

5-2014

# A Graduate Recital in Voice

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A GRADUATE RECITAL  
IN VOICE

A Thesis Submitted to the Graduate School  
In Partial Fulfillment of the Requirements  
For the Degree of  
Master of Music

Jung Hee Lee

Pittsburg State University

Pittsburg, Kansas

May, 2014

A GRADUATE RECITAL IN VOICE

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## ACKNOWLEDGMENTS

I would first like to thank Mrs. Stella Hastings who has guided me and helped me prepare for the graduate recital and thesis consistently as my voice teacher and thesis advisor. Also, I'd like to thank the committee members, Dr. Susan Marchant, Mr. Patrick Howle, and Dr. Donald Viney; I appreciate the time and effort they devoted for my graduate thesis. My graduate program advisor, Dr. Russell Jones, has supported me throughout my graduate education. Sincere thanks goes to other faculty members in the music department who also assisted me in achieving my goals. Thanks also to Ms. Barbara York, who is a wonderful pianist, and Ms. Morgan Gross, who was a great help to me and my writing. I would like to thank them for their helping and coaching. Lastly, I'd like to thank my husband, Dr. Sang-Heui Lee, and my lovely children, Joshua, Joseph, Joy, and John. I really thank them for being with me. I thank my God who has granted all of this to me.

GRADUATE RECITAL IN VOICE

An Abstract of the Thesis by  
Jung Hee Lee

PROGRAM

|   |                       |
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| Nel grave tormento.....                     | W.A.Mozart            |
| <i>from Mitridate il Re di Ponto, KV 87</i> | (1756-1791)           |
| Hermit Songs, Op.29 .....                   | Samuel Barber         |
| V.    The Crucifixion                       | (1910-1981)           |
| VI.   Sea Snatch                            |                       |
| VII.  Promiscuity                           |                       |
| VIII. The Monk and His Cat                  |                       |
| Der Hirt auf dem Felsen, Op.129 .....       | Franz Schubert        |
|   | (1797-1828)           |
|   | Kyle George, Clarinet |
| Je dis que rien ne m'épouvante.....         | Georges Bizet         |
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| La Bonne Cuisine.....                       | Leonard Bernstein     |
|   | (1918-1990)           |
| II.   Queues de Boeuf                       |                       |
| III.  Tavouk Gueunksis                      |                       |
| IV.   Civet à Toute Vitesse                 |                       |
| Korean art songs                            |                       |
| Noon.....                                   | Hyogeun Kim           |
|   | (b. 1960)             |
| Sae-ta-rhyung.....                          | Dunam Jo              |
|   | (1912-1984)           |

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## CHAPTER I

### *NEL GRAVE TORMENTO*

*Mitridate* represents a milestone in the career of Mozart. It was not only his first *opera seria*, but also his first experience writing for a major institution – indeed one of the most important opera houses in Italy.

- Harrison James Wignall<sup>1</sup>

#### Composer

#### WOLFGANG AMADEUS MOZART (1756-1791)

Wolfgang Amadeus Mozart was an influential composer of the Classical era. He composed over 600 works, many of which were acknowledged as the pinnacles of symphonic, concertante, chamber, operatic, and choral music.<sup>2</sup> Mozart showed enormous ability early in his childhood in Salzburg. He was a competent performer of piano and violin at the age of only five. Also, he composed from the age of five and performed before European royalty, Maria Theresa, at the imperial court. When he was seventeen, he was engaged as a court musician in Salzburg, but he worked restlessly and traveled in search of a better position. He was always composing abundantly, wherever he was. While visiting Vienna in 1781, he was dismissed from his Salzburg position because of a conflict with the court regarding his work and music. He chose to stay in Vienna, where he achieved fame despite financial insecurity. During his final years in Vienna, he

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<sup>1</sup> Wignall, Harrison James. *Mozart, Guglielmo d'Ettore and the composition of Mitridate (K. 87/74a)*. Thesis (Ph. D.)--Brandeis University, 1995.2

<sup>2</sup> "Wolfgang Amadeus Mozart." Wikipedia.org, [http://en.wikipedia.org/wiki/Wolfgang\\_Amadeus\\_Mozart](http://en.wikipedia.org/wiki/Wolfgang_Amadeus_Mozart)

composed many of his best known symphonies, concertos, and operas as well as portions of the *Requiem Mass*, which was left unfinished at the time of his death. Mozart learned avidly from other composers and developed a brilliance and maturity of style that was both graceful and passionate. His influence on subsequent Western music is profound. For example, the early compositions of the great composer Beethoven were influenced by Mozart's music although his later works gradually developed into his own style of composition.

Mozart was born to Leopold and Anna Maria Mozart at Getreidegasse in Salzburg. His father was from Augsburg. Leopold Mozart (1719-1787) was a composer and an experienced teacher. He served as deputy Kapellmeister to the court orchestra of the Archbishop of Salzburg. In the year of Mozart's birth, Leopold published a violin textbook, *Versuch einer gründlichen Violinschule*. Mozart's father was a devoted teacher to him. In his early years, Leopold was his only teacher. Along with music he also taught him languages and academic subjects. However, Mozart's first compositions and his mature efforts with the violin were of his own initiative. His travels further inspired a unique compositional language. In London, as a child, he met Johann Christian Bach and heard his music. In Italy, he was introduced to the Italian overture and *opera buffa*. Exposure to both of these deeply affected the evolution of his own work by providing him with a broader knowledge of music to incorporate into his compositions.<sup>3</sup> Mozart worked in every major genre, including symphony, opera, the solo concerto, chamber music including string quartet and string quintet, and the piano sonata.<sup>4</sup> Mozart's music was a standard for the Classical style. The main characteristics of the Classical style, such as clarity, balance, and transparency, are all present in Mozart's music, and yet he shows a special individuality in his

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<sup>3</sup> "Mozart, (Johann Chrysostom) Wolfgang Amadeus (27 Jan. 1756, Salzburg - 5 Dec. 1791, Vienna)." In *The Harvard Biographical Dictionary of Music*. Cambridge: Harvard University Press, 2003. (accessed March 31, 2014.)

<sup>4</sup> Sadie, Stanley. 2006. *Mozart: the early years, 1756-1781*. New York: Norton.

work. For example, at the time he began composing, European music was dominated by the *style galant*, which was a reaction against the highly evolved complexity of the Baroque. He produced operas in each of the prevailing styles:

Mozart's significant opera works

| <i>Opera buffa</i> <sup>5</sup> | <i>Opera seria</i>                      | <i>Singspiel</i> <sup>6</sup> |
|---------------------------------|---|-------------------------------|
| <i>Le nozze di Figaro</i>       | <i>Don Giovanni, and Così fan tutte</i> | <i>Die Zauberflöte</i>        |

Table 1

In his later operas, he employed subtle changes in instrumentation, orchestral texture, and tone color for emotional depth and to mark dramatic shifts. He died in 1791 in Vienna. His tremendous works, numbering more than 600, were created in only thirty five years of his short lifetime.

*Mitridate, re di Ponto, KV 87 (Mithridates King of Pontus)*

As an early work, the opera *Mitridate* included many elements of Baroque style because Mozart's beginning compositions were influenced by many Baroque composers. The young Mozart composed his first Italian opera, an *opera buffa*, *La finta semplice*, in 1768 when he was only twelve years of age.<sup>7</sup> *Mitridate* is a relatively unknown opera among Mozart's operatic works, even though it became an important stepping stone into his future work. Mozart composed three operas at Milan: *Mitridate* (1770), *Ascanio in Alba* (1771), and *Lucio Silla*

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<sup>5</sup> Piero Weiss and Julian Budden. "Opera buffa." *Grove Music Online. Oxford Music Online.* Oxford University Press, accessed March 31, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/43721>.

<sup>6</sup> Chalmers, Kenneth. "Singspiel." *The Oxford Companion to Music. Oxford Music Online.* Oxford University Press, accessed March 31, 2014, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e6219>.

