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A GRADUATE VOCAL PERFORMANCE RECITAL

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A GRADUATE VOCAL PERFORMANCE RECITAL

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

Pengcheng Su

Pittsburg State University

Pittsburg, Kansas

April, 2016

A GRADUATE VOCAL PERFORMANCE RECITAL

Pengcheng Su

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Also, I would like to thank Dr. Jones as well as Dr. Viney for their support, suggestions, and feedback.

A GRADUATE VOCAL PERFORMANCE RECITAL

An Abstract of the Thesis by
Pengcheng Su

The purpose of this thesis is to describe the repertory performed for a graduate voice recital. The graduate voice recital program includes five composers' biographies (W.A Mozart, Gabriel Fauré, Roger Quilter, R.A Schumann, and J.S. Bach); these composers' general styles, the background of their works, analyses of eleven works, and my personal understanding of the songs' performance. These biographies will include how the artists created their works, as well as in-depth analyses of their music. The musical analyses will involve the basic music forms, the meaning of the text, and an examination of the musical descriptors.

DEPARTMENT OF MUSIC
GRADUATE RECITAL

Pengcheng Su, baritone
Junghee Lee, piano

Friday, April 15, 2016
Sharon Kay Dean Recital Hall
7:30 pm

PROGRAM

Quia fecit mihi magna Johann Sebastian Bach
from *Magnificat BWV 243* (1685-1750)

Die Beiden Grenadiere Op. 49..... Robert Schumann
Der Nussbaum Op. 25 (1810-1856)
Aufträge Op.77

Hai già vinta la causa..... Wolfgang Amadeus Mozart
from *Le nozze di Figaro* (1756-1791)

INTERMISSION

Lydia op. 4 Gabriel Fauré
Rêve d'amour op. 5 (1845-1924)
Les berceaux op. 23

Three Shakespeare Songs, Op.6 Roger Quilter
Come away, Death op.6. No. 1. (1877-1953)
O Mistress Mine op.6. No. 2
Blow, blow, thou winter wind op.6. No. 3

This recital partially fulfills requirements for the Master of Music degree for Pengcheng Su.
The Department of Music is a constituent of the College of Arts and Sciences.

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CHAPTER I

JOHANN SEBASTIAN BACH

Johann Sebastian Bach was not only a prolific composer of the Baroque period, but also an excellent organist, and violinist. He is recognized as one of the most important composers in musical history, and is known as “the father of music.” Bach was born into a musical family in Germany, on March 21, 1685. Other members of the Bach family had already become famous musicians before he was born. J.A. Bach, Bach’s father, was an excellent violist and the director of the town’s musicians, and his uncles and sisters were professional musicians there as well. As a boy, Bach began playing the violin under his father’s direction. Unfortunately, “Bach lost his mother at the age of nine ... shortly after his father died.”^{1 2}

In 1723, Bach moved to Leipzig and worked as a choir director for the remaining 27 years of his life. This was one of the longest periods of Bach's life, as well as the most prolific. During this time, both his technique in playing piano and his level of composition improved greatly. Famous works that he created while in Leipzig include *Magnificat* and *Mass in b minor*. Later, Bach’s vision declined until finally he went blind in his old age. He began composing orally, despite his blindness, and began work on *The Art of Fugue*. Unfortunately, he died before it was finished, at the age of 65, on July 28, 1750.³

¹ Christoph Wolff, “Johann Sebastian Bach,” *New York Times on the Web*, accessed 27 January, 2016, <https://www.nytimes.com/books/first/w/wolff-bach.html>.

² Grout, D. (1960). *A History of Western music* (Fifth ed., p. 862). New York: Norton.

³ Biography.com Editors, “Johann Sebastian Bach Biography,” *A&E Television Networks*, accessed 27 January, 2016, <http://www.biography.com/people/johann-sebastian-bach-9194289#childhood>.

He did not limit his musical contributions to vocal pieces; he was a skilled keyboardist and invented five fingers' keyboard fingerings. Before Bach, performers never used their thumbs to play the organ or other keyboards, using four fingers only. Bach's innovation laid the foundation for modern piano fingering. From a composing perspective Bach initially utilized "equal temperaments" which divided the octave interval into twelve pieces. Bach had greatly promoted baroque music, but he was never wealthy, and never became famous in his lifetime. His popularity picked up in the 1800's, and his fame grew constantly from then on.⁴

⁴ Schulenberg, David. *The Keyboard Music of J.S. Bach*. New York: Schirmer Books, 1992.

Quia fecit mihi magna

The aria “Quia fecit mihi magna” is taken from *Magnificat*, an ancient Christian hymn; it is sung in Movement II by a bass soloist. There are twelve movements of the *Magnificat*, and five vocal soloists, including two sopranos, alto, tenor as well as bass.⁵ Bach wrote the original version of the Cantata in 1723, created in the key of E flat major; the text is in Latin. He revised the masterpiece *Magnificat* later, and the key was changed to D major because it is a better key for trumpets.⁶ “The revision replaces recorders with flutes, and omits four interpolated hymns”⁷ in the new version, premiered approximately in 1733, and published in 1862. The masterpiece was performed with an antiphon at the end of Vespers, “German for Sunday vespers, and in Latin on Christmas day.”⁸

From the performers’ issue perspective, because this piece is a baroque work, one needs to practice the aria with a metronome, strictly following the tempo of the piece in order to avoid rhythmic freedom. Also, one should emphasize the down beats, and not sing too legato as in the romantic style.

“Quia fecit mihi magna”

(Text taken from Luke 1:46-55, from the Vulgate) (Translation by Robert Coote and Polly Coote)

Quia fecit mihi magna
qui potens est:
et sanctum nomen eius.

Because he who is strong
has done great things for me,
and his name is holy.

⁵ Steiner, Ruth, et al. "Magnificat." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed January 27, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40076>.

⁶ Walters, Richard. *The Oratorio Anthology*. Baritone/Bass. Place of Publication Not Identified: Hal Leonard, 1993.

