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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

Jiayin Kong

Pittsburg State University

Pittsburg, Kansas

March, 2016

GRADUATE VOCAL PERFORMANCE RECITAL

Jiayin Kong

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A GRADUATE VOCAL PERFORMANCE RECITAL

An Abstract of the Thesis by
Jiayin Kong

The purpose of this paper is to study the composers' biographical information and to analyze their songs. Also mentioned are some performance difficulties of the songs along with the solutions.

DEPARTMENT OF MUSIC

GRADUATE RECITAL

Jiayin Kong, voice
Junghee Lee, piano
Assisted by Wyatt Smith, trumpet

Tuesday, March 22, 2016
Sharonk Dean McCray Recital Hall
7:30 pm

PROGRAM

- Let the Bright Seraphim.....George Frideric Handel
from *Samson* (1685-1759)
- Oiseaux, si tous les ans..... Wolfgang Amadeus Mozart
Dans un bois solitaire (1756-1791)
- Ah! non credea... Ah! non giunge.....Vincenzo Bellini
from *La Sonnambula* (1801-1835)

INTERMISSION

- Die Forelle.....Franz Schubert
Heidenröslein (1797-1828)
Die junge Nonne
Du bist die Ruh
- Little Elogy.....John Duke
The Bird (1899-1984)
i carry your heart

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

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CHAPTER I

George Frideric Handel

Biography

George Frideric Handel was one of the greatest composers of the Baroque era, especially famous for his Italian operas and English oratorios. He was a prolific composer in Europe, and wrote over a hundred operas, oratorios, and cantatas.¹

Handel was born on February 23, 1685, in Halle, Germany. When he was a child, he was interested in music, but his father, who was a barber and a surgeon, demanded that Handel study law instead. He studied music only through his mother's encouragement.² Handel started to study music seriously when he met composer and organist Friedrich Wilhelm Zachow, who significantly influenced Handel. Zachow “took great interest in” Handel, giving the young pupil a lot of special attention.³ Because of this, Handel began to learn the elements of musical composition, and his skills rapidly improved. Handel’s father died in 1697, and in his last will and testament, asked Handel to devote himself to studying law. Handel unwillingly enrolled in law school, but he never gave up his love for music, and during his time as

¹ Berton Coffin. *Singer's Repertoire*, Metuchen, NJ: Scarecrow Press, 1962, accessed October 20, 2015.

² Charles Cudworth. *Handel: A Biography, with a Survey of Books*, London: Bingley, 1972, accessed October 22, 2015.

³ *In the Columbia Encyclopedia*, New York: Columbia University Press, accessed October 28, 2015.

http://library.pittstate.edu:2048/login?qurl=http%3A%2F%2Fsearch.credoreference.com%2Fcontent%2Fentry%2Fcolumency%2Fhandel_george_frideric%2F0

a law student he became an organist for his church.

From 1706 to 1710, Handel traveled to every corner of Italy, where he learned the nation's culture and musical style. This is the period where he produced the opera *Agrippina*, which was performed in Venice at the first carnival opera at San Giovanni Grisostomo theatre.⁴ In 1712, Handel settled in London. During his stay in London, he began composing English oratorios. In 1741, Handel traveled to Dublin, where he finished writing *Messiah*, which took him only 24 days. This work was successful following its premiere in 1742, but he was soon completely blind by a failed eye surgery. Despite his declining health, he continued to conduct the music for *Messiah*. In the spring of 1759, one of the greatest composers in European history died on 6, April.

During Handel's life, he created his own new genre-English oratorios different from the Italian oratorio, including his significant works- *Messiah* and *Samson*. He also composed over 100 cantatas; 42 operas; nearly 20 English oratorios. He earned a reputation as a great composer in Germany, England, and Italy. His works forever changed the music of his era and region, and became treasures in the history of world music.⁵

Let the Bright Seraphim

In mid-November of 1741, Handel traveled to Dublin, where he was invited to write for a series of concerts. During his stay in Dublin, his new oratorio, *Messiah*, premiered in 1742. Three weeks later, he composed another masterpiece work *Samson*. After he returned to London, in October 1742, he added the aria *Let the Bright Seraphim* to *Samson*, *Samson's* premiere was at Covent Garden in February 1743.⁶

Samson, which is a dramatic oratorio, can be recognized as one of Handel's

⁴ Donald Burrows. *The Cambridge Companion to Handel*, Cambridge: Cambridge University Press, 1997, 43.