<sup>7</sup> Wignall, Harrison James. *Mozart, Guglielmo d'Ettoe and the composition of Mitridate (K. 87/74a).* Thesis (Ph. D.)--Brandeis University, 1995. 1

(1772).<sup>8</sup> Mozart composed *Mitridate* when he was fourteen years old. This opera obtained successful results in Italy, especially for such a young composer. *Mitridate* is in three acts. The first performance was at the Regio Ducal Teatro of Milan in 1770, and *Mitridate* had revivals twenty times subsequently. The libretto was written by Vittorio Amedeo Cigna-Santi, after a translation of Racine's *Mithridate* by Giuseppe Parini.<sup>9</sup>

#### Characters

|  |              |
|--|--------------|
| Mitridate, King of Pontus                          | Tenor        |
| Aspasia, Mitridate's betrothed                     | Soprano      |
| Farnace, Son of Mithridates                        | Male Alto    |
| Sifare, Son of Mithridates                         | Male Soprano |
| Marzio, A Roman tribune                            | Tenor        |
| Ismene, A Parthian princess betrothed to Pharnaces | Soprano      |
| Arbate, Governor of Nymphaea                       | Male Soprano |

#### Plot

Mitridate, having suffered at a battle, is presumed dead. This false news is passed by Arbate, the Governor, to his fiancée Aspasia and to his sons, Farnace and Sifare. Both are in love with Aspasia. News arrives that Mitridate is alive and is approaching the city. The brothers agree to hide their feelings for Aspasia. Mitridate arrives on the shores with princess Ismene, daughter of his ally, the King of Parthia. Mitridate wants Farnace to marry Ismene, his promised bride. Ismene is in love with him. Mitridate is aware of Farnace's plot against him and tricks Aspasia into admitting her love for Sifare and swears revenge. Farnace changes his mind, deciding to side with Mitridate. Mitridate commits suicide, avoiding defeat. Before he dies he

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<sup>8</sup> Rushton, Julian. "Mozart, Wolfgang Amadeus." *The Oxford Companion to Music*. Oxford Music Online. Oxford University Press, accessed March 31, 2014, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e4576>.

<sup>9</sup> Naxos music library, [http://library.pittstate.edu:3480/resources/synopses/Mitridate\\_re\\_di\\_Ponto\(Mithridates\\_King\\_of\\_Pontus\).htm](http://library.pittstate.edu:3480/resources/synopses/Mitridate_re_di_Ponto(Mithridates_King_of_Pontus).htm)

gives his blessing to Sifare and Aspasia and forgives Farnace, who now agrees to marry Ismene.

All four pledge to free the world from Rome.

Translation

**Nel grave tormento** from *Mitridate il Re di Ponto*  
Text by Vittorio Amedeo Cigan-Santi (1730-1795)

In the grave torment  
Translation by Bard Suverkrop (IPA Source, LLC) ©2012

Nel grave tormento,  
Che il seno m’opprime  
Mancare già sento  
La pace del cor.

In the grave torment,  
That oppresses my breast  
I already feel failing  
The peace of my heart.

Al fiero contrasto  
Resister non basto;  
E strazia quest’alma  
Dovere, ed amor.

The fierce struggle  
I am unable to resist;  
And my soul is torn  
Between duty and love.

Analysis and Performance

Analysis of *Nel grave tormento*

|               | Section A                                  | Section B                            | Section A                                  | Section B                            |
|---------------|--|--------------------------------------|--|--------------------------------------|
| Measures      | mm. 7-22                                   | mm. 23-57                            | mm. 65-79                                  | mm. 80-114                           |
| Tonality      | F major                                    | D minor                              | F major                                    | D minor                              |
| Dynamic       | p  | f- P                                 | p  | f- P                                 |
| Vocal line    | Legato with scale                          | Leap with scale                      | Legato with scale                          | Leap with scale                      |
| Accompaniment | Harmonic function with alberti bass figure | Harmonic function with repeated bass | Harmonic function with alberti bass figure | Harmonic function with repeated bass |

Table 2

*Nel grave tormento* is in repeated AB form, with contrast between the A and B sections.

It is important for the singer to make a distinction between the sections during a performance

so as to provide interest for the audience. According to the Charles Osborne, “Aspasia’s

recitative and aria, ‘Nel grave tormento’ (No. 14) is in A-B-A-B form, a somewhat over-decorated

*adagio* and an even more decorated *allegro*, with staccato runs up to a high C.”<sup>10</sup> This aria begins with an *Adagio* as she talks of her torment, and moves to *Allegro* as she confronts it. This aria contains scales of diverse character. The scales of the A section need *dolce legato*, while the scales of the B section need clear pitches with the *staccatissimo* marking.

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<sup>10</sup> Osborne, Charles. *The complete operas of Mozart: a critical guide*. New York: Atheneum. 1978.

## CHAPTER II

### *HERMIT SONGS*

#### Composer

SAMUEL BARBER (1910-1981)

Samuel Barber was a famous American composer. Despite the fact that he understood the musical mainstream in 20<sup>th</sup> century music—polyrhythm, polymeter, atonality, and dissonance structure—he maintained a tradition with lyricism and a romantic style within a conventional structure. His music is characterized by various timbres and fluent counterpoints.

Barber was born in West Chester, Pennsylvania, on March 9, 1910, the son of Samuel Le Roy Barber, a physician, and Marguerite McLeod, a pianist. Some of his family members influenced his musical life through their professions. For example, he had been affected musically by his aunt, Louise Homer, a contralto at the Metropolitan Opera, and his uncle, Sidney Homer, who was a composer of American Art songs.<sup>11</sup> Barber studied the piano, composition, conducting and voice at the Curtis Institute in Philadelphia. He entered this school at only fourteen years of age, and “at the beginning of the third year Barber was permitted to study singing also, thus becoming the first student at the Institute allowed to ‘major’ in three subjects.”<sup>12</sup> Before his graduation at the age of twenty, he had already become famous as a

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<sup>11</sup> Kimball, Carol. *Song: a guide to art song style and literature*. Milwaukee, WI: Hal Leonard. 2006, 284.

<sup>12</sup> Broder, Nathan. *Samuel Barber*. New York: G. Schirmer. 1954,14.

remarkable composer due to his graduate work, Overture to *The School for Scandal*, Op. 5 (1931). From his successful works at Curtis, he received the Pulitzer Scholarship. According to Nathan Broder, this was “the first time this award had been given twice to the same person.”<sup>13</sup> He had an opportunity to study in Rome in 1935-36. He already had been widely recognized for his piece *Dover Beach* while he was at Curtis. In 1939, Barber returned to Curtis and taught orchestration and organized a small chorus for the singing of madrigals and other works until 1942.<sup>14</sup> In 1943 Barber was inducted into the Army. Barber had many prestigious awards, such as two Pulitzers in 1935 and 1936, the Rome Prize, the Philadelphia Contemporary Composer Award (1958), the National Music Award, and many more.<sup>15</sup> Barber had collaborated with another great composer, Gian Carlo Menotti, since they met at Curtis, and lived with him in Mt. Kisco, New York in a house they named ‘Capricorn.’ Most of Barber’s masterpieces were created there. “They were regularly visited by a wide variety of artists and intellectuals, and their domestic happiness brought greater productivity for both composers.”<sup>16</sup> In 1958, his opera *Vanessa*, Op. 32, with text by Menotti, became a Pulitzer Prize winner. Later in his life, he stopped composing. He died in 1981 from cancer.

### Hermit Songs

Barber composed 106 songs for solo voice. The cycle *Hermit Songs* is a well-known major work among his lyrical texts. This cycle included ten songs for voice and piano. The poems, Barber wrote, are:

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<sup>13</sup> Ibid., 32.

<sup>14</sup> Ibid., 36.

<sup>15</sup> Wentzel, Wayne C. *Samuel Barber: a research and information guide*. New York: Routledge. 2010.

<sup>16</sup> “*Samuel Barber*” San Francisco classical voice, <https://www.sfcv.org/learn/composer-gallery/barber-samuel>

Translated from anonymous Irish texts of the 8th to 13th centuries and were written by monks and scholars, often on the margins of manuscripts they were copying or illuminating—perhaps not always meant to be seen by their Father Superiors. They are small poems, thoughts or observations some very short, and speak in straightforward, droll, and often surprisingly modern terms of the simple life these men led, close to nature, to animals, and to God.<sup>17</sup>

The Hermit songs belong with Barber's later works. Barber composed the *Hermit Songs* cycle in 1953 with a grant from the Elizabeth Sprague Coolidge Foundation, and the cycle premiered in October 30, 1953 in Washington, D.C. with Leontyne Price and Barber himself at the piano. He chose ten Irish poems, which were written by unknown poets, and they show his musical characteristics very well. This cycle contains modern harmonies with frequent changes of meter. Barber wrote songs showcasing not only his characteristic lyrical melodic lines, but also leaps and chromatic progressions; rhythmically, many of the songs have no time signature and are frequently written in polyrhythms.<sup>18</sup> Each of the songs carries its own unique mood.

### Translation

Texts

#### **Hermit songs**

**V. The Crucifixion** – from *The Speckled Book* (12<sup>th</sup> cent.), Translated by Howard Mumford Jones

At the cry of the first bird  
They began to crucify Thee, O Swan!  
Never shall lament cease because of that.  
It was like the parting of day from night.  
Ah, sore was the suffering borne  
By the body of Mary's Son,  
But sorer still to Him was the grief  
Which for His sake  
Came upon His Mother.

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<sup>17</sup> Broder, Nathan. *Samuel Barber*. New York: G. Schirmer. 1954,65.

<sup>18</sup> Mellers, Wilfrid. *Music in a new found land: themes and developments in the history of American music*. New York: A.A. Knopf.1965, 199-200.

