who was regarded as the finest teacher in Russia of that day. Through Zvereff's rigorous training, Rachmaninoff acquired an invaluable discipline of practice, memory training and theory.¹

¹Leonard, Richard A., A History of Russian Music, (London: Jarrolds Publishers Limited, 1956), p. 228.

While training with Zvereff, and living in his home, as only the selected were privileged to do, Rachmaninoff met Tchaikovsky. "He met with Tchaikovsky, who appreciated Rachmaninoff's talent, and gave him friendly advice."² Tchaikovsky inspired the young boy, and made a lasting impression on him.

At the Conservatory, Rachmaninoff studied composition from Arensky. He had as a classmate Alexander Scriabin, with whom he became a close friend. Sergei graduated as an honor student a year ahead of his class. He received a gold medal in 1892 for the one-act opera, Aleko, which he composed as a graduation requirement.

Upon graduation, Rachmaninoff toured Russia, which tour started his career as a pianist. He was well-received, his talents obvious.

At the age of nineteen, Rachmaninoff wrote his first significant and his most famous composition, the Prelude in C# Minor. This piece received unbelievable popularity throughout the world. As a result of its performance in London by Siloti in the 1890's, Rachmaninoff was invited to conduct his works there.

Rachmaninoff sought to extend his fame as a composer. He wrote his first symphony and expected its premiere to be a great success. But a traumatic experience confronted him:

To the amazement of the young composer the first performance was a fiasco. The orchestra played execrably, and Glazunov conducted so badly that it was believed that he was drunk. Rachmaninov finally fled from the hall Rachmaninov was shocked almost to the point of insanity. The first Symphony was never performed again during his lifetime, for in his shame he withheld the score from publication.³

²Slonimsky, p. 1297.

³Leonard, p. 230.

Rachmaninoff took the post of assistant conductor at an opera house in Moscow, but relinquished the position when it proved to be a rough, political theater during the days of the turmoil in Russia.

He went to London and conducted and performed his music. His success was resounding. Yet, due to his previous bad experience, Rachmaninoff decided to compose no more. Through psychiatric counseling in the form of auto-suggestion, Rachmaninoff was talked back into composing. His Second Piano Concerto resulted and was to become his second hallmark of fame next to the famous prelude.

Once again composing, Rachmaninoff launched his conducting career as a means of diversified occupation and assumed the post of conductor of the Imperial Grand Theatre in Moscow. His success was immediate. His fame as a conductor spread rapidly.

From then, 1905, until 1917, Rachmaninoff held positions in the musical society of Russia as conductor and teacher, while touring intermittently as pianist-conductor. In 1907 he made his first American tour. He performed as soloist and conductor of major U. S. symphonies. His success was so great in Boston that he was offered conductorship of the Boston Symphony, which offer he declined.

In 1915, his friend, Scriabin, died, and Rachmaninoff resolved at his graveside "to make a concert tour of all the larger towns and play only the pianoforte works composed by Scriabin."⁴ His tour was typically successful, and was important in that Rachmaninoff became noted thereby as a skilled interpreter of music composed by other composers.

⁴Sabin, p. 1725.

The atmosphere of World War I and the impending Russian Revolution provided unsettling influences above which Rachmaninoff tried to hold himself aloof. Yet, he became identified as a landholder and a target of the Soviets, so in 1917, ostensibly to make a concert tour of Scandinavia with his family, he and his family left Russia, never again to return.

Rachmaninoff decided to make his career as a pianist in America and became one of the most famous pianists of the century. "Rachmaninoff became one of the highest paid musicians of his time, but he had to work hard and long at his virtuoso career."⁵ He toured Europe in the Spring ~~and~~ and America in the Autumn, resting at his estate on Lake Lucerne in between, and composing a little.

Once World War II seemed in the making, Rachmaninoff took up residency in the U.S.. He died in California, just weeks after becoming a U.S. citizen in 1943.

Rachmaninoff was born during the time of Wagner and died during Stravinsky's heyday. Amid such a musical metamorphosis, he wrote in the romantic, nineteenth century style, with great resemblances to the music of Tschaikovsky--melancholy, rich sonorities, minor keys often.

Rachmaninoff wrote in most mediums, but the predominance of his writing was for piano, piano and orchestra, orchestra, and solo voice with piano accompaniment. Along with his friend Scriabin, Rachmaninoff was one of the principal contributors to the establishment of a piano literature of Russian music.

⁵Leonard, p. 245.

only a few have achieved inclusion in standard vocal repertoire, among them In the Silent Night, O Cease Thy Singing, Maiden Fair, Lilacs, Christ is Risen, and Vocalise.

Rachmaninoff's songs were composed between 1890 and 1916.

In Rachmaninov's earlier songs the piano parts are often overwhelmingly dramatic or even flamboyant; but in the more mature pieces they are far more laconic, spare, subtly understated.¹⁰

When Yesterday We Met is the thirteenth in a group of fifteen songs composed in 1906. It is the setting of a poem by Y. Polonsky.

Sparseness and understatement typify this song. It achieves great eloquence through its use of silence in effecting the mood of the text. How descriptive it is of the times when there is little to be said and when what is said is totally inadequate.

The mood is set by the one measure statement, example 57, of a melancholy, austere d minor chord, played softly and in a syncopated four-eight meter.