⁵ *In the Columbia Encyclopedia*, New York: Columbia University Press, accessed October 28, 2015. http://library.pittstate.edu:2048/login?qurl=http%3A%2F%2Fsearch.credoreference.com%2Fcontent%2Fentry%2Fcolumnency%2Fhandel_george_frideric%2F0

⁶ Donald Jay Grout. *A History of Western Music*, W.W. Norton publisher, 1981, 407.

last great oratorios, and this aria, *Let the Bright Seraphim*, is one of his best-known arias, which solo singers often select for performance in concert form. The story follows a heroic man through blindness and finally death. Despite this, the concluding aria has a hopeful ending. *Let The Bright Seraphim* is usually performed with a trumpet accompanying a solo soprano singer. This joyful aria has become a standard at weddings, since it was sung by Dame Kiri Te Kanawa at the Royal Wedding of Prince Charles and Princess Diana.⁷ Handel used the da capo aria form for this aria (A-B-A) in D major. *Let the Bright Seraphim* is a magnificent aria, designed with a lot of melismas and coloratura to display a singer's skill.^{8 9}

In this aria, one of the difficult things for singers is breath control; because the vocal phrase was designed with a relatively long phrase, a great deal of breath control is obviously important. In addition, singers need to become aware of the diction, such as in the words "let," "seraphim," where the "t" and "m" must be emphasized. Also there are some differences between singing and speaking; in words like "choirs" and "wires" the spoken forms emphasize the "ə" sound, but in singing "ai" must be emphasized for good sound. This aria can most easily be sung with a light voice instead of a heavy voice. Therefore, singers need to relax their tongue and larynx to create a light and clear sound.

⁷ Amanda Angel. *Five Notable Artists Who Moonlighted as 'Wedding Singers'*, accessed January 10, 2016.

<http://www.wqxr.org/#!/story/five-notable-artists-who-moonlighted-wedding-singers/>

⁸ Max Morely. *The Trumpet Arias in the Oratorios of George Frederic Handel*, International Trumpet Guild Journal, 1980, 16.

⁹ Richard Walters. *The Oratorio Anthology*, Hal Leonard Corporation, 1994, 10.

Let the bright seraphim

Let the bright Seraphim in
burning row their loud uplifted
angel-trumpets blow.

Let the cherubic host, in tuneful
choir, touch their immortal
harps with golden wire.

Let the bright Seraphim in
burning row their loud uplifted
angel-trumpets blow

-Text by John Milton

CHAPTER II

Wolfgang Amadeus Mozart

Biography

Austrian composer Wolfgang Amadeus Mozart was born in Salzburg on January 27th, 1756. He was an exceptionally gifted child who had the ability to compose musical works very quickly. His extraordinary musical abilities came from his father, who was a career musician of the Classical era. Mozart was exposed to music as early as age three, when his father taught his elder sister to play the violin. He learned piano that same year, and soon developed his skills in all musical forms. He began performing all over Europe at six, playing at Munich, Vienna, Paris, London and Florence. He composed his first symphony at the age of eight and finished his first true opera when he was eleven. In 1779, he was asked to teach organ in the court of the Archbishop of Salzburg, but he quit his job in 1781 because he did not want to be seen as a servant.¹⁰

In 1782, Mozart married Constanze Weber in Vienna, where he supplemented his income by giving private music lessons; Unfortunately, Mozart suffered from poor health, and in the middle of 1791, his condition began to gradually decline. Despite this, he conducted his opera, *The Magic Flute*, and was still working on his composition, *Requiem*, when he died on December 5, 1791 in Vienna.¹¹

Mozart created a series of operas, including *Le Nozze de Figaro*, *The Magic*

¹¹ Richard Chenoweth. *Mozart's Le nozze di Figaro*, accessed December 24, 2015.
http://library.pittstate.edu:2149/ps/i.do?p=AONE&u=psu_main&id=GALE%7CA238095049&v=2.1&it=r&sid=summon&userGroup=psu_main

Flute, and *Don Giovanni*. “His operas combined elements of Italian vocals with elements of German classical instrumentals.”¹² Among these works, *Figaro* had the largest effect on musical culture. Orchestral concerts for solo singers often select arias from this opera.¹³