**VI. Sea-Snatch** – 8<sup>th</sup>-9<sup>th</sup> century, from *A Celtic Miscellany*, Kenneth Jackson

It has broken us, it has crushed us, it has drowned us,  
O King of the starbright Kingdom of Heaven;  
The wind has consumed us, swallowed us,  
As timber is devoured by crimson fire from Heaven.

**VII. Promiscuity** – 9<sup>th</sup> century, from *A Celtic Miscellany*, Kenneth Jackson

I do not know with whom Edan will sleep,  
But I do know that fair Edan will not sleep alone.

**VIII. The Monk and His Cat** – 8<sup>th</sup> or 9<sup>th</sup> century, Translated by W.H. Auden

Pangur, white Pangur,  
How happy we are  
Alone together,  
Scholar and cat.

Each has his own work to do daily;  
For you it is hunting, for me study.

Your shining eye watches the wall;  
My feeble eye is fixed on a book.

You rejoice when your claws  
Entrap a mouse;  
I rejoice when my mind  
Fathoms a problem.

Pleased with his own art,  
Neither hinders the other;

Thus we live ever  
Without tedium and envy.

## Analysis and Performance

### Analysis of *The Crucifixion*

|               | Section A  | Section B   | Section C                                 | Section A'                                |
|---------------|--|---|---|---|
| Measures      | mm.1-9   | mm.10-14  | mm.15-18                                  | mm.19-27                                  |
| Tonality      | The note E stands out as the tonal center              | The note E stands out as the tonal center                     | The note E stands out as the tonal center | The note E stands out as the tonal center |
| Dynamic       | mp-pp  | mf  | f   | p-mf-p                                    |
| Vocal line    | Seamless legato and great expressiveness <sup>19</sup> | Seamless legato and great expressiveness                      | Seamless legato and great expressiveness  | Seamless legato and great expressiveness  |
| Accompaniment | Repetition of three eighth note motive                 | Three eighth note motive with harmonic and arpeggiated figure | Strong harmonic function                  | Returning the previous eighth note motive |

Table 3

Barber composed *The Crucifixion* first when he created *Hermit Songs*.<sup>20</sup> The absence of time signatures is a technical peculiarity of this song cycle, including this song. The singer needs a seamless legato and great expressiveness in order to evoke a stark meditation on the meaning and impact of the crucifixion of Christ.<sup>21</sup> The vocal range is D4-F5. The rhythm of the piano accompaniment is characterized by abundant grace note figures. These appoggiaturas are an augmented fourth above the pitch they ornament. During the introduction, the singer prepares the emotional impact of the scene by listening to the motive introduced in the accompaniment; perhaps an image of a bird call, the hammering of the nails, or Mary's footsteps. The singer needs a smooth legato line with great expressiveness. In m.21, even though the text does not

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<sup>19</sup> Doscher, Barbara M., and John Nix. *From studio to stage: repertoire for the voice*. Lanham, Md: Scarecrow Press. 2002, 4.

<sup>20</sup> Davis, Alycia Kathleann, and Samuel Barber. *Samuel Barber's Hermit Songs, Opus 29: an analytical study*. St. Louis, Mo: Webster University. 1983, 44.

<sup>21</sup> Doscher, Barbara M., and John Nix. *From studio to stage: repertoire for the voice*. Lanham, Md: Scarecrow Press. 2002, 4.

have clear punctuation, the music has a long duration in a whole measure, which is emphasized in the following measure, mm22-24 on the text “Came upon His Mother.” In the two measures prior to this line, Barber used a tenuto articulation for “Which for his sake” with crescendo. This contrasts with the following two measures that no longer have tenuto accents, and show a decrescendo. The singer should be aware that there is no ritardando, and he/she should obey the composer’s directions exactly for an impressive ending.

#### Analysis of *Sea-Snatch*

|               | Section A   | Section B                                 | Section A’                                |
|---------------|---|---|---|
| Measures      | mm.1-10   | mm.11-19                                  | mm.20-32                                  |
| Tonality      | The note C stands out as the tonal center         | The note C stands out as the tonal center | The note C stands out as the tonal center |
| Dynamic       | f   | f   | mf-p-ff                                   |
| Vocal line    | Imitation of accompaniment’s bass pattern         | Leaping melody in high register           | Return to the previous melody             |
| Accompaniment | Ostinato pattern with parallel fourth progression | Ostinato pattern over harmonic right hand | Return to the A section                   |

Table 4

*Sea-Snatch* is the most dramatic song of the cycle. This song has very irregular and difficult rhythms within a fiery tempo. The word ‘surging’ is added by the composer to *Allegro con fuoco*, giving an indication of this song’s manner. The singer has to sing very carefully using exact pronunciation with correct dynamics. The melody uses a pentatonic scale almost exclusively and uses only an eighth note figuration with 5/8 and 4/8 within a vocal range of C4 to B-flat 5.<sup>22</sup> Even though the time signature is not indicated, the bar lines provide accented notes on the downbeat, which focuses on the right hand and the melody in the A section and in the left hand in mm.20-25. As for the exclamation ‘O’ in m.8 and m.28-29, these are

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<sup>22</sup> Doscher, Barbara M., and John Nix. *From studio to stage: repertoire for the voice*. Lanham, Md: Scarecrow Press. 2002, 6.

emphasized by the music, which is composed of an ascending scale with parallel 4th patterns and an expanded scale in m.29, so that the singer should express passion strongly for the connecting climax.

Analysis of *Promiscuity*

|               | Section A   | Section B   |
|---------------|---|---|
| Measures      | mm.1-6  | mm.7-12   |
| Tonality      | The note A stands out as the tonal center                   | The note A stands out as the tonal center                   |
| Dynamic       | mf-f  | p-f-p-pp  |
| Vocal line    | Set to a melodic line that moves within a diminished fourth | Set to a melodic line that moves within a diminished fourth |
| Accompaniment | Followed by sevenths and ninths chord progression           | Followed by sevenths and ninths chord progression           |

Table 5

*Promiscuity* is a one page song. The singing must be done with innuendo within a vocal range of G#4-C5. The rhythm is paced by eighth notes except at the end of each phrase. Both the opening and closing statements of the motive are rhythmically similar, but the harmonies are slightly altered at the end. In m.1 and m.12, the same notes are re-harmonized in the accompaniment. The accompaniment is duplicated and answers the same melody. Barber adds the grace note figure for the imitation of accompaniment in mm. 5-6 and 10-11, which is already heard at *The Crucifixion*. The text needs to be delivered in a speaking manner by the singer. The singer should also imply a judgmental tone when performing this song through gestures and facial expression.

Analysis of *The Monk and His Cat*

|               | Section A   | B                                   | A'  | C                        | D                | A''   |
|---------------|---|-------------------------------------|---|--------------------------|------------------|---|
| Measures      | mm.1-7  | 8-15                                | 16-21   | 22-27                    | 28-38            | 39-52   |
| Tonality      | F major   | F major                             | F major   | A major                  | F#major          | F major   |
| Dynamic       | p   | mp-mf                               | f-p   | Mp-mf-p                  | mp               | p   |
| Vocal line    | Flowing legato  | Legato with dotted and staccato     | Flowing legato  | Leaping and legato       | legato           | Flowing legato  |
| Accompaniment | Transitional three harmonic figure over arpeggiated left hand | Ascending dissonance second pattern | Transitional three harmonic figure over arpeggiated left hand | Strong harmonic function | Ostinato pattern | Transitional three harmonic figure over arpeggiated left hand |

Table 6

*The Monk and His Cat* is the most popular of this cycle, and it is the longest song in the set, 52 measures in length.<sup>23</sup> It has tricky asymmetrical rhythms. This song is organized in a compound triple division, ternary form, and the tonalities are very clear from F major-A major-F# major to F major. The song is formed by compound meter, duple or triple, which is used for most of the song. In m.23, it has a hemiola for responding to the text. Both the melody and the text are closely related. Evidence for this is that the meter changes frequently within 3+2 and 2+3. *The Monk and His Cat* shows a very flexible treatment of the meter groups. The melody processes smoothly over tricky rhythms. The singer should have clarity in counting the beats and keeping to the legato line.

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<sup>23</sup> Davis, Alycia Kathleann, and Samuel Barber. *Samuel Barber's Hermit Songs, Opus 29: an analytical study*. St. Louis, Mo: Webster University. 1983, 62.