This unpretentious yet quietly forceful rhythm continues throughout the first sixty-five measures of the song, driving it onward to the final cadence.

The composition is through-composed and exhibits intriguing phrase structure. Traditional cadential definition is masterfully evaded by the overlapping of phrases, by the addition of non-harmonic tones which force modulation, and by the lack of rhythmic repose. Note the lack of cadential feeling after the phrase, "I longed to break the spell of

Ex. 57, m. 1.

¹⁰Leonard, p. 240.

The Prelude in C# Minor is by far his most famous work; it heralded his ascension to notoriety. It also "became a sore trial to him at his pianoforte recitals, where he had to play it as an extra again and again."⁶

Next in popularity is his Second Piano Concerto. Of it Slonimsky says ". . . this concerto became the most celebrated work of its genre written in the 20th century" ⁷

Rachmaninoff's period of composition was principally from 1890-1917. His early works were his best, after achieving maturity, for thereafter his compositions suffered from restatement of the ideas used in the former compositions. His earlier writing used folk tunes and nationalistic themes, while his later music was injected with his original ideas and Western influences.⁸ His piano concertos beyond the second and his symphonies beyond the second are so criticized.

His final significant inspiration was the Rhapsodie on a Theme by Paganini, which he wrote in 1934.

Little known to the general musical public are the songs of Rachmaninoff. Consistent with his 19th century style, they are similar to Schumann's songs in keen balance between vocal line and piano accompaniment.

"It is as a song composer that he has done his most distinguished writing in other than large forms."⁹ Though he wrote sixty-one songs,

⁷Slonimsky, p. 1298.

⁸Leonard, p. 249.

⁹Sabin, p. 1727.

silence." The cadence seems to have occurred on the a minor chord in measure 35.

I longed to break the spell of si-lence, speak-ing bold-ly: 'Twas
Et je vou-lus par-ler mais et de, pt-to-ya-die, mim

Ex. 58, Rachmaninoff, When Yesterday We Met, m. 33-37.

Most of the important words are punctuated by preceding and succeeding rests in the solo line, while the accompaniment unobtrusively pushes forward with its syncopated figure. Most of the important words are two syllable and are preceded by an upward skip of a third, a fourth, a diminished fifth, or a sixth--the latter two of which are used only once each. The unaccented syllable always occurs on the unaccented beat and on a downward skip, the rendition of which is most challenging for the vocalist. The setting of "in silence," in the above example is typical.

Rachmaninoff has superbly captured the pathos of "Goodbye, goodbye, she whispered," in his intervallic approach to setting the text.

lea-vour: "Good-bye, good-bye, she whis-pered,
fan-to, Et mur-mu-ra: De grü-ce...

Ex. 59, Rachmaninoff, When Yesterday We Met, m. 44-48.

I Felt a Funeral in My Brain Aaron Copland
Going to Heaven (1900-)

Aaron Copland was born in Brooklyn, New York on November 14, 1900. His father was a Russian immigrant who had become a merchant and owned a fair-sized department store. His mother was also a Russian immigrant. Neither parent was "even interested in music as a lay listener."¹

Copland, in an autobiography, best captures the atmosphere of his neighborhood:

I was born on a street in Brooklyn that can only be described as drab. It had none of the garish color of the ghetto, none of the charm of an old New England thoroughfare, or even the rawness of a pioneer street. It was simply drab. . . I mention it because it was there that I spent the first twenty years of my life. Also, because it fills me with mild wonder each time I realize that a musician was born on that street.

Music was the last thing anyone would have connected with it. In fact, no one had ever connected music with my family or with my street. The idea was entirely original with me. And unfortunately the idea occurred to me seriously only at thirteen or thereabouts--which is rather late for a musician to get started.²

Copland's first indication of musical creativity occurred at eight and a half years of age when he wrote a song of gratitude to his sister-in-law for candies she had sent him when ill.

His first training came within the family, from his sister. "When he was eleven, he had abortive piano lessons from his older sister, Laurine. But these family arrangements rarely work out. . ." ³

¹Berger, Arthur, Aaron Copland, (New York: Oxford University Press, 1953), p. 3.

²Copland, Aaron, Our New Music, (New York: McGraw-Hill Book Company, Inc., 1941), p. 212-213.

³Berger, p. 4.

Copland's parents felt enough money had been wasted on music training for their family that when Aaron voiced interest they would not hear of it. His insistence finally drew their positive response, and he began the study of piano at age thirteen with a Mr. Leopold Wolfsohn.

At fifteen Copland got the idea that he would like to become a composer. First he tried to learn harmony through correspondence, but he quickly discovered the fallacy in that thought. He asked Wolfsohn to find him a theory teacher.

In the fall of 1917, he began study with Rubin Goldmark, who later became head of the composition department of the Juilliard Graduate School of Music. Goldmark taught privately, so Copland missed contact with other aspiring composers at that stage of his development.

Goldmark had an excellent grasp of the fundamentals of music and knew very well how to impart his ideas. This was a stroke of luck for me. I was spared the flounderings that so many American musicians have suffered through incompetent teaching at the start of their theoretical training.⁴

In 1918, Copland graduated from high school and was free to devote all his energies to music. About his secondary education Copland writes

It seems curious now that public school played so small a part in my musical training. I neither sang in the school chorus nor played in the school orchestra. Music classes were a kind of joke--we were not even taught to sight-read a single vocal line properly.⁵

Copland uncovered much of music literature by himself. Goldmark was "a convinced conservative in musical matters, who first actively discouraged . . . commerce with the 'moderns.' That was enough to whet

⁴Copland, p. 214.