Mozart wrote art songs, as well, though they are not as famous as his other works. “His most significant songs were written around the time of *Le Nozze di Figaro* and *Don Giovanni*”¹⁴ and his song “Das Veilchen” is one of the highest points in his career. Mozart used many different languages to create songs. His music style combines German, French, and Italian poetry.¹⁵

In Mozart’s short life, he made remarkable efforts, and produced more than six hundred works, including symphonies, concertos, operas, masses, and chamber works.¹⁶

Oiseaux, si tous les ans

Mozart composed this song at age of 21 during his stay in Paris with his mother. When he arrived in October 1777, he tried getting a job, but the winter had set in, so he had to wait. During this period, Mozart met Auguste (Gustl), who was one of Mozart’s friends’ daughters, and fell in love with her. The girl loved to sing, and she knew Mozart was a well-known composer, so she chose two French poems

¹³ Richard Chenoweth. *Mozart's Le nozze di Figaro*, accessed December 24, 2015. http://library.pittstate.edu:2149/ps/i.do?p=AONE&u=psu_main&id=GALE%7CA238095049&v=2.1&it=r&sid=summon&userGroup=psu_main

¹⁴ Carol Kimball. *Song: A Guide to Art Song Style and Literature*, Milwaukee, WI: Hal Leonard, 2006, 44.

¹⁵ *In the Columbia Encyclopedia*, New York: Columbia University Press, accessed October 28, 2015. http://library.pittstate.edu:2048/login?url=http%3A%2F%2Fsearch.credoreference.com%2Fcontent%2Fentry%2Fcolumency%2Fhandel_george_frideric%2F0

¹⁶ *In the American Heritage Dictionary of the English Language*, Houghton Mifflin, accessed December 28, 2015. http://library.pittstate.edu:2048/login?url=http%3A%2F%2Fsearch.credoreference.com%2Fcontent%2Fentry%2Fhmdictenglang%2Fmozart_wolfgang_amadeus%2F0

she liked and asked Mozart to set them to music.^{17 18}

Oiseaux si tous les ans, was written by French poet Antoine Ferrand, and talks about birds as they fly south for the winter to avoid the cold. This piece is in through-composed form in C major. Mozart provided a very simple accompaniment using broken chords, and mostly pedal point, and several bars in the accompaniment sound like singing birds. In addition there is an easy-to-sing range, as the tessitura is around D4 to E5. The vocal line is lyrical and smooth, and the harmonies are mostly tonal.¹⁹

In this piece of music, singers need to be aware of their lips when using the “u” vowel, so that they use soft, flexible lips rather than tense lips. In addition, singers need to move the vowels forward and should remember to drop the jaw. Meanwhile, singers need to pay attention to the stop consonants, such as [K], and fricative consonants, such as [V]. There are differences between native and foreign singers; the foreign singers should give more sound on the stop consonants, making the sounds equal between stop-plosive consonants and vowels, which is opposite from native singers. There are several brief pauses in this song, which need to be sung in smooth transition from *forte* to *pianissimo*, and as a result it is very easy to err by holding back the breath.

¹⁷ John Glenn Paton. *12 songs Mozart*, Alfred Publishing Co, Inc, 1992, 14.

¹⁸ Ibid

¹⁹ John Glenn Paton. *12 songs Mozart*, 14

Oiseaux, si tous les ans

Oiseaux, si tous les ans
Vous quittez nos climats,
Dès que le triste hiver
Dépouille nos bocages;
Ce n'est pas seulement
Pour changer de feuillages,
Et pour éviter nos frimats;
Mais votre destine
Ne vous permet d'aimer,
Qu'à la saison des fleurs.
Et quand elle est passée,
Vous la cherchez ailleurs,
Afin d'aimer toute l'année.
- Poem by Antoine Ferrand

You birds, so every year

You birds, so every year
you leave/change your climates
as soon as the sad winter
strips our groves.
It isn't solely
for a change of foliage
or to avoid our foggy winter weather.
But your destiny
simply doesn't allow you to enjoy love
beyond the season of flowers.
For when she (springtime) is gone,
you look for another place
to make an end of love every year.
- Translated by Christopher Goldsack

Dans un bois solitaire

Mozart chose two poems by Antoine Ferrand. *Oiseaux, si tous les ans* is the first song, as I mentioned, and *Dans un bois solitaire* is the other, which Mozart composed in Mannheim, Germany around 1777/1778.^{20 21}