## CHAPTER III

### *DER HIRT AUF DEM FELSEN*

#### Composer

FRANZ SCHUBERT (1797-1828)

Franz Peter Schubert was born in Vienna, Austria, on January 31, 1797, the son of Franz Theodor Schubert, a schoolmaster, and Elisabeth Vietz. Franz Peter was the twelfth of their fourteen children and the fourth of the five who survived until adulthood. The Schubert family shared a common appreciation of music. Franz Peter began taking piano lessons with his brother, Ignaz, and later took violin lessons with his father. Schubert's education was entirely local; he grew, learned, and worked in Vienna with his family. Michael Holzer, an organist and choir director of the Liechtental parish church where the Schubert family attended services, was the first music teacher of Schubert.<sup>24</sup> His talents began emerging as a boy soprano. In 1804, when he was only seven years old, he passed an audition for the director of the Imperial Court Chapel, Antonio Salieri (1750-1825). This opportunity provided him with a free residence at the Imperial and Royal Seminary, Stadtkonvikt.<sup>25</sup> During his time in school, he met Josef von Spaun, who was eight years old and, who would remain a close friend throughout his life. Schubert was motivated by the work of Johann Rudolf Zumsteeg, who was considered to be one of the best

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<sup>24</sup> Osborne, Charles. *Schubert and his Vienna*. New York: Knopf. 1985.

<sup>25</sup> Reed, John. *Schubert*. London: J.M. Dent. 1987

Lied composers in the 19<sup>th</sup> century.<sup>26</sup> German Lied from the 18<sup>th</sup> and 19<sup>th</sup> century were primarily art songs that set romantic “poetry to folk-influenced music.”<sup>27</sup> Schubert was affected by Zumsteeg’s songs. In 1812, his mother died, and his father remarried after only eleven months. Schubert’s changed life dramatically. In 1813, Schubert returned to his hometown as a teacher in the same building where his father taught, to dodge the draft. There he concentrated on compositions. Over the course of the next two years, Schubert composed in several genres such as symphony, mass, chamber music, and Lied. Particularly in 1815, his tremendous output of Lieder was over 140 songs; this was the genre he enjoyed most. Schubert had collaborated with the poet Franz von Schover, and with Johann Michael Vogl, who was a great Lied singer. In 1819, Schubert had a performance trip with a baritone Vogl. Schubert became generally known as a Lied composer through Vogl’s singing. This special collaboration became known as *Schubertiade*; intimate gatherings that Schubert presented for a small group of friends and fans.<sup>28</sup> By the time Schubert died on November 19, 1828, he had written over 600 songs to texts by Schiller, Heine, Goethe, Müller, Rückert, and others.<sup>29</sup>

### *Der Hirt auf dem Felsen*

Franz Schubert is known as the king of Lied. *Der Hirt auf dem Felsen* (the Shepherd on the Rock) was composed by Schubert in October of his final year, 1828. Schubert chose two

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<sup>26</sup> Osborne, Charles. *Schubert and his Vienna*. New York: Knopf. 1985.

<sup>27</sup> "Lied." In *Britannica Concise Encyclopedia*. Chicago: Encyclopaedia Britannica, 2012.  
<http://library.pittstate.edu:2048/login?url=http%3A%2F%2Flibrary.pittstate.edu%3A3998%2Fcontent%2Fentry%2Fconcise%2Flied%2F0> (accessed May 7, 2014.)

<sup>28</sup> "Schubertiade." In *Holidays, Festivals, and Celebrations of the World Dictionary*. Detroit: Omnigraphics, Inc., 2010.  
<http://library.pittstate.edu:2048/login?url=http%3A%2F%2Flibrary.pittstate.edu%3A3998%2Fcontent%2Fentry%2Fhfcwd%2Fschubertiade%2F0> (accessed April 10, 2014.)

<sup>29</sup> Kimball, Carol. *Song: a guide to art song style and literature*. Milwaukee, WI: Hal Leonard. 2006, 52

types of lyric poetry and used diverse melodies and modulation. The clarinet sound enters in the beginning of the song and continues to the end equally with the voice to set the scene.

### Translation

#### **Der Hirt auf dem Relsen**

Verses 1-4, 7 by Wilhelm Müller (1794 - 1827)  
Verses 5 & 6 by Karl August Varnhagen von Ense (1785 – 1858)

#### The Shepherd on the Rock

Translation by Beaumont Glass, *Schubert's Complete Song Texts* (1996)<sup>30</sup>

Wenn auf dem höchsten Fels ich steh',  
In's tiefe Tal hernieder seh',  
Und singe.

When I stand on the highest rock,  
Look down into the deep valley,  
And sing.

Fern aus dem tiefen dunkeln Tal  
Schwingt sich empor der Widerhall  
Der Klüfte.

Far out of the deep, dark valley  
The echo comes soaring up  
From the ravines.

Je weiter meine Stimme dringt,  
Je heller sie mir wieder klingt  
Von unten.

The farther my voice carries,  
The clearer it comes back to me  
From down below.

Mein Liebchen wohnt so weit von mir,  
Drum seh'n ich mich so heiss nach ihr  
Hinüber.

My sweetheart lives so far from me,  
for that reason I am so ardently longing for her  
Over there.

In tiefem Bram verzehr' ich mich,  
Mir ist die Freude hin,  
Auf Erden mir die Hoffnung wich,  
Ich hier so einsam bin.

I am consumed by deep grief,  
From me all joy is gone,  
For me all hope on this earth has retreated,  
I am so lonesome here.

So sehndend klang im Wald das Lied,  
So sehndend klang es durch die Nacht,  
Die Herzen es zum Himmel zieht  
Mit wunderbarer Macht.

So full of longing did the song ring out in the wood,  
So full of longing did it ring out through the night,  
That it draws hearts toward heaven  
With wondrous power.

Der Frühling will kommen,  
Der Frühling, meine Freud',  
Nun mach' ich mich fertig,  
Zum Wandern bereit.

The spring will come,  
The spring, my joy;  
Now I shall make myself ready,  
Prepared to go wandering again.

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<sup>30</sup> Schubert, Franz, and Beaumont Glass. *Schubert's complete song texts*. Geneseo, N.Y.: Leyerle. 1996.

## Analysis and Performance

### Analysis of *Der Hirt auf dem Felsen*

|               | Section A   | Section B                        | Section C                                     |
|---------------|---|----------------------------------|---|
| Measures      | mm. 1-126   | mm. 127-218                      | mm. 219-                                      |
| Tonality      | B flat major  | G minor                          | B flat major                                  |
| Dynamic       | pp-repeated p-f   | p-f-p                            | p-mf-repeated p-f pattern                     |
| Vocal line    | Wide ascending leaps and descending arpeggios                         | Long sustained phrases           | Fast paced ascending lines like dance rhythms |
| Accompaniment | Chordal triplet patterns over legato melody in the voice and clarinet | Pensive duple subdivision figure | Root of the chord on duple meter              |

Table 7

Schubert's *Der Hirt auf dem Felsen*, as an example of vocal chamber music, is about a shepherd's experience with work, love, and nature. The song, which is over 11 minutes in length, is divided into three sections. In the first section, which begins with a clarinet melody, the singer introduces the shepherd character and a shepherding scene. In the sections that follow, the shepherd's emotions of both longing and joy become apparent. From the beginning of the song, Schubert uses rapid leaps frequently in the melody to help elucidate the poetry of the shepherd. In leaping melodies, the singer should be careful that their vocal color does not change; they should perform in chest voice and head voice smoothly to deliver the poetry. The second part demonstrates the shepherd's longing. The movement of the song here is in a minor key, to express the character's sad emotion. The legato line approach in this section is different from that of the beginning section. Its characteristics remain simple without dramatic changes in the melody. Singers need to focus on maintaining breath control so that the intonation stays true. It is important for the singer to keep the breath energy going, maintaining stability in this section. Contrary to the A and B sections, the C section has a bright timber and an upbeat mood, signaling the spring season as its subject matter. The fast tempo, *Allegro*, and a continuous

ascending scale pattern emphasize a contrast to previous sections. Both voice and clarinet head toward the climax, and an alteration in the tempo is provided at the 'piu mosso'. Schubert uses dramatic melodies supporting the poetry. The piano and clarinet strengthen the poetic expression as accompaniments and equal partners. This cooperation exposes the characteristics of Schubert's Lieder. This is a difficult but satisfying example of early Romantic vocal chamber music.

## CHAPTER IV

### *JE DIS QUE RIEN NE M'ÉPOUVANTE*

#### Composer

#### GEORGES BIZET (1838-1875)

Georges Bizet is a representative composer of the 19<sup>th</sup> century in France. He succeeded in creating a new genre. While French public opera was formed by practical and realistic moods, he used exotic emotions, with the example of *Carmen*, which has a unique Spanish setting. This exotic taste can be heard in Bizet's melodies. His works were popular with French audiences and they influenced the musicians at that time and in later ages particularly with respect to the *Verismo* style. Bizet is known as a great dramatic music composer who contributed outstanding works in opera. In his opera, he created a fusion of the best elements of French, German and Italian composers. The opera *Carmen* is his last work and one of his masterpieces.

Georges Bizet was born in Paris, on October 25, 1838, into a musical family. His father was a teacher of singing, and Bizet's mother, was an excellent pianist. In 1847, at the age of nine, Bizet started his studies of the piano, organ, and composition at the Paris Conservatoire.<sup>31</sup> In 1849 through 1855, Bizet won several prizes: the second piano prize, the first piano prize, the second prize for fugue and organ, and the first prize for fugue and organ. Then Bizet applied for the Prix de Rome in 1856 and 1857, which he twice won. Bizet had an opportunity to study in

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<sup>31</sup> Mina Kirstein Curtiss. *Bizet and his world*. New York: Knopf, 1958. 15.