⁵Ibid., p. 214-215.

any young man's appetite. The fact that the music was in some sense forbidden only increased its attractiveness."⁶ So Copland progressed on his own in study from Chopin's waltzes to Haydn's sonatinas to Beethoven's sonatas to Wagner's operas to Wolf's songs, to Debussy's preludes and to Scriabin's piano poems.

In 1918 Copland composed a piano piece, The Cat and the Mouse, and took it in for Goldmark's criticism. Goldmark admitted he had no standards by which to judge what he termed 'modern experiments,' so

From that time on my compositional work was divided into compartments: the pieces that really interested me, that were composed on the side, so to speak, and the conventional student work written in conformity with the 'rules.'⁷

During those years Copland was a diligent student of piano, having as teachers Clarence Adler and later Victor Wittgenstein.

It was the practice of aspiring composers to study in Europe. Thus, in 1921, Copland went to Fontainebleau to study at a new school for American students about which he had read in a music journal. His first composition teacher was Paul Vidal, who "turned out to be another Rubin Goldmark, except that he was harder to understand. . ."⁸

Before the summer was very far advanced, rumors began to circulate of the presence at school of a brilliant harmony teacher, a certain Nadia Boulanger. This news naturally had little interest for me, since I had long finished my harmonic studies. It took a considerable amount of persuasion on the part of a fellow student before I consented to 'look in' on Mlle. Boulanger's class. On that particular day she was explaining the harmonic structure of one of the scenes from Boris Godounoff.

⁶Copland, p. 215.

⁷Ibid., p. 216.

⁸Ibid., p. 217.

I had never before witnessed such enthusiasm and such clarity in teaching. I immediately suspected that I had found my teacher.⁹

Though Copland was reluctant to study with a woman, he asked her if he could study with her. She accepted, and he had the singular distinction of being her first American composition student. Many followed thereafter--due in part to Copland's enthusiastic publicity about her. She was one of two great musical influences in his life. Of her he wrote:

Two qualities possessed by Mlle. Boulanger make her unique: one is her consuming love for music; and the other is her ability to inspire a pupil with confidence in his own creative powers. Add to this an encyclopedic knowledge of every phase of music past and present, an amazing critical perspicacity, and a full measure of feminine charm and wit. The influence of this remarkable woman on American creative music will some day be written in full.¹⁰

Paris proved to be a fertile field for the growth of Copland's musical development. It was at that time an international proving ground for all the newest tendencies in music. There Copland heard Stravinsky, de Falla, Milhaud, Honegger, Auric, Hindemith, Prokofieff, Szymanowsky, Kodaly, Bartok and Malipiero.

The watchword in those days was 'originality.' The laws of rhythm, of harmony, of construction had all been torn down. Every composer in the vanguard set out to remake these laws according to his own conceptions. And I suppose that I was no exception despite my youth--or possibly because of it.¹¹

Copland's planned one year in Paris was stretched out to three, during which he composed several significant works, As it fell upon a day, for soprano, flute, and clarinet, and Grohg, a one-act ballet.

⁹Copland, p. 217-218.

¹⁰Ibid., p. 219.

¹¹Ibid., p. 220.

In 1921, following a performance at Fontainebleau of The Cat and the Mouse, Debussy's publisher, Durand came up to Copland and offered to publish the work.

In 1922, his work for voice and piano, Old Poem, which he had written while in New York with Goldmark, was performed in public. This was the first of annual hearings of his works.

Copland's talents had so impressed Mlle. Boulanger, that she commissioned him to write a symphony for organ and orchestra which she could perform with the New York Symphony when she came to America for a tour in the Fall of 1924.

I, . . . had the temerity to accept the invitation. This, despite the fact that I had written only one work in extended form before then, that I had only a passing acquaintance with the organ as an instrument, and that I had never heard a note or my own orchestration.¹²

Copland returned to America in the summer of 1924, and set about writing the symphony, while supporting himself by playing piano in a hotel trio. He found that the International Composers' Guild and the League of Composers had begun to familiarize New York audiences with the output of new composers, so he turned to them for support and had the first American performance of his works shortly after. Again it was the Cat and the Mouse and a Passacaglia for piano composed in Paris.

The Symphony with Boulanger as soloist was performed in January. Following its performance, and after the audience had settled,

¹²Ibid., p. 221-222.

the conductor, Dr. Walter Damrosch, rather unexpectedly turned to the audience and addressed them with the following words: "If a young man at the age of twenty-three can write a symphony like that, in five years he will be ready to commit murder".¹³

As a result of that performance, Copland made contact with the second greatest influence upon his musical development, Serge Koussevitzky, who had come from Paris to conduct the Boston Symphony. Koussevitzky brought with him his passion for the new and vital music of the day, and he saw in Copland's music that very vitality.

Koussevitzky commissioned Copland to write a new work for a League concert the following winter. Copland accepted willingly but faced several problems in so doing. One was the question of how he would support himself while composing, and the other was how he would avoid mimicing the music of his recent background and become distinctly and freshly American. He went to jazz for a solution and composed Music for the Theater.