The song tells of a boy who is walking alone through the dark forest, where he sees a sleeping child. He thinks the child looks like his lover, Sylvie, so the boy goes to explore. As it turns out, the sleeping child is the Roman god of love, Cupid. The boy awakens the sleeping god, who, angry, shoots an arrow into the child's heart. Finally, the boy is cursed to never have a faithful lover. The song is in A-flat major. The tempo should be slow to reflect the boy's mood at the beginning; However, in measures 41-57, the tempo grows faster, which reflects how Cupid shoots his arrow through the boy's heart. From measure 63 to the end is mostly a recapitulation of the first part.²²

There are many nasal vowels in this piece of music, such as nasal [œ] [ã], and nasal vowels must be sustained, which complete closure in a oral cavity, and let the

²⁰ Carol Kimball. *Song: A guide to art song style and literature*, Milwaukee, WI: Hal Leonard, 2006, 45.

²¹ John Glenn Paton. *12 songs Mozart*, 18

²² John Glenn Paton. *12 songs Mozart*, Alfred Publishing Co, Inc, 1992, 18.

air flow through the nose. Therefore, singers need to be aware of how the nasal sounds are produced and find the easiest way to practice. Also there is a brief pause at measure 54, which provides a deep breath for singers, but this is not the ending phrase so the singers should not slow down too much. The same brief pause occurs at measure 62, but singers are freer to catch their breath here.

Dans un bois

Dans un bois solitaire et sombre
Je me promenais l'autr' jour,
Un enfant y dormait à l'ombre,
C'était le redoutable Amour.
J'approche, sa beauté me flatte,
Mais je devais m'en défier;
Il avait les traits d'une ingrante,
Que j'avais juré d'oublier.

Il avait la bouche vermeille,
Le teint aussi frais que le sien,
Un soupir m'échappe, il s'éveille;
L'Amour se réveille de rien.
Aussitôt déployant ses aîles et saisissant
Son arc vengeur,
L'une de ses flèches, cruelles en partant, Il
me blesse au coeur.
Va! va, dit-il, aux pieds de Sylvie,
De nouveau languir et brûler!
Tu l'aimeras toute la vie,
Pour avoir osé m'éveiller.
- Poem by Antoine Ferrand

In a forest

In a lonely and sombre forest
I walked the other day;
A child slept in the shade,
It was a veritable Cupid.
I approach; his beauty fascinates me.
But I must be careful:
He has the traits of the faithless maiden
Whom I had sworn to forget.

He had lips of ruby,
His complexion was also fresh like hers.
A sigh escapes me and he awakes;
Cupid wakes at nothing.
Immediately opening his wings and
seizing. His vengeful bow
And one of his cruel arrows as he parts,
He wounds me to the heart.
"Go!" he says, "Go! At Sylvie's feet
Will you [and born] languish anew!
You shall love her all your life,
For having dared awaken me."
- Translated by Emily Ezust

CHAPTER III

Vincenzo Bellini

Biography

Vincenzo Bellini was a distinguished Italian operatic composer of the Romantic period, whose music requires a flexible and legato style, of which “*Casta diva* from *Norma* is a supreme example”²³ His abilities and talent earned him admiration as a great composer. Not only did he influence later operatic composers, such as the famous composer, Richard Wagner, but also Chopin and Liszt in the instrumental area.²⁴

Bellini was born in Sicily on November 3, 1801. He came from a highly musical family, and learned his extraordinary musical abilities from his grandfather, Vincenzo Tobia Bellini, who was an organist and teacher. He began to study music theory at the age of two, and by the age of five, he could play the piano.

In 1819, Bellini entered the Royal College of Music of San Sebastiano.²⁵ Several years later, Bellini’s first opera, *Adelson e Salvini* was performed in 1825. After that, this opera was performed repeatedly throughout the year. In 1826, at the age of twenty-five, Bellini married Michela Burzi Napoli, who was Bellini’s classmate when they were in high school. They had three sons and two daughters.²⁶

²³ *Vincenzo Bellini*, Oxford Music Online, accessed January 8, 2016.
http://library.pittstate.edu:2182/subscriber/article/opr/t237/e1066?q=Vincenzo+Bellini+&search=quick&pos=3&_start=1#firsthit

²⁴ *Ibid.*, 23

²⁵ Herbert Weinstock. *Vincenzo Bellini: His Life and His Operas*, 1980, New York. 3-4.