Rome for three years. During this time, he had many experiences. Bizet's own musical power and feeling developed during his study abroad period. In 1863, he composed *Souvenirs de Rome*, which was remade into the Symphony, *Rome*, and it became evident that Rome was a special place that influenced his music. After he came back from Rome, he concentrated his composing particularly on operatic work. The opera *Les Pêcheurs de Perles* became his first masterpiece. In 1872, he composed *L'Arlésienne*, four movement suites, and other works. Bizet had a few mentors who played a significant role in his musical development: "Charles Gounod was the strongest musical influence in Bizet's life. He had known him as a teacher and friend in Paris. Also, Bizet was fascinated by Verdi, whose name recurs again and again in the next few years, until his influence was finally and violently exorcised."<sup>32</sup> Bizet is known as a great dramatic music composer who contributed outstanding works in opera, incorporating elements of French, German and Italian composers. His dramatic musical style, emotional melodic lines, and exotic scenes are each included in his last work *Carmen*. According to the article "Opera Today," "On June 3, 1875, thirty-six year old Bizet died after having one, some say two, heart attacks preceded by other complications. Legend has it that the composer's death was hastened by the failure of his latest work."<sup>33</sup> Originally, it had a poor reception because the French were not open to such a nontraditional and foreign work, particularly one with such a tragic ending, but a few years after Bizet's death it started to become popular.

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<sup>32</sup> Ibid., 12.

<sup>33</sup> "Carmen" opera today, [http://scholar.googleusercontent.com/scholar?q=cache:Z-J1SGGlsKcJ:scholar.google.com/+Je+dis+que+rien+ne+m%27epouvante+by+Georges+Bizet&hl=en&as\\_sdt=0,5](http://scholar.googleusercontent.com/scholar?q=cache:Z-J1SGGlsKcJ:scholar.google.com/+Je+dis+que+rien+ne+m%27epouvante+by+Georges+Bizet&hl=en&as_sdt=0,5)

## Carmen

*Carmen* (1874) is in four acts. The libretto was written by Henri Meilhac and Ludovic Halévy, after the novel by Prosper Mérimée. The first performance was by the Paris Opéra-Comique at the Salle Favart on March 3, 1875.<sup>34</sup> Objection was taken to the wild and immoral behavior of *Carmen*, the chorus of cigarette factory girls and their smoking and the final murder of Carmen on the stage. Orchestral suites have been derived from the score, while popular excerpts must include Carmen's seductive *Habanera and Séguidilla*, the famous *Toreador's Song* and Don José's later reference to the flower Carmen had once thrown him, *La fleur que tu m'avais jetée* (The flower that you threw me), with Micaëla's moving aria ***Je dis que rien ne m'épouvante*** (I say that nothing frightens me).

### Characters

|                                  |                |
|----------------------------------|----------------|
| Carmen, A gypsy                  | Mezzo soprano  |
| Don José, A corporal of dragoons | Tenor          |
| Escamillo, A matador             | Baritone       |
| Micaëla, A peasant girl          | Soprano        |
| Zuniga, A lieutenant             | Bass           |
| Moralès, A sergeant              | Baritone       |
| Frasquita, A gypsy               | Soprano        |
| Mercédès, A gypsy                | Soprano        |
| Lillas Pastia, An inn-keeper     | Spoken part    |
| Andrès, A lieutenant             | Tenor          |
| Le Dancaïre, A smuggler          | Tenor/Baritone |
| Le Remendado, A smuggler         | Tenor          |

### Plot

Set in Seville around the year 1830, the opera deals with the love and jealousy of Don José, who is lured away from his duty as a soldier and his beloved Micaëla by the gypsy factory-girl Carmen, whom he allows to escape from custody. He is later induced to join the smugglers

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<sup>34</sup> Naxos music library  
<http://library.pittstate.edu:3480/resources/synopses/Carmen.htm>

with whom Carmen is associated, but is driven wild by jealousy. This comes to a head when Carmen makes clear her preference for the bull-fighter Escamillo. The last act, outside the bull-ring in Seville, brings Escamillo to the arena, accompanied by Carmen, there stabbed to death by Don José, who has been awaiting her arrival.

### Translation

**Je dis que rien ne m'épouvante** from *Carmen*  
Text by Henri Meilhac (1831-1897) and  
Ludovic Halévy(1834-1908)

C'est des contrebandiers le refuge ordinaire.  
Il est ici; je le verrai!  
Et le devoir que m'imposa sa mère  
Sans trembler je l'accomplirai.

Je dis que rien ne m'épouvante,  
Je dis, hélas! Que je répons de moi;  
Mais j'ai beau faire la vaillante,  
Au fond du coeur je meurs d'effroi!

Seule, en ce lieu sauvage  
Toute seule j'ai peur,  
Mais j'ai tort d'avoir peur;  
Vous me donnerez du courage;  
Vous me protégerez, Seigneur!

Je vais voir de près cette femme,  
Dont les artifices maudits  
Ont fini par faire un infâme  
De celui que j'aimais jadis!  
Elle est dangereuse, elle est belle,  
Mais je ne veux pas avoir peur! Non!  
Je parlerai haut devant elle.... Ah!  
Seigneur, vous me protégerez.  
Donnez-moi du courage!

I say that nothing ever can frighten me  
Translation by Terri Eickel, [www.aria-database.com](http://www.aria-database.com)

It is the smuggler's ordinary refuge.  
He is here, I will see him!  
And the task that his mother imposed  
Without trembling, I will accomplish it.

I say that nothing can frighten me,  
I say, alas, that I respond to myself;  
But I play the part of the courageous one in vain,  
From the bottom of my heart, I die of fear!

Alone, in this savage place  
All alone I am afraid,  
But I am wrong to have fear;  
You will give me courage;  
You will protect me, Lord!

I am going to see face-to-face this woman,  
Whose cursed guile  
Has ended up to make a vile person  
Of him that I loved once!  
She is dangerous, she is beautiful,  
But I do not want to be afraid! No!  
I will speak up before her.... Ah!  
Lord, you will protect me.  
Give me courage!

## Analysis and Performance

### Analysis of *Je dis que rien ne m'épouvante*

|               | Recitative  | Section A   | Section B  | Section A'  |
|---------------|---|---|--|---|
| Measures      | mm.1-20   | mm.21-43  | mm.44-63   | mm.64-91  |
| Tonality      | E flat major  | E flat major  | C minor  | E flat major  |
| Dynamic       | p-sf-p  | p-f-p   | mf-p-mf-f-p  | p-sf-p  |
| Vocal line    | Legato with expression  | Long melodic lines with ascending lines   | Wide dynamic range                                       | Long melodic lines with ascending lines   |
| Accompaniment | Alternation harmony for expression of scene and used tremolo harmonically | Arpeggiated bass figure consistently on compound meter (reoccurring lullaby rhythm pattern) | Harmonic function with tuplet , tremolo, and syncopation | Arpeggiated bass figure consistently on compound meter (reoccurring lullaby rhythm pattern) |

Table 8

This piece contains both recitative and aria. The aria section is the simple ABA form, bringing the gentle melody back after the more violent B section. In this scene, Act 3, "Micaëla has come to prove her love and devotion to Don José; however, unlike the traditional heroine, she is far more courageous. She has come to look for José, by herself, in dangerous territory, characteristics which are usually not found in a sentimental or traditional heroine."<sup>35</sup> She has taken on her own identity, and she is ready to stand up to Carmen. The recitative of the first part explains Micaëla's fear, sincerity, and dangerous situation. In this section, singers should be careful to avoid overly mature and dramatic vocal color because Micaëla's character is young and innocent, especially in comparison to the aria that follows. The A section of the aria needs a full lyrical voice because it contains long melodic lines and many ascending lines. Breath control is also an issue to be carefully considered in this section because of the very long phrases used

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<sup>35</sup> "Carmen" opera today, [http://scholar.googleusercontent.com/scholar?q=cache:Z-J1SGGlsKcJ:scholar.google.com/+Je+dis+que+rien+ne+m%27epouvante+by+Georges+Bizet&hl=en&as\\_sdt=0,5](http://scholar.googleusercontent.com/scholar?q=cache:Z-J1SGGlsKcJ:scholar.google.com/+Je+dis+que+rien+ne+m%27epouvante+by+Georges+Bizet&hl=en&as_sdt=0,5)

for crescendo and decrescendo, so it needs efficient control. The beginning of the violent B section changes the meter and tempo. The time signature, 4/4, and the tempo, *Allegro molto moderato*, indicate to the singer that they should change emotion and character to aggressive and violent. Thought should be put into what kind of character Micaëla is, and what message she is singing. The singer should be sure to fully understand what the character is expressing so she can embody the emotion. Contrary to the prior parts, the last part returns to a prayer of the young woman with the same material at the A section. The piano accompaniment in this section uses a constant recurring lullaby rhythmic pattern with the arpeggiation. The dying Don José's mother and Micaëla praying about the task that his mother imposed describe these mixed conditions in this aria.