⁷ Ibid

CHAPTER II

ROBERT ALEXANDER SCHUMANN

Robert Schumann was a prolific German composer of the Romantic era. He was born on June 8, 1810, in Germany; he was particularly known for his lieder. However, Schumann did not come from a family of musicians; his father was a bookseller and publisher, so “Schumann’s literary background was highly developed.”⁹ Young Schumann was interested in literature rather than music, and was enthusiastic about writing. His father preferred that Schumann study music, and actively guided him in developing it. He started playing piano at the age of six, and later he met and studied with the renowned Austrian composer Franz Schubert. Unfortunately, after Schumann graduated from high school, his father died. Because Schumann’s mother wanted his son to get a good job, she pressured Schumann to study law at Leipzig University. At this time, Leipzig was a center of musical culture in Germany, and attracted an abundance of excellent artists and events. Schumann was deeply interested in this, and devoted almost all of his time to composition rather than law.^{10 11}

Schumann officially began to study the piano under the renowned piano teacher Friedrich Wieck, but bad practicing techniques caused him to injure his hand, forcing him to move on from piano to musical composition. During this time, he met Friedrich’s daughter, Clara Wieck, who would one day be his wife. Later, Schumann

⁹ Kimball, Carol, *Song: A Guide to Art Song Style and Literature*. Rev. ed. Milwaukee: Hal Leonard, 2005. 77.

¹⁰ Perrey, Beate, *The Cambridge Companion to Schumann*. Cambridge: Cambridge University Press, 2007.

¹¹ Grout, Donald Jay. *A History of Western Music*. New York: Norton, 1960.

wanted to marry Clara, but her father refused his request. He asked the Leipzig court for help, and they were finally married in 1840.¹²

During this period, Schumann focused on the field of solo song writing instead of piano pieces. These songs include the cycles titled *Romanzen und Balladen*, *Myrthen*, and many others. “His song output totals well over two hundred thirty-three sets of solo songs.” “Many of Schumann’s songs are cycles or collections devoted to poems of a single poet.”¹³ In the twilight of his life, he suffered mental decline, and died in 1856, age 46.^{14 15}

¹² Kimball, Carol, *Song: A Guide to Art Song Style and Literature*. Rev. ed. Milwaukee: Hal Leonard, 2005. 25-90.

¹³ Perrey, Beate, *The Cambridge Companion to Schumann*. Cambridge: Cambridge University Press, 2007.16-20

¹⁴ Worthen, John, *Robert Schumann: life and death of a musician*. New haven and London: Yale university press, 2007.

¹⁵ Perrey, Beate, *The Cambridge Companion to Schumann*. Cambridge: Cambridge University Press, 2007.28-34

Die beiden Grenadiere

“Die beiden Grenadiere” is a great dramatic song, which is taken from *Romanzen und Balladen* II, Op. 49. This is one of Schumann's most famous works; the text is based on Heine's “Die Grenadiere,” describing when Heine witnessed French soldiers returning from Russia in Germany. The text of the song expresses the feeling of the two grenadiers when they arrived in the fields of Germany and “learn of the defeat of the Grand Army and of Napoleon’s capture.”²⁰

Schumann was fond of the “Marseillaise,” the French national anthem, and used it at the end of the song, which gives listeners an impression of victory. The song is written in a through-composed form, and its rhythmic patterns are basically formed by block chords that can convey the feeling of heroism. The primary key is in G minor; the range is from B flat 3 to D5. In ms.61-78, the arrangement uses the melody of *Marseillaise*, modulating to its relative key G major; in ms.78-82,



it ends with a piano postlude in G major. Schumann used many chromatic notes to enhance his melodies, which gives listeners a sense of tension and anxiety to emphasize the two grenadiers’ mood.

One of the performance challenges is the lyrics, because all of the text is different without any repetitions, forcing the performer to memorize text. Understanding completely the meaning of the entirety of the text helps in memorizing the piece.

“Die beiden Grenadiere”

(Poem by Heinrich Heine)

Nach Frankreich zogen zwei Grenadier;

die waren in Russland gefangen.
Und als sie kamen in's deutsche
Quartier,
sie liessen die Köpfe hängen.

Da hörten sie Beide die traurige Mär:

dass Frankreich verloren gegangen,

besiegt und geschlagen das tapfere
Heer
und der Kaiser, der Kaiser gefangen!

Da weinten zusammen die Grenadier',
wohl ob der kläglichen Kunde..
Der Eine sprach: Wie weh wird mir,
wie brennt meine alte Wunde!

Der Andre sprach: "Das Lied ist aus,
auch ich möcht' mit dir sterben,
doch hab' ich Weib und Kind zu Haus,
die ohne mich verderben. "

Was schert mich Weib, was schert
mich Kind,
ich trage weit bess'res Verlangen;
Lass sie betteln geh'n, wenn sie
hungrig sind,
mein Kaiser, mein Kaiser gefangen!

Gewähr' mir, Bruder, erne Bitt':
Wenn ich jetzt sterben werde,
so nimm meine Leiche nach
Frankreich mit,
begrab' mich in Frankreichs Erde.

Das Ehrenkreuz am roten Band
sollst du auf's Herz mir legen;
die Flinte gib mir in die Hand,
Und gürt' mir um den Degen.

“The Two Grenadiers”

(Translated by Emily Ezust)

Two grenadiers were returning to
France,
From Russian captivity they came.
And as they crossed into German lands

They hung their heads in shame.

Both heard there the tale that they
dreaded most,
That France had been conquered in
war;
Defeated and shattered, that once
proud host,
And the Emperor, a free man no more

The grenadiers both started to weep
At hearing so sad a review
The first said, "My pain is too deep;
My old wound is burning anew!

The other said, "The song is done;
Like you, I'd not stay alive;
But at home I have wife and son,
Who without me would not survive."

What matters son? What matters wife?

By nobler needs I set store;
Let them go beg to sustain their life!

My Emperor, a free man no more!

Promise me, brother, one request:
If at this time I should die,
take my corpse to France for its
final rest;
In France's dear earth let me lie.

The Cross of Valor, on its red band,
Over my heart you shall lay;
My musket place into my hand;
And my sword at my side display.