From 1827 to 1831, during his stay in Milan, Bellini produced four great masterpieces, including *Il Pirata*, *I Capuleti e i Montecchi*, *La Sonnambula* and *Norma*. The opera *Norma*, which he composed in 1831, is his most popular work. His work, *La Sonnambula*, was initially performed 6 March 1831, and was highly successful and technically challenging. Two years later, another of his operas, *I Puritani*, became a huge success and earned Bellini great international fame. Unfortunately, this was his last opera, as he died in 1835 in France.

Bellini's style was greatly influenced by Rossini and the Neapolitan style which "emphasized simple melody and clear text setting."²⁷ He composed ten serious operas, which were known for their high emotion with sometimes tragic endings, and these tales of love are from history or Shakespeare. His melodic style tends to be *bel canto* and involves moving the phrases by using embellishment. Bellini wrote art songs, as well. Although they are not as famous as his operas, solo singers still select his works for performance. As Wagner said: "Bellini's music comes from the heart, and it is intimately bound up with the text."²⁸

Ah! non credea....Ah! non giunge

La Sonnambula is in two acts with a libretto by Felice Romani, a librettist who had several other collaborations with Bellini. The opera's premiere performance took place on 6 March 1831. The story takes place in the early 19th century in a Swiss village, and describes a sleepwalking Amina, who walks to Rodolfo's room while asleep.²⁹ She is engaged to a different man, named Elvino, who believes that the sleepwalking is a lie to hide her unfaithfulness. Consequently, he takes back his engagement ring. *Ah! non credea* occurs at the end of Act II, Scene 2, and it depicts

²⁷ Hein Jung. *Embellishing Bellini's arias*, Madison, Pro Quest Dissertations Publishing, 2007, accessed January 9, 2016.

<http://library.pittstate.edu:2826/docview/304777421?porigsite=summon&accountid=13211>

²⁸ Ibid., 28

²⁹ Vincenzo Bellini. *In Metropolitan Opera Encyclopedia: A Comprehensive Guide to the World of Opera*, Thames & Hudson, accessed January 25, 2016.

http://library.pittstate.edu:2048/login?qurl=http%3A%2F%2Flibrary.pittstate.edu%3A2931%2Fcontent%2Fentry%2Fthmetopera%2Fbellini_vincenzo%2F0

“Amina praying for Elvino to return as she sings out her sadness.”³⁰ Finally, people see Amina sleepwalking, and Elvino knows that he misunderstood his fiancée, so he takes her back, causing Amina to sing *Ah! non giunge*, which exhibits Amina’s joy. It ends with a happy ending.^{31 32}

“This aria with its high tessitura is renowned for its difficulty, requiring a complete command of trills and florid technique.”³³ Bellini’s treatment of music uses lyrical melody. Performers also should not over-open their mouth in the middle or low range. This can help singers focus on sending the sound forward. This aria stands out to me because it is a very challenging piece that requires the singers to perform a continuous series of difficult techniques with large interval leaps and melismas. This aria is an excellent showpiece for a vocalist.

³⁰ Matthew Boyden. *The Rough Guide to Opera*, Rough Guides, 2003.

³¹ Robert L. Larsen, and Martha Gerhart. *Coloratura Arias For Soprano*, G. Schirmer, Inc, 2002, 8.

³² Vincenzo Bellini. 2003. *In the Harvard Biographical Dictionary of Music*, Cambridge: Harvard University Press, accessed January 1, 2016.
http://library.pittstate.edu:2048/login?qurl=http%3A%2F%2Flibrary.pittstate.edu%3A2931%2Fcontent%2Fentry%2Fharvbiodictmusic%2Fbellini_vincenzo_salvatore_carmelo_francesco_3_nov_1801_catarina_23_sept_1835_puteaux_near_paris%2F0

³³ Quaintance Eaton. *Opera Production 1: A Handbook*, Da Capo Press, 1974, 135.

Ah, non credea mirarti

Ah, non credea mirarti
si presto estinto, o fiore;
passasti al par d'amore,
che un giorno solo duro.

Potria novel vigore
il pianto mio recarti
ma ravvivar l'amore
il pianto mio, ah no, non puo.

Ah, non giunge uman pensiero
al contento ond'io son piena:
a miei sensi io credo appena;
tu m'affida o mio tesor.