For the solution to the economic problem, Copland opened a music studio and advertised "the teaching services of Aaron Copland, recently returned from Europe, are available".¹⁴ He received not one pupil!

A friend, Paul Rosenfeld, rescued him. He found Copland a patron, Alma Morgenthau. Shortly thereafter Copland was the recipient of the first subsidy of the newly organized Guggenheim Memorial Foundation. Thus, Copland was free to devote his creative energies exclusively to composition.

¹³Ibid., p. 223.

¹⁴Posell, Elsa Z., American Composers, (Boston: Houghton Mifflin Co., 1963), p. 17.

Rosenfeld, further, suggested to Copland that working through the summer at the MacDowell Colony might be a good idea. Copland took his suggestion, and during the summer renewed or made acquaintances with Roy Harris, Virgil Thomson, Douglas Moore, Roger Sessions, Walter Piston, and Carlos Chavez. Through association with those composers Copland became concerned about the plight of American composers. With Roger Sessions he organized a series of concerts (the Copland-Sessions concerts) which promoted American music.

In 1927, Copland's second and final major jazz composition, Concerto, was performed in Boston. It created an unbelievable stir, due to its unconventional harmonies and polyphonies. People declared such music was unfit for the staid Boston Symphony Hall.

Just before the Great Depression, RCA Victor offered \$25,000 for a symphonic work. Copland, along with numerous other composers, was inspired by the challenge and the reward. He began a major work entitled Symphonic Ode, but, when it was apparent that he would be unable to finish it in time he decided to extract three movements from Grohg, call it a Dance Symphony and submit it. He was one of 4 finalists and was awarded \$5,000.

The Ode marked the end of a period in his composition when his works were "grand" and "fulsome."¹⁵

Beginning in 1930, Copland changed his style of writing to a sparser sonority and leaner texture. Piano Variations, the Short Symphony, and

¹⁵Copland, p. 228.

the Statements for orchestra are typical of this period. By his own admission, "They are difficult to perform and difficult for an audience to comprehend."¹⁶

Toward the end of the late thirties, Copland began to feel that serious composers were alienating themselves from the general public. The public's continued interest in the classics, indifference to much that was "new," and the advent of radio and phonograph made him decide that orchestral music appealing only to a very limited audience was a contradiction of purposes. In conversations with his friend, Virgil Thomson, Copland became convinced that, as exemplified by Eric Satie's music,

there was room for a more relaxed type of art in addition to that which strained for the maximum intricacy in every bar. Such music would not, moreover, merely by virtue of its simplicity, be obliged to relax standards of taste, value, and imagination.¹⁷

Thus, Copland embarked upon the period of composition in which we still find him today; he dedicated himself to simplicity and serviceability without a compromise of true musical virtues. As a result his music gained access to the schools of America (Outdoor Overture and Second Hurricane), the movies (Of Mice and Men, North Star, etc.), the radio (Music for Radio), and the ballet (Billy the Kid, Rodeo, etc.).¹⁸

El Salón Mexico, however, did the important work of bringing the new style to the attention of a wide concert and radio public, of winning the popularity towards which this whole tendency aimed, and establishing Copland as a definitely 'successful' composer.¹⁹

¹⁶Ibid., p. 228.

¹⁷Eerger, p. 27.

¹⁸Ibid.

¹⁹Ibid., p. 21.

Copland's objective of bridging the gap between formal music and the realm of the general listener advanced a step further in 1942, when he wrote the Lincoln Portrait, which brought a speaker into the concert hall.

Since his return to America in the 'twenties, Copland has been constantly in the musical milieu, promoting the advancement of the art. He was a founder of the American Composers' Alliance; he participated in the Composers' Forum, Koussevitzky Foundation, and the Cos Cob Press.²⁰

Because he has been financially secure for many years, due to commissions, royalties from music, books and recordings, and income from concertizing, lecturing and teaching, Copland has been able to travel widely. His periodic travel has kept alive his creativity and has provided him the ideas he needed for his work.

After his first commission, from Boulanger, he was soon back in Europe, composing and refreshing himself with what was new. He returned to the U. S., but shortly after, and with another commission, traveled to Mexico to acquire new ideas. Another return to the U. S., and so the pattern went. He would accept teaching/lecturing responsibilities with the Koussevitzky Foundation for a summer, or at a university. But never would he get himself tied down to one particular responsibility so long that he felt his creativity was being destroyed.

Copland has written many articles for magazines. His numerous lecture appointments have been principally with the Koussevitzky Foundation,

²⁰Slonimsky, p. 317.

Berkley, and Harvard. He has authored three books, several of which have been translated into foreign languages, What to Listen For in Music, Our New Music, and Music and Imagination.

Copland has been very influential among the leaders of the musical world largely due to his talent of being able to bring together people of divergent interests and attitudes and to mold them into one harmonious whole; Copland has always been known to be objective, impartial, and fair.

At times the sessions of the Young Composers Group became so stormy that even his powers of assuagement were taxed, and on one occasion a card inviting us to a meeting warned us succinctly, 'no polemics'. But when Copland was away, complete disunity was likely to set in among its ranks.²¹

It should be mentioned that Copland has appeared as pianist and conductor in many countries of Europe and Latin America and in Israel.