So will ich liegen und horchen still,
wie eine Schildwach', im Grabe,
bis einst ich höre Kanonengebrüll

und wiehernder Rosse Getrabe.

Dann reitet mein Kaiser wohl über
mein Grab,
Viel' Schwerter klirren und blitzen;

dann steig' ich gewaffnet hervor aus
dem Grab,
den Kaiser, den Kaiser zu schützen!

So shall I lie and hark in the ground,
A guard watch, silently staying
Till once more I hear the cannon's
pound
And the hoof beats of horses neighing.

Then my Emperor'll be passing right
over my grave;
Each clashing sword, a flashing
reflector.
And I, fully armed, will rise up from
that grave,
The Emperor's, the Emperor's protector

Der Nussbaum

“Der Nussbaum” (The Walnut Tree) from the song cycle *Myrthen*, consists of twenty-six songs; “*Myrthen* is dedicated to Schumann’s wife, Clara, and was presented to her on the day of their wedding. The song was composed for voice and piano in 1840”¹⁶; the song is characterized by the accompaniment having the same importance as the vocal lines, which epitomizes Schumann’s style. The song describes a maiden waiting for her bridegroom; its rolling arpeggios in the accompaniment suggest the poetic “gentle winds” that waft through the Walnut tree’s rustling leaves.¹⁷

“Der Nussbaum” has rondo-like structures, which use repetition in various ways with the key of E flat major (original key G major). The A’ and B’ parts are repetitions of the A and B parts with little development. The song’s meter is duple compound (6/8), and its lyrics are in German. Generally speaking, the range of the song is from B3 flat to D5, and the tessitura is around E4 to C5. The tessitura of the song is well-suited for the bass-baritone’s voice type, and the song can also help the performer to show both low and high ranges. From a performance perspective, the singer needs to pay attention to the words “flüstern,” whose first vowel should be pronounced close to a [y]; [das dächte] and “die Nächte” should be pronounced with an open [ɛ] instead of [e].



¹⁶ DuBose, Joseph, “Robert Schumann,” *ClassicalConnet.com*, updated 2 March 2009, accessed 27 January 2016. <http://www.classicalconnect.com/Soprano/Schumann/Widmung/2158>

¹⁷ Kimball, Carol. *Song: A Guide to Art Song Style and Literature*. Rev. ed. Milwaukee, WI: Hal Leonard, 2006. 85-86.

“Der Nussbaum”

(Poem by Julius Mosen)

Es grünet ein Nussbaum vor dem Haus,
duftig, luftig,
breitet er blätt'rig die Blätter aus.

Viel liebliche Blüten stehen dran;
Linde Winde kommen, sie herzlich zu
umfahr'n.

Es flüstern je zwei zu zwei gepaart,
neigend, beugend,
zierlich zum Kusse die Häuptchen zart.

Sie flüstern von einem Mägdlein,
das dächte die Nächte und tage lang,
wusste ach! selber nicht was.

Sie flüstern, - wer mag versteh'n so gar
leise Weise'?
flüstern von Bräut'gam und nächstem
Jahr,

Das Mägdlein horchet, es rauscht im
baum;
sehnend, wähnend
sinkt es lächelnd in Schlaf und Traum.

“The Walnut Tree”

(Translated by Emily Ezust)

A walnut tree stands greenly in front of
the house,
Fragrantly and airy,
spreading out its leafy branches.

Many lovely blossoms does it bear;
gentle winds come to caress them.

They whisper, paired two by two,
gracefully inclining
their tender heads to kiss.

They whisper of a maiden
who thinks day and night long
of... but alas! she does not herself
know!

They whisper - who can understand
such a soft song?
they whisper of a bridegroom and of
the coming year.

The maiden listens, the tree rustles;
yearning, hoping,
she sinks smiling into sleep and dre

Aufträge (Op.77, No.5)

“Aufträge” comes from the set of songs Op.77 (*Lieder und Gesänge*, Vol. III), and was composed in 1850. “Schumann was a skilled miniaturist, and songs proved to be a perfect medium for his talents. He understood poetry intuitively and produced songs in which the style is conditioned by poetic content.”¹⁸ He had a highly literary background, and the ability to discriminate which texts would translate, well into his style of music. This *lied* is one example of his skillful design at combining music and text.

“Aufträge” was characterized by “its irrepressible 32nd notes rippling and fluttering their response to the idea of waves, dove and moon.”¹⁹ The quickly moving notes in the accompaniment help the music run forward, and this is fairly representative of Schumann’s use of text in song.²⁰

The range of the *lied* is from D4 to E5, the tessitura is approximately G4 to D5, and it is in the modified strophic form (A A’A’’) with the original key of A major. The second part and third parts are repetitions of the first part with little variation. The meter is a simple quadruple (4/4), and its lyrics are in German.

From the perspective of performance challenges or issues, one should practice the lyrics through speaking the lines with rhythm, which would be very helpful for singers. Also, one needs to pay attention to the pronunciation of the words, such as “Auftrag geben” and “Aufzutragen.”

¹⁸ Kimball, Carol. *Song: A Guide to Art Song Style and Literature*. Rev. ed. Milwaukee, WI: Hal Leonard, 2006.77-78.

¹⁹ Ibid

²⁰ Sams, Eric. *The Songs of Robert Schumann*. London: Methuen, 1969. 231-232.

“Aufträge” Op.77, No.5

(Poem by L'Egru)

Nicht so schnelle, nicht so schnelle!
Wart' ein wenig, kleine Welle!
Will dir einen Auftrag geben
an die Liebste mein.
Wirst du ihr vorüber schweben,
Grüsse sie mir fein!
Sag', ich wäre mitgekommen,
auf dir selbst herab geschwommen:
für den Gruss einen Kuss
Kühn mir zu erbitten;
Doch der Zeit Dringlichkeit
hätt' es nicht gelitten.

Nicht so eilig! halt, erlaube,
Kleine leicht beschwingte Taube!
Habe dir was aufzutragen
an die Liebste mein!
Sollst ihr tausend Grüsse sagen,

hundert obendrein!
Sag', ich wär' mit dir geflogen,
über Berg und Strom gezogen:
für den Gruss einen Kuss
kühn mir zu erbitten;
doch der Zeit Dringlichkeit
hätt' es nicht gelitten.