Ah, mi abbraccia, e sempre insieme
sempre uniti in una speme
della terra, in cui viviamo
ci formiamo un ciel d'amor.
- Libretto written by Felice Romani

Oh, I didn't believe to see you

Oh, I didn't believe to see you
so quickly extinct, o flowers;
you have passed away like love
that one day only lasted.

Perhaps new life
my tears will bring to you
but to revive love
my tears, o no, cannot.

O, inconceivable human thought
a wave of contentment I am full:
In my feelings I can hardly believe
you assure me, o my treasure.

O, embrace me, and always together,
always united in a single hope,
of the world, we live in
we will make a heaven of love.
- Translated by Elise Curran

CHAPTER IV

Franz Schubert

Biography

Franz Schubert was born in Himmelfortgrund, Austria, on January 31, 1797, and was a talented composer of art songs, three-act operas, piano pieces, string quartets, and symphonies. Schubert was especially known for his art songs. In his short life, he produced more than six hundred songs, including *Erlkönig*, *Heidenröslein*, *Ave Maria*, *Der Lindenbaum*, *Die Forelle*, *Städchen*, and the song cycles *Die Schöne Müllerin* and *Winterreise*.^{34 35}

Schubert came from an impoverished family; at the age of five, he began his education alongside his brother. Schubert began learning piano at the age of six under the supervision of his father, who was a schoolmaster as well as his teacher. In 1808, he went to the court's chapel choir, and he studied under Wenzel Ruzicka, the imperial court organist. Later, Mozart enrolled at the Stadtkonvike and sung in the Imperial Count. In 1812, he had to leave college because his voice broke, but he never gave up for music, he continued studying for another three years. He entered a teachers' training college in Vienna, and produced most of his works during the time period between 1813 and 1814. In 1814, Schubert composed *Gretchen am Spinnrade*; because of this, that date was considered to be the beginning of the *Lied* of the

³⁴ John Reed and Brian Newbould, *Schubert, Franz*, accessed January 9, 2016.

http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e5995?q=Die+Forelle+song&search=quick&pos=5&_start=1#firsthit

³⁵ Robert Winter. *Schubert, Franz*, accessed January 9, 2016.

<http://www.oxfordmusiconline.com/subscriber/article/grove/music/25109pg1#S25109.1>

Romantic era.³⁶

1815 to 1816 were his most prolific years. During this period he composed 250 songs, including *Erlkönig*, which “represented narrative songs, combining [the] dramatic and artistic.”³⁷ 1818 to 1827 was another period of prolific composition for his career, where he produced song cycles, symphonies, chamber music, and piano sonatas. This was a period of his musical maturation.

However, in 1823, Schubert’s health began to worsen, and he suffered a severe blow because his idol, Beethoven, died. Schubert still created musical works despite this. Schubert published the song cycle *Die schöne Müllerin* in 1824 and created the song cycle *Winterreise* between 1827 and 1828. In his last year, he produced a great number of pieces despite poor health, such as the song cycle *Schwanengesang*, *String Quintet in C, D956* and *Piano Sonata in B flat, D960*. In 1828, Schubert died in Vienna and was buried near Beethoven’s grave.³⁸

Schubert was good at using different forms in his music, especially strophic form and through-composed form. He tended to use of a variety of vocal styles: aria, declamatory and recitative in his compositions. He was fond of writing song cycles, and the works *Winterreise* and *Die schöne Müllerin* are his strongest examples of the song cycle.³⁹ In his short life, he not only strongly influenced Brahms and Schumann, but his works also influenced the music of his era and region, and became treasures in the history of world music.

³⁷ Richard Walters. *Franz Schubert 15 selected songs: High Voice*, Hal Leonard Australia Pty. Ltd, 2008.

³⁸ Joyce Bourne. 2008, *In Opera: The Great Composers and Their Masterworks*, Octopus Publishing Group, accessed December 13, 2015.
http://library.pittstate.edu:2048/login?url=http%3A%2F%2Fsearch.credoreference.com%2Fcontent%2Fentry%2Fopgopera%2Fthe_classical_era%2F0

³⁹ Richard Walters. *Franz Schubert 15 selected songs: High Voice*, Hal Leonard Australia Pty. Ltd, 2008.