In 1956, he was awarded an honorary Doctor of Music from Princeton University.²²

America's musical independence was not established until the 1920s when Aaron Copland (b. 1900) became the country's musical leader, representing in one person both the avant-garde and the "garde."²³

Copland's music has always been freshly American, though in his early period, the influences of his European experiences could be detected. From 1920-1925, his works invoked a liberal use of dissonance, were somewhat nostalgic, and wiry. Principal works in that period were, The Cat and the Mouse, Grohg, As it fell upon a day, and the Symphony for Organ and Orchestra.

²¹Berger, p. 21.

²²Slonimsky, p. 317.

²³Derri, p. 467.

From 1925 until 1934, Copland inclined toward abstract music with very lean texture and often included the jazz idiom. Among his works of significance at this time are Music for the Theater, Trio, Piano Variations, and Statements for Orchestra.

His third and most popular style period came in 1934, with his concern about music having more meaning for the general public. Those compositions have been highlighted on page C-8. Less well known are the serious works from Copland's pen, which have been produced concurrently. Tending toward the extremes in abstractness, these works are represented by Piano Sonata, Piano Quartet, and the Third Symphony. More recently, Piano Fantasy and Nonet have approached serialism. "It is only in his Connotations (1962) for orchestra that serial logic became central."²⁴

Copland's music is characterized by economy of means, transparency of texture, preciseness of tonal vocabulary, control of mood, leanness, slenderness of sound. He personalizes whatever he manipulates; though in all his works up to Connotations, his works have been essentially diatonic, he avoids fill-in sonorities by using modified scales and arpeggios frequently. The third is a particularly favorite interval of his, but it is not dealt with in conventional terms; Copland uses octave displacement and wide spacing as a means of giving new sounds to old materials. Parallelism, polytonality, pandiatonicism, phrase endings returning to a pseudo-home tone, contrapuntal play are all devices used by Copland to establish his sound.

²⁴Ibid., p. 472.

During the time lapse between the Third Symphony, 1934, and 1950, the avant garde began to lose enthusiasm for Copland's works, due to their being directed at the general public. Copland redeemed himself in 1950, when he completed setting the Twelve Poems of Emily Dickinson.

"The quality of the inspirations in the Dickinson settings, within an idiom that does not give its secret up too freely, places them in the category of the finest contemporary song literature."²⁵ The poems all deal with thoughts of death.

I Felt a Funeral in My Brain is the ninth song in the cycle. It is through-composed, although the accompaniment of the first fifteen measures and the last fifteen measures is based upon the same quickly recognizable idea.

The funeral is there, though the exact scheme used by Copland to achieve it is very obscure. The accent of each beat, with its change of harmony and its crass dissonance pictures the march of the funeral. The faux-bourdon in the right hand lends majesty and classical beauty to it. The vocal line is related through the use of a four-note scale which it and the upper voice of the right hand accompaniment share in common, A^b, B^b, D^b, E^b, for the first eleven measures.

One can see shades of a very intricate play on the three major triads of a major key--constant simultaneous sounding of two of the three chords results in a polychordal harmonic texture. With a little imagination, one can see the progression of chords, I V | IV V | I V | IV V, as the basis of Copland's idea, from which the accompaniment and the melody in fourths have been derived.

²⁵Ibid., p. 83.

Heavily
I felt a fu-ner-al in my brain, And

Ex. 61, Copland, I Felt a Funeral in My Brain, m. 4-7.

Great play is made by Copland of the intervals of the fourth and the minor second. The minor second relationship is that which creates the grinding dissonance of each beat of the introduction and the following measures up to measure 16 (see example above). It is reinforced with the dissonant lower neighbor which occurs in the upper voice of the left hand throughout measures 1-16. Minor seconds occur constantly throughout the song--which consistent usage becomes a factor of the song's basic unity.

The diatonic framework attributed to Copland is definitely always present, though many times just barely, and within a polytonal setting. In the four note melody of the first eleven measures one hears the key of A^b in the right hand of the accompaniment, a^b minor in the left hand, and A^b in the vocal line, until, in measure 12, it seems that A major is breaking through--in perfect description of the text.

rit. - - - broader ritardando -
tread-ing, tread-ing, tread-ing till it seemed that sense

Ex. 62, Copland, I Felt a Funeral in My Brain, m. 11-14.

The use of parallel thirds is another device of Copland's which adds to the effect of this song. They continue in each measure of the accompaniment, with the exception of four measures in the climax where bell sounds are described in fourths and fifths. At measure 12 in the left hand, the third is inverted and sixths occur on each major beat, as shown in example 62 above.

The texture clears at measure 16, as the congregation seats itself. Yet the ominous beating continues, this time with a play on fourths in the bass of the accompaniment, descriptive of the "service like a drum."

Example 63 shows a vocal line and piano accompaniment. The vocal line is in treble clef with lyrics: "And when they all were seat-ed A ser-vice like a drum Kept beat-ing, beat-ing,". The piano accompaniment is in bass clef with markings "mf ma marc." and "(secco)". The score shows parallel thirds in the piano part.

Ex. 63, Copland, I Felt a Funeral in My Brain, m. 19-24.

Against the thud of the drum, a haunting b^b minor melody carries the dialogue. In measure 29, Copland introduces the beginning of a series of parallel major ninth chords in inversion, against which the bass returns to the parallel thirds at the dissonant second. This time the octave displacement, for which Copland is so famous, occurs.