Warte nicht, dass ich dich treibe,
O du träge Mondesscheibe!
Weisst's ja, was ich dir befohlen

für die Liebste mein:
durch das Fensterchen verstohlen
Grüsse sie mir fein!
Sag', ich wär' auf dich gestiegen,
selber zu ihr hin zu fliegen:
für den Gruss einen Kuss
kühn mir zu erbitten;
du seist Schuld, Ungeduld
hätt' mich nicht gelitten!

“Messages”

(Translated by Emily Ezust)

Not so fast, not so fast!
Wait a bit, tiny wave!
I'd like to give you a message
for my sweetheart.
If you glide past her,
greet her fondly for me!
Say, I would come with you,
sailing on you myself –
in return for my greeting,
boldly demanding a kiss –
but the urgency of time
would not permit it.

Not so hasty! stop! permit me, small,
light-winged dove!
I have a message
for my sweetheart!
You should give her a thousand
greetings,
and a hundred beyond that.
Say, I would fly with you,
stretching over mountain and stream –
in return for my greeting,
boldly demanding a kiss -
but the urgency of time
would not permit it.

Don't wait for me to drive you,
oh you sluggish round moon!
You know well what I have
commanded you
to do for my sweetheart:
through her little window, furtively,
greet her fondly for me!
Say, I would climb on you
and fly to her myself –
in return for my greeting,
boldly demanding a kiss;
It was your fault, for your impatience
would not permit me.

CHAPTER III

WOLFGANG AMADEUS MOZART

Wolfgang Amadeus Mozart was a great composer of the Classical era. He was born on January 27, 1756, in Salzburg, which today is a part of Austria. At a very young age, he could reportedly sight-read sheet music and had the ability to write down the entire score of a composition after he had heard it only a few times. Because of this, Mozart was instantly recognized as a musical child prodigy. Leopold Mozart, Mozart's father, looked after and trained him to become an excellent musician. In addition to complex music theory and playing skills, he had to learn Latin, French, Italian, English, and literature.^{21 22}

Mozart started learning the piano and composition with his father at the age of four. From June 1763 to March 1773, Mozart followed his father to travel to Germany, France, Italy, and other countries. This experience gave him the opportunity to get in touch with advanced techniques from Italian and French opera. After that, his interest began moving to opera creation.^{23 24}

After Mozart's return to Austria on March 13, 1773, he was employed as a court musician by the ruler of Salzburg, Prince-Archbishop Hieronymus Colloredo, but the ruler did not permit Mozart to perform in public places, which severely limited Mozart's growth as a musician, as well as his income. Because of this, Mozart moved on and traveled Europe with his mother, stopping in Munich and Paris, where he hoped to find employment that would let him leave Salzburg forever. Unfortunately,

²¹ Grout, Donald Jay. *A History of Western Music*. New York: Norton, 1960.

²² Rushton, Julian. *Mozart*. Oxford: Oxford University Press, 2006.

²³ Biography.com Editors. "Wolfgang Mozart Biography," A&E Television Networks, accessed 3 February, 2016, <http://www.biography.com/people/wolfgang-mozart-9417115>

²⁴ "Wolfgang Amadeus Mozart," *Naxos*, accessed 27 January, 2016, http://www.naxos.com/person/Wolfgang_Amadeus_Mozart/15934.htm.

his mother died in Paris and he still couldn't find a job, forcing him to return to Salzburg again in 1779.²⁵

He moved to Vienna later, where he struggled financially. These ten years in Vienna became the most significant phase of his career; his highest achievements in the field of operatic creation occurred in the last decade of his life (1781-1791). In 1791, Mozart finished a final opera titled *The Magic Flute*, and it premiered in late September. Shortly after, he began work on a religious piece called *Requiem*. He died at the age of thirty-five before it was finished, and his remains were buried in a common grave in Vienna.^{26 27 28}

²⁵ Abert, Hermann and Spencer, Stewart. *W.A. Mozart*. New Haven [Conn.: Yale University Press, 2007]. 535-540.

²⁶ Boehm, Volker, "Wolfgang Amadeus Mozart," *IMDb*, accessed 27 January, 2016, <http://www.imdb.com/name/nm0003665/bio>.

²⁷ Siepmann, Jeremy. *Mozart: his life & music*, Naperville, Ill.: Sourcebooks MediaFusion, 2006.

²⁸ Gutman, Robert W. *Mozart: A Cultural Biography*. New York: Harcourt Brace, 1999.

Hai già vinta la causa... Vedro mentr'io sospiro

The aria “Hai già vinta la causa...” is from Mozart’s famous opera *Le Nozze di Figaro*. The opera, composed and premiered in Vienna in 1786, is considered one of the best-known operas in music history, being frequently performed worldwide. The story focuses on how the overly concupiscent Count Almaviva prevented Susanna and Figaro’s wedding through legal means, how he asked Susanna to meet him in the gardens on the night of her marriage to Figaro, and how he attempted to steal Susanna’s heart and her virginity. The aria is sung by Count Almaviva in act III when he overhears Figaro and Susanna plotting against him: “Hai già vinta la causa... Vedro mentr’io sospiro” (you’ve won the case already!); he becomes angry.

There are two sections of the song (recitative and aria); the first section is recitative with the key of C major, the meter is simple quadruple (4/4), and its lyrics are in Italian. The beginning of the recitative section begins: “Hai già vinta la causa! Cosa sento!” which expresses that the Count Almaviva doubts that Figaro and Susana will win their case. Therefore one should perform the following measures with doubt.

ALMAVIVA:



Hai già vin - ta la cau - sa! Co - sa sen - to!

Shortly after, Almaguerra grows angry, and pronounces, “Perfidi! Io voglio, io voglio di tal modo punirvi ... ” (Scoundrels! I’ll punish you in this way). One needs to perform with the idea that he will never stop until he reaches his goal.

Per - fi-di! Io vo - glio, io vo-glio di tal mo - do pu -

nir - vi; a pia-cer mi-o la sen - ten - za sa - rà.