## CHAPTER V

### *LA BONNE CUISINE*

#### Composer

LEONARD BERNSTEIN (1918-1990)

Leonard Bernstein was a representative American conductor, pianist, and composer. He was born in Lawrence, Massachusetts, on August 25, 1918, the first son of Samuel Joseph Bernstein and Jennie Resnick. Both of his parents were immigrants to the U.S.A; his father was Jewish and his mother was Russian. He grew up comfortably in his ethnically diverse home.<sup>36</sup> Although his parents were immigrants, they were stable financially and culturally, so Bernstein could get a successful education at renowned schools. Bernstein was interested in literature and poetry, and the pattern of language and rhythm. Even though his father did not want him to have a musical career, his musical learning advanced rapidly. After graduating from the Latin School, he began to study music at Harvard University in 1935. Bernstein learned piano, harmony, and counterpoint from Walter Piston, and orchestration from Edward Burlingame. Moreover, he studied several other subjects, such as English literature, Italian, German, fine arts,

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<sup>36</sup> Peyser, Joan, *Bernstein: a Biography* (New York: Beech Tree Books, 1987)

etc. Bernstein also studied at the Curtis Institute of Music. His idiomatic conducting style was developed there.<sup>37</sup>

In 1942, Bernstein met Artur Rodzinski, who was a new conductor at the New York Philharmonic Orchestra. Rodzinski appointed Bernstein to the position of assistant conductor. The same year, his song cycle '*I hate music*' was performed on November 13. According to Jack Gottlieb, the date is significant since it was the night before Bernstein's unprecedented debut with the New York Philharmonic.<sup>38</sup> His sudden debut was successful, and his music career progressed. While he was the conductor of the New York Philharmonic Orchestra, he transformed many performances from traditional classic to modern music.<sup>39</sup> He accepted challenging works such as conducting from the piano at Israel Desert during the Israel Revolution in 1948.<sup>40</sup> This was the same year he composed the song cycle '*La Bonne Cuisine*', which is one of his primary vocal works. This cycle is from his fanciful idea of song text, and is made up of several recipes.

He is best known as the composer of *West Side Story*, 1957, a famous Broadway musical that gave him the reputation of a modern composer. He combined the popular expressions and the musical techniques to provide music that was more accessible for a broader audience, distinguishing him as a charismatic talented leader in the music scene. In his music, there is a wide variety of genres from easy listening to jazz and classical music, which illustrates his constant effort for public communication. Two products of this effort were his noteworthy

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<sup>37</sup> Lazo, Caroline Evensen, *Leonard Bernstein: in Love with Music*. (Minneapolis: Lerner, 2003),57.

<sup>38</sup> Bernstein, Leonard. *Song Album*. [S.l.]: Leonard Bernstein Music Pub. Co. LLC.1988.

<sup>39</sup> Paul R. Laird and David Schiff. "Bernstein, Leonard." *Grove Music Online. Oxford Music Online*.Oxford University Press, accessed April 2, 2014

<sup>40</sup> Lazo, Caroline Evensen. *Leonard Bernstein: in love with music*. Minneapolis: Lerner. 2003.

works, the TV shows *Omnibus* and *The Young People's Concert*.<sup>41</sup> Bernstein was dedicated to his family as well as his career. He cared for his wife until she passed away. Bernstein died from a heart attack on October 14, 1990. His funeral was held on 72<sup>nd</sup> Street and Broadway because many people remember the famous Broadway musical, '*West Side Story*' when they think of the composer Bernstein.

### *La Bonne Cuisine*

*La Bonne Cuisine* is an example of Bernstein's creative text in songs. Bernstein chose four recipes for cooking as text for his song cycle, which is a unique approach. Within a recipe, finding poetic inspiration is difficult, but he showed the cooking course with rhythm, tempo, and various vocal timbers. This fact expresses Bernstein's humorous individuality.<sup>42</sup> Jack Gottlieb, describes *La Bonne Cuisine*,

Émile Dumont's *La bonne cuisine française* (Tout ce qui a rapport à la table, manuel-guide pour la ville et la champagne) ("Fine French Cooking : Everything That Has to Do with the Table, Manual Guide for City and Country") was first published in 1899. "Plum Pudding, adapted by the composer from a larger recipe, appears under Mets anglais ("English Dishes"). "Queues de boeuf" ("Ox-Tails") is taken whole. "Ta vouk Gueneksis," a Turkish delight, is also complete, and comes from the section Pâtisserie et confiserie turques ("Turkish Pastry and Sweets"). Two ingredients of the original recipe are missing from the musical setting of "Civet à toute vitesse" ("Rabbit at Top Speed"): muscade ("nutmeg") and un verre d'eau-de-vie ("a glass of brandy"). During his lifetime, the volume sat on the Bernstein kitchen shelf along with other cookbooks.<sup>43</sup>

The origin of the text is *La Bonne Cuisine Française*, a cookbook by Émile Dumont, published in 1899. Bernstein composed this cycle in 1947. The first performance was on October 10, 1948 at Town Hall, New York City, with Marion Bell, soprano, and Edwin MacArthur,

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<sup>41</sup> Gottlieb, Jack. *Working with Bernstein: a memoir*. New York: Amadeus Press. pp.175-176. 2010.

<sup>42</sup> Kimball, Carol. *Song: a guide to art song style and literature*. Milwaukee, WI: Hal Leonard. 2006, 293.

<sup>43</sup> Gottlieb, Jack. *Working with Bernstein: a memoir*. New York: Amadeus Press. 2010, 296.

piano.<sup>44</sup> This song cycle was dedicated to his wife, Felicia Montealegre, and Jennie Tourel who was a favorite collaborator of his. Although this cycle is in French, Bernstein provided a transliteration of the original text in to English. Because of this, singers have the option of performing this cycle in either French or English.<sup>45</sup> Both the literal translation and Bernstein's transliteration are listed below.

#### 2<sup>nd</sup> movement, Ox-tail

##### Bernstein transliteration

Are you too proud to serve your friends an Ox-tail stew? You're wrong! For if you have enough of them you'll find you can make a fine ragout. Remove the tails which you have used to make the stew, and then you can bread them, and grill them, and prepare them with a sauce. You'll find them delicious and different and so tempting. Are you too proud to serve your friends an Ox-tail stew?

#### 3<sup>rd</sup> movement, Tavouk Gueunksis

##### Bernstein transliteration

Tavouk guenksis, so Oriental! Put a chicken to boil, young and tender and sweet; then in the Arab manner you slice it up into pieces. Then boil flour and water, and add to it the chicken; then prepare it as above, in the manner we described for Mahallebi. Tavouk guenksis, a Turkish heaven.

#### 4<sup>th</sup> movement, Rabbit at Top Speed

##### Bernstein transliteration

When you have a sudden guest, or you're in an awful hurry, may I say, here's a way to make a rabbit stew in no time. Take apart the rabbit in the ordinary way you do. Put it in a pot or in a casserole, or a bowl with all its blood and with liver mashed. Take a half a pound of breast of pork, finely cut (as fine as possible); add little onions with some pepper and salt (say twenty-five or so); a bottle and a half of rich claret. Boil it up, don't waste a minute, on the very hottest fire. When boiled a quarter of an hour or more the sauce should now be half of what it was before. Then you carefully apply a flame, as

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<sup>44</sup> Bernstein, Leonard. *Song album*. [S.I.]: Leonard Bernstein Music Pub. Co. LLC. 1988.

<sup>45</sup> Gradenwitz, Peter. *Leonard Bernstein: the infinite variety of a musician*. Leamington Spa [Warwickshire]: Berg.1987,140

they do in the best, most expensive cafes. After the flame is out, just add the sauce to half a pound of butter with flour, and mix them together...and serve. – English version by Leonard Bernstein <sup>46</sup>

### Translation

**La Bonne Cuisine** from “La Bonne Cuisine Française”,  
Émile Dumont

#### **II. Queues de Boeuf**

La queue de boeuf n’est pas un mets à dédaigner.  
D’abord avec assez de queues de boeuf on peut fair’e  
un potaueu passable.

Les queues qui ont servi à faire le potaueu  
peuv’nt être mangées, panées, et grillées,  
et servies avec une sauce piquante ou tomate.

#### **III. Tavouk Gueunksis**

Tavouk gueunksis, poitrine de poule;  
Fait’ bouillir une pou’,  
dont vous prendrez les blancs;  
vous les pilerez de façon à ce qu’ils se mett’en  
charpie.

Puis mêleslez, avec une bouillie,  
comme celle ci-dessus du Mahallebi.