Example 64 shows a vocal line and piano accompaniment. The vocal line is in treble clef with lyrics: "And then I heard them lift a box,". The piano accompaniment is in bass clef with markings "piu f" and "sostenuto". The score shows parallel major ninth chords in inversion in the piano part.

Ex. 64, Copland, I Felt a Funeral in My Brain, m. 28-32.

A b minor melodic fragment begins this section, and then is enlarged in succeeding measures until the climax is reached in measures 39-46, with six measures occurring in which there is no rest in the vocal line.

Then space be-gan to toll As all the hea-vens were a
(bell-like)

f-mf (*poco marc.*)

(mp) (mp) (sim)

Ex. 65, Copland, I Felt a Funeral in My Brain, m. 39-43.

The longest note of the piece occurs as the climax note, when the "g" of measure 44 is tied over for three additional beats into measure 46.

bell And

f

Ex. 66, Copland, I Felt a Funeral in My Brain, m. 44-46.

The climax is effected through a multiplicity of devices. In addition to the longest phrase without a rest in the voice, the highest vocal tone in the song, and the longest held tone in the song, the longest period of harmonic agreement between all three lines occurs, with the predominant harmony of measures 39-46 being that of a C major ninth chord.

The predominance of fourths and fifths in the accompaniment in the climax relate to previous measures, in which fourths were used differently. Refer to examples (m. 4-7) and (m. 19-23). One can hear the bells toll

in Copland's setting. Note how the large skips in the left hand, at the climax, are instrumental (if one may pun) in achieving the effect of the chiming bells. Note, also, the accoustical reinforcement of the sonorities.

Suggestive of a funeral procession, and of the dissipating of a dream, the bell sounds wisp away into the return of the original four-note scale accompaniment of the first, as the concluding statements of the song are made against it--this time with a play upon the second in the vocal line.

The concluding four measures juxtapose a D^b triad against an E^b triad, in a polychordal relationship:

Ex. 67, Copland, I Felt a Funeral in My Brain, m. 60-63.

Copland has shown himself to be most skillful at pictorial setting.

Going to Heaven! What a glorious thought, and very exciting to contemplate. Copland has done it. The contrasts of thought, depicted by the text, are magnificently wed to tonal setting, in portrayal of this provocative thought.

The tempo, the meter, the contrasting melody (sometimes arpeggiated, sometimes very diatonic, sometimes highly intervallic, sometimes suggestive of serialism), the surprising changes in style of accompaniment all add to the jubilant character of this song.

Counterpoint is rife. Difficult-to-sing but highly descriptive intervals abound. Copland has used about every trick in the book to make this song come alive.

The basic harmonic scheme is that of pandiatonicism, which was among Copland's favorite techniques.²⁶ In almost every measure the juxtaposition of I-V chords of the quickly changing keys is evident. In the following example, note the juxtaposition of A^b-E^b7 in measures 20-21, $G-D7$ in measures 52-53, and $C\#-G\#7$ in measures 79-80.

Ex. 68, Copland, Going to Heaven, m. 20-21, 52-53, 79-80.

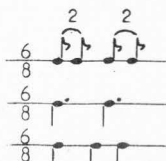
The contrapuntal beginning sets the rushing eighth note figure into motion, which figure continues until measure 103.

Ex. 69, Copland, Going to Heaven, m. 5-10.

The figure is rhythmically altered in measures 14-19, when an intriguing polyrhythm is injected by Copland.

²⁶Derri, p. 70.

Note how the polyrhythm dia-
grammed in the example at the right
is effected in the musical example
below.



Ex. 70, Copland, m. 17 & 19.

Ex. 71, Copland, Going to Heaven, m. 14-19.

Copland employs the effects of a cappella singing in many places throughout the song. Note, in the following example, the effect change of tempo, the change of key, and the change of harmonic structure, in addition to the change from a running accompaniment to an essentially silent accompaniment has in picturing the speculative, "Perhaps you're going to! Who knows?" The octave is the perfect embodiment of "perhaps."

Ex. 72, Copland, Going to Heaven, m. 43-51.

In measure 85, Copland brings back the initial contrapuntal idea for four measures (suggestive of a recapitulation), and then the voice has

seven measures of unaccompanied singing. The text deals with the breath-taking nature of knowing one is going to heaven, and the stoppage of the accompaniment fits exactly, "for it would stop my breath."

slowing up - *Broadly - recitative style*

Hea-ven, Go-ing to Hea-ven! I'm glad I don't be-lieve it... For it would stop my breath

Ex. 73, Copland, Going to Heaven, m. 89-95.

Note Copland's use of the tenth on "I'm glad"

Suggestive of a coda, in measure 103, a drastic change takes place, and Copland sounds sparse, widely-spaced chords alternated with polychords in severe augmentation, as he delves into the esoteric realms of the closing of the song. Measures 103-109 are very suggestive of serialism, due to the sequence of intervals chosen for the vocal line.

Slower, freely (d. = 80)

I am glad they did be-lieve it Whom

Ex. 74, Copland, Going to Heaven, m. 103-109.

An unusual prolongation of a sonority takes place in measures 113-117, as Copland sustains one polychord for thirty beats, against which the voice traverses a D^9 for twenty-eight beats prior to sustaining one tone for two measures.