At the pick up to m.14, with the accompaniment, Almaviva thinks that if Figaro can pay off his bill, his plan will fail. However, he believes Figaro does not have the

ability to pay off the indenture.

12 Andante
Ma s'ei pa -
16 Tempo I
gas - se la vec-chia pre - ten - den - te?

The performer should sing with Almoviva's asking and answering the question, "Can Figaro pay off his debt? How?" Almoviva proceeds to make a plan to prevent their wedding by passing a judgment against it. The aria begins on m.41 with modulation from the key of C major to D major. I will analyze the aria by separating it into two parts: part one (ms.41-87), and part two (ms.88-157). Part one is about Almoviva's feels if Figaro manages to marry Susanna. Part two expresses how the Count Almoviva envied and hated Figaro, and how he punished Figaro.

The performance challenges of this aria are varied; the primary challenge is the size of the piece itself, which forces the performer to have enough energy and power to support his voice for long stretches. Also, in the pick up to m.150, the highest long note "F5 sharp" immediately followed by several D5s; this is a big challenge for the performer.

fa, e giu - bi - lar mi fa, e

The end of the aria expresses Almoviva's plan to punish Figaro; that victory belongs to him. Therefore, the performer should convey this confidence to the audience.

“Hai già vinta la causa...”

(Libretto written by Lorenzo Da Ponte)

Hai già vinta la causa!
Cosa sento!
In qual laccio cadea?
Perfidi! io voglio di tal modo punirvi;

a piacer mio la sentenza sarà.
Ma s'ei pagasse la vecchia pretendente?
Pagarla! In qual maniera?
E poi v'è Antonio,
Che all'incognito Figaro ricusa
di dare una nipote in matrimonio.
Coltivando l'orgoglio di questo
mentecatto,
tutto giova a un raggio.
Il colpo è fatto.

Vedrò, mentr'io sospiro,
felice un servo mio?
E un ben che invan desio
ei posseder dovrà?
Vedrò per man d'amore,
unita a un vile oggetto
chi in me destò un affetto,
che per me poi non ha?

Ah no! lasciarti in pace
non vo' questo contento.
Tu non nascesti, audace,
per dare a me tormento,
e forse ancor per ridere,
di mia infelicità.
Già la speranza sola
delle vendette mie
quest'anima consola,
e giubilar mi fa.

“You've won the case already”

(Translated by Jane Bishop)

"You've won the case already!"
What do I hear!
What trap have I fallen into?
Scoundrels! I'll punish you in this way,

The decision will be how I want it.
But if he pays off the old plaintiff?
Pay her! How?
And then there's Antonio,
Who won't give his niece in
marriage to the nobody Figaro.
To nurture that lamebrain's pride...
Everything's useful for the plot...
The deed is done.

Shall I, while I'm sighing,
See one of my servants happy?
And the good thing I want in vain,
Shall he have it?
Shall I see the woman who woke in me
A feeling she doesn't have for me
United to a vile object
By the hand of love?

Ah no! I won't leave
This happiness in peace,
You weren't born, rash person,
To torture me,
And maybe to laugh
At my unhappiness.
Now only the hope
Of the revenges I'll have
Consoles this soul
And makes me rejoice.

CHAPTER IV

GABRIEL FAURÉ

Gabriel Fauré is best known for his *melodies*. He was born on May 12, 1845, in France. His father, Toussaint-Honoré Fauré, was a teacher, and worked in a local school. Young Fauré studied in the church attached to this school, where his interest in music was first noticed.^{29 30}

On the advice of a teacher, his father agreed to allow Fauré to study music, so at the age of nine, he went to Paris with a scholarship at the École de Musique Classique et Religieuse, which specialized in training religious musicians. Students at this school learned organ, vocal technique, composition, and other aspects of a musical education, and Fauré studied under Louis Niedermeyer, a man described as “a pioneer in the rediscovery of polyphonic music in France.”^{31 32}

After Niedermeyer died, Camille Saint-Saëns was invited to teach piano and composition at the school. He and Fauré would become good friends. Besides the standard courses in Bach and Mozart, Saint-Saëns introduced contemporary composers such as Schumann, Liszt, Wagner and Chopin.³³

After Fauré graduated from college, he won several gold medals for piano, organ, and composition, and he was appointed as an organist in the city of Rennes. He returned to Paris after four years, and was a church musician. Fauré was appointed as

²⁹ Suckling, Norman. *Fauré* (Aldine House. Bedford St. London 1951)

³⁰ Arenas, Erick. *Gabriel Fauré*, accessed 10 January, 2016,
<http://www.oxfordbibliographies.com/view/document/obo-9780199757824/obo-9780199757824-0024.xml>

³¹ Nectoux, Jean-Michel and Nichols, Roger. *Gabriel Fauré: A Musical Life* (Cambridge University, 2004), 6.

³² Nectoux, Jean. *Gabriel Fauré: A Musical Life*. Cambridge [England: Cambridge University Press, 1991. 1-11

³³ Grout, Donald Jay. *A History of Western Music*. New York: Norton, 1960.

director of the Paris Conservatory from 1905 to 1920. Later, he had to quit because of his poor health, and he began to focus on composition. During the last twenty years of his life, he suffered from increasing deafness. He died in Paris on Nov. 4, 1924.^{34 35 36}

³⁴ A. Biesinger, Joseph. *Germany: A Reference Guide from the Renaissance to the Present*. New York, NY: Facts On File, 2006.

³⁵ Nectoux, Jean-Michel. "Fauré, Gabriel." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed October 29, 2015.
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/09366>.