#### **IV. Civet à Toute Vitesse**

Lorsqu’on sera très pressé,  
voici un’ manière de confectioner  
un civet de lièvre que je recommande!  
Dépecez le lièvre comme pour le civet ordinaire:  
mettez le dans une casserole ou un chaudron  
avec son sang et son foie écrasé!

Un’ demilivre de poitrine de porc  
(coupée en morceaux);  
une vingtaine de petits oignons  
(un peu de sel et poivr’);  
un litre et demi de vin rouge.

Fait’ bouillir à tout’vitesse.

The Good Kitchen  
Translation by  
[www.foodandwinemavens.blogspot.com](http://www.foodandwinemavens.blogspot.com)

#### **II. Ox-tails**

Ox-tails is not a dish to be despised.  
First of all, with enough ox-tails, you can make a fair  
stew.

The tails used to make the stew  
can be eaten breaded and broiled,  
and served with a spicy tomato sauce.

#### **III. Tavouk Gueunksis**

Tavouk Gueunksis, breast of hen;  
Put a hen to boil,  
and take the white meat  
and chop it into shreds.

Mix it with a broth,  
like the one above for Mahallebi.

#### **IV. Rabbit at Top Speed**

When one is in a hurry,  
here’s a way to prepare  
rabbit stew that I recommend!  
Cut up the rabbit as for an ordinary stew:  
put it in a pot or a bowl  
with its blood and liver mashed!

A half pound of breast of pork  
(bite-sized pieces);  
twenty or so small onions  
(a dash of salt and pepper);  
a liter and a half of red wine.

Bring this quickly to boil.

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<sup>46</sup> Bernstein, Leonard. *Song album*. [S.l.]: Leonard Bernstein Music Pub. Co. LLC. 1988.

Au bout de quinze minutes environ, lorsque la sauce est réduite de moitié, approchez un papier enflamé, de manière à mettre le feu au ragoût. Lorsqu'il sera éteint, liez la sauce avec un' demilivre de beurre mannié de farine... Servez.

After about fifteen minutes, when the sauce is reduced by half, apply a fire, to set the stew aflame. When the fire goes out, add to the sauce a half a pound of butter, worked with flour... Serve.

Analysis and Performance

Analysis of *Queues de Boeuf*<sup>47</sup>

|               | Section A                          | Section B  | Section A   |
|---------------|------------------------------------|--|---|
| Measures      | Ms 1-16                            | Ms 17-28   | 29-36   |
| Tonality      | C major                            | C major  | C major   |
| Dynamic       | mp-f                               | mf-P   | pp  |
| Vocal line    | Legato e dolce                     | Darkly with chromatic progression  | Dolce   |
| Accompaniment | Gradually expanded downward figure | The motion is both chromatic and contrary in the lower register and the polymetric accompaniment | Returned accompaniment to the descending note pattern |

Table 9

When performing this song, the singer needs to be an actor because the main ingredient is Ox-tails, which implies a humorous tone. In the beginning and the ending of the song ask the question, “Are you too proud to serve your friends an Ox-tail stew?”<sup>48</sup> The humorous tones of the movements are necessary in this song, so the vocal line needs to change several times. Measures 17-20 are indicated by the composer to be sung darkly; he set the melody low in the voice and the piano with contrasting chromaticism. This requires a different approach to vocal production as well as a tremendous amount of breath support. This song contains multiple dynamic shifts to support what the text is describing. An accurate pronunciation allows for

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<sup>47</sup> Wass, David M. *An analysis of text and music of selected songs by Leonard Bernstein*. Indianapolis: Butler University. 1980, 45-49.

<sup>48</sup> Ibid., 45.

precision, especially within the softer passages towards the end. Initial consonants require excellent articulation with good flowing air.

Analysis of *Tavouk Gueunksis*<sup>49</sup>

|               | Introductory Section   | Section A   | Closing Section                          |
|---------------|--|---|--|
| Measures      | Ms 1-3   | Ms 4-29   | Ms 30-32                                 |
| Tonality      | C major  | E-flat major-C major  | Shifting tonality with an E-flat cadence |
| Dynamic       | f  | mf-f-ff   | f  |
| Vocal line    | Connected with a decrescendo indicated   | Staccato, accented stepwise motion with leaps contained within the harmonic structure | Connected with a decrescendo indicated   |
| Accompaniment | imitation the vocal line as the first in octaves and then with Major chords in inversion | Uses only one brittle pattern   | Uses enharmonic accompaniment            |

Table 10

The introductory section and closing section both have the same melody in three measures. Another interesting aspect of the piece is the rhythm. The middle of the song has an unusual meter: 5/8 with a lot of staccato over consistently brittle accompaniments. One of the important techniques for singers is maintaining the tempo. Accuracy between both singer and pianist within the middle section in ms.4-29 is of vital importance. Placing the downbeat measure by measure will provide a solid structure. The return of the introductory material added the addition of humor.

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<sup>49</sup> Wass, David M. *An analysis of text and music of selected songs by Leonard Bernstein*. Indianapolis: Butler University. 1980, 50-51.

Analysis of *Civet à Toute Vitesse*<sup>50</sup>

|               | Prelude  | Section A  | Section B              | Section C  |
|---------------|--|--|------------------------|--|
| Measures      | Ms 1-2   | Ms 3-17  | Ms 18-39               | Ms 40-47   |
| Tonality      | E minor  | E minor  | E minor                | E minor  |
| Dynamic       | f  | Presto,<br>breathlessly                              | mp-f                   | f-ff   |
| Vocal line    |  | Soft and<br>breathless<br>manner                     | Legato                 | Legato   |
| Accompaniment | Uses the consecutive IV chord structures and a descending line with wide leaps. This motive is a punctuating device at the end of the vocal phrases as the piece ends. | Moves in parallel fifths, contrary to the vocal line | Pedal point on note, C | The punctuation in the tonic pitch on pedaled bass |

Table 11

In the last movement, the tempo is very fast, as the title “Rabbit at Top Speed” indicates. Even though this is hard for the singer, following the composer’s direction is the best way to express this song: breathlessly, forgetting the haste, remembering same, and so on. The singers have to sing very carefully using the exact pronunciation with the correct dynamic sign. Furthermore, the singer needs to be sure to perform accurate pitches. Additionally, correct pronunciation is significant because quick singing is difficult, so being precise with consonants on exact beats is a necessary practice technique. Some of the characteristics of this cycle are to shift between a major and minor tonal center using the same tonic pitch, containing many leaps,

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<sup>50</sup> Wass, David M. *An analysis of text and music of selected songs by Leonard Bernstein*. Indianapolis: Butler University. 1980, 57-63.

to illustrate the mood of the text.<sup>51</sup> These characteristics are difficult to sing, so performers need various practice methods for accurate expression of the music.

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<sup>51</sup> Wass, David M. *An analysis of text and music of selected songs by Leonard Bernstein*. Indianapolis: Butler University. 1980, 65

## CHAPTER VI

### KOREAN ART SONGS

*Noon*

Composer

HYOKEUN KIM (b.1960)

*Snow* by Hyokeun Kim was awarded the grand prize at the first College Korean Art Songs Competition in 1981,<sup>52</sup> which surprised many of the competing musicians because Kim was not majoring in music. He participated in the competition as an amateur when he was in his junior year, studying economics. The result of the competition influenced him to continue to compose Korean art songs. After graduating from Seoul University in Korea, he pursued and earned a doctorate degree in economics at University of Pittsburgh, Philadelphia (1991), all while working simultaneously on his other passion, music. He then gained experience teaching at University of Alberta, faculty of Management in Canada (1991-1992), and now he is a professor in the Department of Business of Administration at Ewha Women's University in Korea. Economics and music are Kim's two major talents in life; he chose to focus his career on economics, but has remained<sup>53</sup> passionate about music and composing.<sup>53</sup> Placing music as

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<sup>52</sup> Daeung Park, "Study on the Teaching Method of Korean Art Songs: Focused on the Recently Composed Art Songs" (한국가곡의 지도방법연구: 신작가곡, 그대그리움, 눈, 내맘의 강물, 강건너 봄이 오듯, 을 중심으로: master's thesis, Danguk University, 2011, 10.)

<sup>53</sup> Kim, Jeong Tai. 신작가곡 모음집: Samho music, Samho Publisher. 1997.

secondary in this way has allowed the composer to avoid some stress and tension to produce music and maintain his love for the work. He is currently enjoying music as an amateur choir director and composer.

### Noon

*Snow* has become a significant Korean art song over the last thirty years. One piece of evidence is that this song has recently been added into the textbook used for the Korean high school music curriculum.<sup>54</sup> In this composition, Kim has elevated a realistic snow scene into an artistic representation through lyrical song, like a painter would do with watercolors. Hyekeun Kim wrote both the lyrics and the accompanying music; they go together harmoniously. The poetry describes a longing for innocent love through the metaphor of a winter bird and a snowy mountain path. The effect is a feeling of musical purity, which is likely what contributed to his sudden popularity in Korea. His song style is lyrical, melodious, and tuneful.