113 114 (poco accel.) 115 116 117 (rit.)

Since the migh - ty au - tumn af - ter -

Ex. 75, Copland, Going to Heaven, m. 113-117.

In the cadence, Copland shows his affinity for jazz, with a IV^9-I in the accompaniment. Against the sustained E major triad, Copland injects the sauciest capsule of pandiatonic reiteration, with the B^b arpeggio in measure 125 capriciously reappearing for a fleeting moment.

123 124 125 as at first (4. & 114) 126

ground.....

poco sf

mf (sf)

pp

sust. ped.

Ex. 76, Copland, Going to Heaven, m. 123-126.

CONCLUSION

An exhausting but profitable experience has come to an end. It has required this writer to plan, prepare, research, coordinate, publicize, and report his own public performance. A complete musical experience, it provided hitherto unknown outcomes and helped this writer gain a more complete understanding of the multi-faceted aspects of musical performance.

Perhaps most important of all, this writer proved to himself that he "could do it," if he set his mind to it. It was an arduous exercise in self-discipline. One, who felt quite inadequate as a singer, now feels capable of showing others the basics of the art and feels armed with the techniques sufficient to raise the level of vocal proficiency of those amateurs with whom he will come in contact in the world of music, or of those aspiring young musicians who are just committing themselves to the art.

As is true of most weighty tasks, the end result was not the sole accomplishment of the individual, but, rather, involved the contributions of many people, principal among whom was Dr. William Ramsey, my committee chairman and vocal pedagogue. To him I extend my deepest gratitude for his patience, counsel, and friendship. Thanks, too, to Dr. Alma Dittmer, committee member and special friend, who was always eager to help and encourage. And thanks to Dr. Dalby (acting chairman) and Steve Simmons for serving on the committee.

The ever-helpful and friendly ladies of the Graduate School office, Mrs. Christensen and Mrs. Borchert are greatly appreciated. Also deserving

mention are my two foreign friends, Alberto Zanzi and Francois Dehart, who assisted me in the translation of the Italian and French songs.

Even my mother figures directly in the credits, for she assisted in compiling my first Bibliography.

May it not be offensive to the academic community when I say that this is just "another Poore work."

BIBLIOGRAPHY

- Abraham, Gerald. (Ed.) Schumann, A Symposium. New York: Oxford University Press, 1952.
- Berger, Arthur. Aaron Copland. New York: Oxford University Press, 1953.
- Brockway, Wallace and Herbert Weinstock. Men of Music, Their Lives, Times, and Achievements. New York: Simon and Schuster, 1939.
- Copland, Aaron. Our New Music. New York: McGraw-Hill Book Co., Inc., 1941.
- Derri, Otto. Exploring Twentieth-Century Music. New York: Holt, Rinehart and Winston, Inc., 1968.
- Deutsch, Otto E. Schubert, Thematic Catalogue of All His Works. New York: W. W. Norton and Co., 1950.
- Finney, Theodore M. A History of Music. New York: Harcourt, 1935.
- Flower, Newman. Franz Schubert, The Man and His Circle. New York: Tudor Publishing Co., 1935.
- Geiringer, Karl. Brahms, His Life and Work. Garden City, New York: Anchor Books, Doubleday and Company, Inc., 1961.
- Grout, Donald J. A History of Western Music. New York: W. W. Norton and Company, Inc., 1960.
- Grout, Donald J. A Short History of Opera. Vol. I. New York: Columbia University Press, 1965.
- Grove's Dictionary of Music and Musicians. Third edition. Vol. IV. New York: Macmillan Company, 1937.
- Groves Dictionary of Music and Musicians. Fifth edition. Vols. I, II, III, VI and VII. New York: St Martin's Press, 1955.
- Hansen, Peter S. An Introduction to Twentieth Century Music. Second edition. Boston, Mass.: Allyn and Bacon, Inc., 1967.
- Harman, Alec and Anthony Milner. Late Renaissance and Baroque Music c. 1525--c. 1750. Fair Lawn, New Jersey: Essential Books, 1959.
- Leonard, Richard A. A History of Russian Music. London: Jarrolds Publishers (London) Limited, 1956.

- Lockspeier, Edward. Debussy: His Life and Mind. Vol. I. New York: Macmillan, 1962.
- Maitland, J. A. Fuller. Schumann. London: Sampson Low, Marston and Co., 1895.
- Mason, Daniel G. From Grieg to Brahms. New York: The MacMillan Company, 1936.
- Mason, Daniel G. The Romantic Composers. New York: MacMillan Company, 1936.
- Myers, Rollo H. Debussy. New York: A. A. Wyn, Inc., n.d.
- Newman, Ernest. Hugo Wolf. New York: Dover Publications, Inc., 1966.
- Niemann, Walter. Brahms. Translated by Catherine A. Phillips. New York: Alfred A. Knopf, 1935.
- Posell, Elsa A. American Composers. Boston, Mass.: Houghton Mifflin Company, 1963.
- Rolland, Romain. Musicians of To-day. Translated by Mary Blaiklock. New York: Henry Holt and Company, 1915.
- Sabin, Robert. (Ed.) International Cyclopedia of Music and Musicians. Ninth edition. New York: Dodd-Mead Company, 1964.
- Schweitzer, Albert. J. S. Bach. Translated by Ernest Newman. Vol. II. New York: The Macmillan Company, 1950.
- Slonimsky, Nicolas. (Ed.) Baker's Biographical Dictionary of Musicians. Fifth edition. New York: G. Schirmer, 1958.
- Spitta, Philipp. Johann Sebastian Bach. Vols. I, II and III. Translated by Clara Bell and J. A. Fuller-Maitland. New York: Dover Publications, Inc., 1951.
- Terry, Charles S. Bach. London: Oxford University Press, 1933. Second edition.
- Terry, Charles S. Johann Sebastian Bach Cantata Texts, Sacred and Secular. London: The Holland Press, 1964.
- Vallas, Leon. Claude Debussy, His Life and Works. Translated by Maire and Grace O'Brien. London: Oxford University Press, 1933.
- Wasielewski, Wilhelm J. Life of Robert Schumann. Translated by A. L. Alger. London: Oliver Ditson and Co., 1871.