³⁶ Orledge, Robert. "Fauré, Gabriel (Urbain)." *The Oxford Companion to Music. Oxford Music Online*. Oxford University Press, accessed October 29, 2015.
<http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e2442z>

Lydia

“Lydia”, *op. 4, No. 2* was composed around 1865. It is fairly representative of Fauré’s early compositional style, characterized by the use of the Lydian mode with simple melodies and smooth vocal lines, combining tonality and modality in the harmony, and the use of triplets with tied notes. In this piece, vocal lines and piano accompaniment move simultaneously, and the accompaniment and its lyrics are mostly syllabic.³⁷

The *mélodie* song describes the lover describing his beloved as a young goddess with charming hair. The text shows his beloved’s kisses carrying away his soul, and saying that the lover wants to be with his beloved forever. The *mélodie* is a love song with lyrical emotion, without any sense of urgency or drama, and the accompaniment at the end smoothly floats away to nothing. Basically the madrigal is entirely quiet and calm.³⁸

The song is in strophic form (AA’) with the original key of F major; the second part is a repetition of the first part with little variation. The range of the song is from F4 to F5, and the tessitura is approximately G4 to F5. The song’s meter is simple quadruple meter (4/4), and its lyrics are set in French.

From a performance perspective, this piece seems easy, but the big challenges for bass-baritone singers are the high tessitura (G4 to F5) and three high notes (F5) in this piece. In addition, the singer should perform the *mélodie* legato, keeping a lyrical and smooth vocal line throughout the entire song.

³⁷ Hall, James Husst. *The Art Song*. Norman: University of Oklahoma Press, 1953.

³⁸ Kimball, Carol. *Song: A Guide to Art Song Style and Literature*. Rev. ed. Milwaukee, WI: Hal Leonard, 2006. 182.

“Lydia”

(Poem Charles Marie Rene Leconte de Lisle)

Lydia sur tes roses joues
Et sur ton col frais et si blanc,
Roule étincelant
L'or fluide que tu dénoues;

Le jour qui luit est le meilleur,
Oublions l'éternelle tombe,
Laisse tes baisers de colombe
Chanter sur ta lèvre en fleur.

Un lys caché répand sans cesse
Une odeur divine en ton sein;
Les délices comme un essaim
Sortent de toi, jeune déesse.

Je t'aime et meurs, ô mes amours,
Mon âme en baisers m'est ravie!
Ô Lydia, rends-moi la vie,
Que je puisse mourir toujours.

“Lydia”

(Translated by Emily Ezust)

Lydia, on your rosy cheeks,
And on your neck, so fresh and white,
Roll sparkling
The fluid golden tresses which you
loosen.

This shining day is the best of all;
Let us forget the eternal grave,
Let your kisses, your kisses of a dove,
Sing on your blossoming lips.

A hidden lily spreads unceasingly
A divine fragrance on your breast;
Numberless delights
Emanate from you, young goddess,

I love you and die, oh my love;
Kisses have carried away my soul!
Oh Lydia, give me back life,
That I may die, forever die.

Rêve d'amour

This *mélodie* comes from Fauré's early period (1862, published as Op 5 No 2,) and the text is by Victor Hugo (1802-1885). The song is in A, A', and B form in the key of E flat Major (original key is in F major); the second part is repetitions of part one with a few variations and development on the rhythm and text. The song's range is from C4 to F5; the tessitura is around E4 to E5. The song's meter is simple triple (3/4 Allegretto), and its Lyrics are in French. The *mélodie* is characterized by fluid, smooth and lyrical vocal lines, simple form, and the use of broken chord patterns in the accompaniment, which epitomize Fauré's early style.

For the performance aspect, at the pick up to m.23, as we can see the mark above text "*rall*"; one should slow down the tempo, which gives the listeners a sense of ending.



Also, at m.56 (the beginning of the third part), the performer should pay attention to the mark "*beaucoup plus lentement*" above the text, which means the tempo should slow down a great deal.



“Rêve d'amour”

(Poem by Victor Hugo)

S'il est un charmant gazon
Que le ciel arrose,
Où naisse en toute saison
Quelque fleur éclore
Où l'on cueille à pleine main,
Lys, chèvrefeuille et jasmine.
J'en veux faire le chemin
Où ton pied se pose.

S'il est un sein bien aimant
Dont l'honneur dispose,
Dont le tendre dévouement
N'ait rien de morose,
Si toujours ce noble sein
Bat pour un digne dessein,
J'en veux faire le coussin
Où ton front se pose.

S'il est un rêve d'amour
Parfumé de rose,
Où l'on trouve chaque jour
Quelque douce chose.
Un rêve que Dieu bénit,
Où l'âme à l'âme s'unit,
Oh! j'en veux faire le nid
Où ton cœur se pose.

“A dream of love”

(Translated by Emily Ezust)

If there's a lovely grassy plot
watered by the sky
where in every season
some flower blossoms,
where one can freely gather
lilies, woodbines and jasmines...
I wish to make it the path
On which you place your feet.

If there is a loving breast
Where honour rules,
where tender devotion
Is free from all gloominess,
If this noble breast always
beats for a worthy aim...
I wish to make it the pillow
On which you lay your head.

If there is a dream of love
scented with roses,
Where one finds every day
Something gentle and sweet,
A dream blessed by God
Where soul is joined to soul...
Oh, I wish to make it the nest
In which you rest your heart.

Les berceaux

“Les berceaux”, *op.23, No. 1*, was written in 1879 and published in Fauré’s middle style (1880-1904); his inspiration was drawn from a poem called “From cradle to grave” by Sully-Prudhomme (1839-1907), which vividly describes the woman who rocks the cradles of the children “who would become the next generation of sailors; the gently swelling water rocks the ships that take the men to distant seas, and perhaps to their deaths.”³⁹ Fauré created the melody via text painting to describe a scene of rolling waves. He skillfully designed the accompaniment using arpeggios through the entire *mélodie*; the undulating rhythm expresses a feeling of the waves of the sea. “The rhythmic pattern in the accompaniment is unvaried from the beginning to end, and is almost hypnotic in its effect”⁴⁰ This pattern runs to the end of the *mélodie*, representing both the rocking of the sea and of the cradle.

Its form is in modified strophic (AA’), and the second part has some changes in the rhythm. The original key is B flat minor, the range is from A3 to E5, the tessitura is approximately E4 to B4, its meter is quadruple compound (12/8), and its lyrics are in French.

The *mélodie* can be described as a cradlesong; the vocal phrases generally were created by harmonies, being simple with lyrics and sadness. One should perform the song legato, keeping the breath gradual and natural while moving the music forward. In ms.18- 21, the use of chromaticism simultaneously adds color and tonal ambiguity into these measures, which gives the listener an impression of tension.