### Translation

|  |  |
|--|--|
| 눈<br>김효근 작사, 작곡                                | Snow<br>Lyric by Hyekeun Kim, translation by Jung Hee Lee  |
| 조그만 산길에 흰눈이 곱게 쌓이면,<br>내 작은 발자국을 영원히 남기고 싶소.   | When the lovely white snow falls on the<br>narrow mountain path,<br>I desire to leave my small footprint forever.        |
| 내 작은 마음이 하얗게 물들 때까지,<br>새하얀 산길을 헤매이고 싶소.       | Until my small heart turns white like snow,<br>I long to roam the mountain path.   |
| 외로운 겨울새 소리 멀리서 들려오면,<br>내공상에 파문이 일어 갈길을 잊어버리오. | When the sound of the lonely winter bird is<br>heard from afar,<br>I lose my way as a wave crashes on my<br>imagination. |

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<sup>54</sup> Joo, Daechang. *High School Musical revised new book*: Essential Publishing, 2010.

가슴에 새려보리라 순결한 님의 목소리,  
바람결에 실려오는가 흰눈되어 온다오.

I would try to remember in my heart your  
innocent voice,  
Is it coming with the wind? It falls as the white  
flake of snow.

저멀리 숲사이로 내마음 달려가나,  
아, 겨울새 보이지않고 흰 여운만  
남아있다고.

Though my heart runs through the distant  
forest,  
Ah, the winter bird is nowhere in sight only the  
white echo.

눈감고 들어보리라 끝없는 님의 노래여,  
나 어느새 흰눈되어 산길 걸어간다고.

I will listen with closed eyes to your endless  
songs,  
I become the white snow upon the mountain  
path.

### Analysis and Performance

#### Analysis of *Noon*

|               | Section A (a')                           | Section B (b a'') | Section C (c a''')                 |
|---------------|--|-------------------|------------------------------------|
| Measures      | mm. 1-21                                 | mm. 21-37         | mm. 41-60                          |
| Tonality      | A flat major                             | A flat major      | F minor                            |
| Dynamic       | mp-mf-mp                                 | Accelerando-mp    | mf with accelerando-mp             |
| Vocal line    | Legato, dolce                            | Legato, dolce     | Legato, dolce                      |
| Accompaniment | Harmonic figure,<br>triplet arpeggiation | Triplet figure    | Triplet figure,<br>harmonic figure |

Table 12

*Snow* has a simple quadruple meter and begins with an appoggiatura motive and legato figure in the A section. Next, in the B section, the eighth rest in the melody and the imitation between music and accompaniment help the musical tension progress to the climax in mm. 26-29. The accelerando with triplet figure in the left hand contrasts with the A section. The imitation figure is in the C section as well. A pianist must listen and respond carefully to the echo for musical expression. At the end of the song, we are left with an imperfect authentic cadence. Even though the harmonic progressions are I- V7- I, the last melodic note is scale degree 3, creating an imperfect authentic cadence, which imitates the act of a continued walk on a snowy mountain path.

## *Sae-ta-rhyung*

### Composer

DUNAM JO (1912-1984)

Dunam Jo is one of the most well-known names in the history of Korean art songs. Ever since he was young he was interested in music. At age 9, he played the organ and studied music without a teacher. His first art song was composed in 1923 when he was 11 years old. Joseph Cannons, an American priest, influenced him on his musical path by teaching him composition and piano.<sup>55</sup> In 1931, Jo performed his first opera, *Blue Bird*. Two years later, he composed *Pioneer*, which is one of his most famous songs; Koreans grow up learning this song. He published two art song books and left many outstanding songs as his legacy. He earned many teaching awards for his effort and attention paid to students' learning. He died at the age of 72.

## *Sae-ta-rhyung*

*Sae-ta-rhyung* is one of the Korean folk songs typical of the Jeolla province. It was sung by a professional singer. Dunam Jo remade *Sae-ta-rhyung* as a Korean art song. Dunam Jo's Korean art song's book, *Sae-ta-rhyung* is "An Old Story" was published in 1962.<sup>56</sup> He took a portion of the long, original version and made some musical variations on it to modernize and popularize it. The original version about the beginning of spring lasts more than nine minutes, but its duration is only one of the song's many difficult aspects.<sup>57</sup> The lyrics are about singing happily in a sunny spring landscape with many birds. The way the song describes the shape of

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<sup>55</sup> Kang, chisaeng. "A study on the Figures Suspected of their Pro-Japanese Activities and the Controversy of their Memorial Project in Gyungnam Masan Area" (경남 마산 지역의 친일의혹 인물과 기념 사업 논쟁: 이은상.조두남.장지연을 중심으로: Master's thesis Chang Won University, 2009)

<sup>56</sup> Naver Encyclopedia, <http://encykorea.aks.ac.kr/>

<sup>57</sup> Naver Knowledge Encyclopedia (traditional music information, National Center for Korean Traditional Performing Arts, 2010.)

birds is elegant in a way that allows the listener to hear the birds sing in the onomatopoeic beat which brings interest to the song. This song has imitations of different types of birds' cries.

Translation

새타령  
박희경 작사

Song of the Birds  
Lyrics by Heekyung Park  
Translation by Sang-Heui Lee  
Note: Bird names are *italicized*.

새가, 새가 날아든다, 온갖새가 날아든다.

Birds, birds fly into the town, all kinds of birds fly into the town.

남영에 대붕새야, 오동잎에 봉황새야,  
상사병에 기러기야, 고국찾는 접동새야,  
 짝을지어 원앙새야, 배 띄우는 갈매기야,  
에루후아, 좋고 좋다! 봄이로다 봄이로다!  
오루후아, 좋고 좋다! 봄이로다 봄이로다!

*Daebungsae* on canvases,  
*Phoenixes* on paulownia leaves,  
*Geese* for lovesick, *Owls* for homesick,  
*Lovebirds* in pairs, *Seagulls* launching boats,  
Rawr, it is great! Spring is here!  
Phwoah, it is great! Spring comes to the town!

야 아~! 삼천리 강산에 새소식 왔다고-  
산천에도 펄럭펄럭,  
창파에도 펄럭펄럭.

Hurray! The news arrives in every corner of the land -  
Mountains and streams flutter,  
Boundless waters flutter.

새가, 새가 노래한다, 무슨새가 노래하나?  
종달새 비비배배, 부엉새는 부엉부엉,  
비둘기는 구굴구굴, 딱따구린 딱따르르,  
삐꾹새는 삐꾹삐꾹, 꾀꼴새는 꾀꼴꾀꼴,

Birds, birds are singing, what birds are singing?  
*Skylarks* beebie-baebae, *Owls* bueng-bueng,  
*Doves* google-google, *Woodpeckers* tacktareree,  
*Cuckoos* bucook-bucook, *Nightingales* quacol-quacol,

에루후아, 좋고 좋다! 봄이로다 봄이로다!  
오루후아, 좋고 좋다! 봄이로다 봄이로다!  
야 아~! 삼천리 강산에 새소식 왔다고-  
숲에서도 덩동댕동,  
들에서도 덩동댕동.

Rawr, it is great! Spring is here!  
Phwoah, it is great! Spring comes to the town!  
Hurray! The news arrives in every corner of the land -  
Dingdong-daengdong from the forests,  
Dingdong-daengdong from the fields.

Analysis and Performance

Analysis of *Sae-ta-rhyung*

|               | Introduction                           | Section A                               | Section B                               |
|---------------|--|---|---|
| Measures      | mm. 1-8                                | mm. 13-27                               | mm. 28-43                               |
| Tonality      | G minor                                | G minor                                 | G minor                                 |
| Dynamic       | <i>f-ff</i>                            | <i>mp- mf-mp-p-f</i>                    | <i>f-mf-ff-mp</i>                       |
| Vocal line    | None                                   | Rhythmical leaping                      | Legato and rhythmic leaping             |
| Accompaniment | Korean folk tone and pentatonic scales | Upbeat figuration and harmonic function | Upbeat figuration and harmonic function |

Table 13

*Song of the Birds* is a strophic song. There are two verses in compound meter, 6/8. The tempo is consistent from the beginning to the end, but the composer used several dynamic shifts. The increasing of the dynamic sign toward the climax produces a lot of interesting sounds. *Song of the Birds* contains many birds: geese, owls, lovebird, seagulls, dove, cuckoo, and so on. One of the most interesting aspects is the composer's use of onomatopoeias for each bird through several intervals and dotted notes. Therefore, the bird sounds are clear and simple for a Korean speaker to replicate, but non-native speakers may have difficulty. Birds have always been a symbol of freedom and spring in Korean cultures. Fluttering with new hope, spreading joy, praising nature - these are the expressions in *Song of the Birds*.

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