Westrupp, J. A. Purcell. London: J. M. Dent and Sons Limited, 1965.

Whittaker, W. Gillies. The Cantatas of Johann Sebastian Bach, Sacred and Secular. Vol. I. London: Oxford University Press, 1959.

SCORE BIBLIOGRAPHY

- Bach, Johann Sebastian, "Schlummert ein," Ich habe genug, Cantata #82, realization by Günter Raphael, (Weisbaden, Germany: Breitkopf and Härtel, 1962) edition #6243.
- Brahms, Johannes, "Meine Liebe ist grün," Fifty Selected Songs, (New York: G. Schirmer, Inc., 1951) Vol 1755, edition #42490.
- Caldara, Antonio, "Alma del core," Classic Italian Songs, edited by Mabel Glen and Bernard Taylor, (Bryn Mawr, Pa.: Oliver Ditson Company, 1924) edition ML-#3164-5.
- Copland, Aaron, "I Felt a funeral in my brain" and "Going to Heaven," Twelve Poems of Emily Dickinson, (New York: Boosey and Hawkes, 1951) edition #17865.
- Debussy, Claude Achille, "Mandoline," Anthology of Modern French Song, collected and edited by Max Spicker, (New York: G. Schirmer, Inc., 1939) edition #830.
- Durante, Francesco, "Danza, danza, fanciulla gentile," Twenty-four Italian Songs and Arias, edited by Theodore Baker, (New York: G. Schirmer, Inc., 1948) Library Vol ML-1723, edition # 41573.
- Fauré, Gabriel, "Les Berceaux," Anthology of Modern French Song, Schirmer edition #830.
- Provenzale, Francesco, "Deh rendetemi," Classic Italian Songs, Ditson edition ML-#3164-4.
- Purcell, Henry, "Ye Twice Ten Hundred Deities," Baritone Songs, compiled, edited and arranged by Sidney Northcote, (London: Boosey and Hawkes, 1949) edition # 17021.
- Rachmaninoff, Sergei, "When Yesterday We Met," Baritone Songs, Boosey and Hawkes edition #17021.
- Satie, Eric, "Trois Poemes d'Amour," (Paris: Rouart, Lerolle & Cie, 1916) edition R.L. 10.168 et Cie. Vente exclusive: Editions SALABERT, 22, rue Chauchat, Paris.
- Schubert, Franz, "Der Wanderer," Baritone Songs, Boosey and Hawkes edition #17021.
- Schumann, Robert, "Widmung," Fifty Selected Songs, Schirmer edition #42490.

Wolf, Hugo, "Und willst du deinen Liebsten sterben sehen," Fifty Selected Songs, Schirmer edition #42490.

VITA

Gary Austin Poore

Candidate for the Degree of

MASTER OF ARTS

Report: Graduate Recital

Major Field: Applied Music

Biographical Information:

Personal Data: Born at Chicago, Illinois, August 6, 1936, son of James Aloysius and Viola May Poore; raised in Hawkins, Wisconsin by grandmother, Mrs. Clara Marie Anderson.

Education: Attended elementary school in Hawkins, Wisconsin; graduated from Hawkins High School in 1954; received Bachelor of Science in music education (vocal-instrumental major) from Wisconsin State College, Superior, Wisconsin, in 1959. Commissioned Second Lieutenant in USAF through AFROTC. Non-degree graduate work at Brigham Young University, Provo, Utah, emphasizing music theory, German, and vocal music, 1962-1965. Enrolled in M.A., Applied Music at Utah State, Fall 1968; enrolled in Ed. D. program of educational administration, Utah State, Fall 1969. Completed M. A. 1974-1975.

Professional Experience: Assorted teaching and conducting experiences while on active duty with USAF, 1959-1962. Director of Choral Music, Joint School District #93, Idaho Falls, Idaho, 1965-1968. Summer Music Clinic faculty, Ricks College, Rexburg, Idaho, summers 1966 & 1967. Assistant Conductor of Institute Choir, LDS Institute, Logan, Utah, 1969-1970. Director of church choirs, 1964 to present. Substitute, Box Elder Junior High School, vocal and general music, Spring 1969. Substitute, Logan City Schools, Logan, Utah, 1970-1974. Director of Choral and General Music, Lyman Public Schools, Lyman, Wyoming, 1974-1975.