The example above is the climax of the piece, and requires the singer to perform with more emotion to express the women’s anxiousness. After these measures, the melody

³⁹ Kimball, Carol. *Song: A Guide to Art Song Style and Literature*. Rev. ed. Milwaukee: Hal Leonard, 2005.

⁴⁰ Ibid

becomes peaceful; the melody turns into the second part with merely one measure accompaniment after.

The key of B flat minor is suited for bass-baritones to expand their vocal range, but one of the challenges for the singer is how to control the different emotions from the beginning to the end. For the language aspect, the singer should focus especially on [pas gar], so as not to pronounce it as [pas garə]; [lä] is very similar to [lö], and [des lointains] should be pronounced as [dəl wẽ tẽ].

“Les Berceaux”

(Poem by Sully Prudhomme)

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.

“The Cradles”

(Translated by Christopher Goldsack)

The length of-the quay/pier, the great
ships,
which the swell tilts/rocks in silence,
do-not take any notice of-the cradles,
that the hand of-the women rock.
But will-come the day of farewells,
for it is-necessary that the women cry,
and that the men curious
attempt the horizons that entice-them!

And (on)-that day the great ships,
leaving the port which recedes,
(shall)-feel their bulk held-back
by the-soul of-the distant cradles.

CHAPTER V

ROGER QUILTER

English composer Roger Quilter was born in Sussex, England on November 1, 1877, and was the most successful British composer of the early 20th Century. “His musical education was acquired primarily in Germany,”⁴¹ and he studied at the Hoch Conservatory with a group called The Frankfurt Five, who studied under the German professor of composition Iwan Knorr.⁴²

Quilter devoted most of his life to composition, and his greatest success was in the field of the art song. He wrote more than one hundred works, mostly published in his lifetime, including *Five Shakespeare Songs, op.23* and *Three Shakespeare Songs (Come Away, Death, O Mistress Mine, and Blow, Blow, Thou Winter Wind,)*. Toward the end of his life, Quilter claimed that he was suffering from a mental decline, although he wrote songs until the year of his death.^{43 44}

Quilter is famous for his graceful and smooth melodies, which are based on folk music. Almost all of his creations can be described as art songs, and the theme of these art songs are generally related to the topic of love. He was good at impressing detailed, powerful feelings into his music. To be specific, he gives detailed musical markings regarding, tempo, mood and dynamics to each phrase of his song. Because of this, Quilter’s songs have become an important part of the English repertoire and are performed frequently to this day.⁴⁵

⁴¹ Miller, Philip L. “Quilter: Songs.” *American Record Guide*, 178 (1994).

⁴² Ibid

⁴³ Kimball, Carol, *Song: A Guide to Art Song Style and Literature*. Rev. ed. Milwaukee: Hal Leonard, 2005.

⁴⁴ Grout, Donald Jay. *A History of Western Music*. New York: Norton, 1960.

⁴⁵ Grove Music Online:

http://library.pittstate.edu:2182/subscriber/article/grove/music/22702?q=+%27Roger+Quilter%27&search=quick&pos=1&_start=1#firsthit

The accompaniment in his art songs is noted for its especially skillful design. In Quilter's music the relationship between melody and accompaniment has always been very interactive. The accompaniment of his works, often "at odds"⁴⁶ with the melody, is very complex in rhythm and texture. This is one of the reasons that his accompaniment is characterized by a boundless charm and gives listeners an impression of joy.

http://library.pittstate.edu:2182/subscriber/article/grove/music/22702?q=+%27Roger+Quilter%27&search=quick&pos=1&_start=1#firsthit

⁴⁶ Ibid

Three Shakespeare Songs, Op.6

The text of the three Shakespeare Songs is derived from William Shakespeare's comedies; "Come Away, Death" and "O Mistress Mine" are from *Twelfth Night*, which is about the last night of the Christmas season. The story focuses on a pair of twins, Viola and Sebastian, who are separated at birth. They became involved in a complex love triangle involving Olivia (Countess) and Orsino (Duke); the story ends with a marriage between Viola and Orsino.^{47 48}

O Mistress Mine

The song "O Mistress Mine" is performed in Act II, Scene 3, while the characters are in Countess Olivia's home, drinking and making merry. During this time, in order to thank Toby and Sir Andrew Aguecheek (one of Countess Olivia's suitors) for their patronage, the jester Feste performs "O Mistress Mine", which is a love song to Olivia from Aguecheek. Aguecheek was a spendthrift and a fool, but he loved Olivia and wanted to steal her heart. The song is an exploration of an adorer expressing his love to someone who does not return the feeling, anxiously asking, "Oh my dear, where are you roaming? Stay and hear, your true love's coming, trip no further; journeys end in lovers' meeting." Also, the adorer attempts to persuade his lover, singing, "what's to come is still unsure..."⁴⁹

From a performance perspective, the performer should express passion, but also needs to control the theme. Although the prelude is emotional and rapid, the voice lines are fluid and smooth; singers should pay attention to the contrast of the speed and the mood; perform the song with happy and desired mood, not too sad.

The song *O Mistress Mine* follows an AA' compositional form in the key of E

⁴⁷ Carol Kimball, *Song: A Guide to Art Song Style and Literature*. Rev. ed. Milwaukee: Hal Leonard, 2005.

⁴⁸ "Twelfth Night: Or What You Will". 2000. In *Dictionary of Shakespeare*, Peter Collin Publishing, Louise McConnell. London: Peter Collin Publishing.
http://library.pittstate.edu:2048/login?qurl=http%3A%2F%2Fsearch.credoreference.com%2Fcontent%2Fentry%2Fpcpdshakes%2Ftwelfth_night_or_what_you_will%2F0

⁴⁹ Mahoney, John. *Twelfth Night, William Shakespeare*. London: Letts Educational, 2004.

flat major; the second part is a repetition of part one with a few differences. Ms.1-3 is characterized by lyrical melodies and a lively tempo marked by dotted eighth notes. Coupled with the rapid flow of sixteenth notes, this gives a sense of urgency, characterizing the character's urgent mood. The music, accompaniment, and lyrics are nearly syllabic. One should perform the song with an emotional, but lighter voice, and this should be different from the prelude, otherwise the overall tone is too happy, and doesn't match the mood. Part two's repetition is more direct to express his love, and the idea that, even though the future is unknown, one should enjoy this moment – "Youth's a stuff will not endure ..." so why wait? Generally speaking, the range of the song is around B flat 3 - E flat 5; the tessitura (G4-E5) of the song is very well suited to baritones or bass-baritones, and the song is really helpful for baritones to expand their vocal range, which requires one to have enough breath to support one's voice. The language is also a challenge for non-native speakers because the text of the song is Shakespeare's English, which is difficult for one to learn, forcing one to examine every word with IPA. For example, "mine", "where", "'tis", and "present."

O mistress mine

(Text by William Shakespeare)
From *Twelfth Night*, Act II, sc.3

O mistress mine, where are you roaming?
O stay and hear, your true love's coming,
That can sing both high and low;

Trip no further, pretty sweetening;
Journeys end in lovers' meeting,
Ev'ry wise man's son doth know.

What is love? 'tis not hereafter;
Present mirth hath present laughter;
What's to come is still unsure:

In delay there lies no plenty;
Then come kiss me, sweet and twenty,
Youth's a stuff will not endure.

Come Away, Death

The song “Come Away, Death” is performed at the beginning of Act II, Scene 4, while the Duke Orsino is still pining for Olivia; he appoints Viola to express his love to the Countess Olivia again. At this time, the jester Feste comes in, appointed to sing the song that would express Orsino’s feelings. Feste performs “Come Away, Death”, which expresses Orsino’s lovelorn mood.⁵⁰

The song expresses unrequited love; the Duke falls insanely in love with a beautiful girl. He expresses his love to the girl several times, even though his advances are firmly rejected by her. This makes him feel hopeless and makes him want to die. The text reads: “Come away, come away, death, and in sad cypress let me be laid; fly away, fly away, breath; I am slain by a fair cruel maid...” He also does not want anyone to see him; he would prefer to bury himself in a place no one knows, with no flowers and no friends. The lyrics continue: “not a flower, not a flower sweet, on my black coffin let there be strown; not a friend, not a friend greet [...] a thousand, thousand sighs to save, lay me, O where sad lover never find my grave, to weep there!” The elegy is particularly for those who are lovelorn. Singers should perform the song with sadness but also with control; the rhythm of this song can't be sung too slowly. The former phrase (i.e. “come away, come away...”) is calling to death because he has been killed by his love and lost expectations. The latter phrase (i.e. “not a flower, not a flower...”) should be a little excited, to express the determination he has for his own death.

The song is in AA' form with a short and simple prelude and ending, and whose section two repeats section one with slight development. The key is in C minor, the range of the song is from C4 to E flat 5, the tessitura is around G flat 4 - C flat 5, and the lyrics are Shakespeare’s English.

⁵⁰ Harper, Marilyn O. *Twelfth Night: Notes, including Life of Shakespeare ...* Lincoln, Neb.: Cliff's Notes, 1982.

Come away, death

(Text by William Shakespeare)
From *Twelfth Night*, Act II, sc. 4

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

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

Blow, Blow, Thou Winter Wind

“Blow, Blow, Thou Winter Wind” is derived from William Shakespeare’s play *As you like it*; first published in 1623; the song was sung by the character Amiens. The story is about how Duke Senior, who is Rosalind's father, had his power and throne usurped by his younger brother, and how he was banished to Arden forest. This song focuses on this theme of betrayal.⁵¹

The song is in A B A’ B’ form with the main key in C minor and the secondary key in C major. The A’ B’ parts are repetitions of the A B parts with slight variations. The tempo is 76 in the A and A’ parts, and 88 in the B and B’ parts; the time is 3/4 in the A and A’ parts, and 2/4 in B and B’ parts. Generally speaking, the range of the

⁵¹ "As You Like It". 2005. In *Shakespeare's Theatre: A Dictionary of His Stage Context*, HughM. Richmond. London: Continuum.
http://library.pittstate.edu:2048/login?qurl=http%3A%2F%2Fsearch.credoreference.com%2Fcontent%2Fentry%2Fcontst%2Fas_you_like_it%2F0

song is from C4 to E5; the tessitura (E4 flat-E5 flat) of the song is particularly high for bass-baritones; the lyrics are in Shakespearian English.

The melodies from the beginning of the first two measures are introduced by alternating between tonic and dominant chords. The second version of the dominant chords make the music quite unstable, which gives the audience a sense of the cruel and frozen winter winds. This outwardly describes the wind's cruelty, but the subtext is a description of people's ingratitude and shamelessness. One should perform the song with strong emotion, rather than gently. Especially for the high notes (E5 flat) with the "f" dynamic mark, describing the sense of freezing in the winter. For the B and B' parts, the melodies are lively and happy. The text reads, "most friendship is feigning, most loving mere folly," which mocks the foolishness of love and false friendship. In these parts, the emotion should be powerful, with a faster tempo (mm88), which helps to express the mockery of reality. "*Largamente*" appears above "heigh ho the holly," so the performer should pay more attention to slowing during this passage, and after that returning to the original tempo.

Blow, blow thou winter wind

(Text by William Shakespeare)
From *As you like it*

Blow, blow, thou winter wind,
Thou art not so unkind
As man's ingratitude;
Thy tooth is not so keen,
Because thou art not seen,
Although thy breath be rude,

Heigh ho! sing heigh ho! unto the
green holly:
Most friendship is feigning, most
loving mere folly:
Then heigh ho! the holly!
This life is most jolly.

Freeze, freeze, thou bitter sky,
That dost not bite so nigh
As benefits forgot:
Though thou the waters warp,
Thy sting is not so sharp
As friend rememberd not.

Heigh ho! sing heigh ho! unto the
green holly:
Most friendship is feigning, most
loving mere folly:
Then heigh ho! the holly!
This life is most jolly.

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