Die Forelle

Die Forelle has more than five versions that Schubert produced during 1817 and 1821. Schubert “was setting for voice and piano only for the last version in 1821”⁴⁰, and he chose the poet Daniel Schubart, who was known for his satirical and religious poems. He “was politically outspoken and served ten years in prison for his ideas.”⁴¹ He was greatly influenced by the German poet Schiller, as well as Schubert’s song *Die Forelle*. The melody of *Die Forelle* was also related to the fourth movement of Schubert’s piano quintet.^{42 43}

The song’s lyrics describe an onlooker standing on the bank to watch fish swim in the clear brook. Later, a fisherman nears the bank and stands at the edge. The fisherman sees how to catch the fish. The onlooker thinks that as long as the water was clear, the fisherman won’t hook the fish, but finally, the fisherman makes the brook muddy and the little fish is caught.⁴⁴ In the music, Schubert creates the motion of the water and the little fish swimming gracefully by using “water figures” in the accompaniment. This song is in a modified strophic form, and the B section is more dramatic. The rhythmic construction is in a simple duple meter 2/4. In the first verse, the vocal melody is smooth and lyrical, and exhibits a sweet peace. Later, the melody becomes tense with “a series of repeated notes in the vocal line followed by a string of repeated chords to drive the point home.”⁴⁵ Finally, the fish is caught, and all is

⁴⁰ Richard Walters. *Franz Schubert 15 selected songs: high voice*, Hal Leonard Australia Pty. Ltd, 2008, 32.

⁴¹ *Ibid.*, 32

⁴² Claude D. Conter. 2005, *In Germany and The Americas: Culture, Politics, and History*, accessed January 20, 2016.

http://library.pittstate.edu:2048/login?qurl=http%3A%2F%2Flibrary.pittstate.edu%3A2931%2Fcontent%2Fentry%2Fabcgeamrle%2Fliterature_german_the_united_states_in%2F0

⁴³ Liam Rodger and Joan Bakewell, *In Chambers Biographical Dictionary*, 2011, Chambers Harrap, accessed October 21, 2015.

http://library.pittstate.edu:2048/login?qurl=http%3A%2F%2Flibrary.pittstate.edu%3A2931%2Fcontent%2Fentry%2Fchambbd%2Fschubart_christian_friedrich_daniel%2F0

⁴⁴ Betsy Schwarm. *Die Forelle*, accessed December 31, 2015.

<http://library.pittstate.edu:3169/levels/high/article/604374>

⁴⁵ Carol Kimball. *Song: A guide to art song style and literature*, Milwaukee, WI: Hal Leonard, 2006, 57.

over. The melody goes back to its peaceful scene.⁴⁶ German has strong consonants, but singers should not let the consonants slow down the song's tempo.

Die Forelle

In einem Bächlein helle,
Da schoss in froher Eil
Die launische Forelle
Vorüber wie ein Pfeil.
Ich stand an dem Gestade
Und sah in süßer Ruh
Des muntern Fischleins Bade
Im klaren Bächlein zu.

Ein Fischer mit der Rute
Wohl an dem Ufer stand
Und sah's mit kaltem Blute,
Wie sich das Fischlein wand.
So lang dem Wasser Helle,
So dacht ich, nicht gebricht,
So fängt er die Forelle
Mit seiner Angel nicht.

Doch endlich ward dem Diebe
Die Zeit zu lang. Er macht
Das Bächlein tückisch trübe,
Und eh ich es gedacht,
So zuckte seine Rute,
Das Fischlein zappelt dran,
Und ich mit regem Blute
Sah die Betrogne an.
- Poem by Daniel Schubart

The Trout

In a clear little brook,
there darted in happy haste,
the moody trout
dashing everywhere like an arrow.
I stood on the bank
and watched, in sweet peace,
the fish's bath
in the clear little brook.

A fisherman with his gear
came to stand on the bank
and watched with cold blood
as the little fish weaved here and there,
as long as the water remains clear,
so thought I—is no lacking,
then he won't catch the trout
with his hook.

But finally, for the thief,
the waiting time too long. He made
the little brook, maliciously, murky;
and before I realized it,
he jerked his rod.
The little fish struggled on it;
and I, with quick pulse,
regarded the betrayed one.
- Translated by Betsy Schwarm

⁴⁶ Richard Walters. *Franz Schubert 15 selected songs: high voice*, Hal Leonard Australia Pty. Ltd, 2008, 32.

Heidenröslein

Schubert chose 74 poems from a German poet named Goethe, who is generally “considered the founder of modern German literature.”⁴⁷ Goethe's poetry had a profound influence on a number of composers, including Schubert. It inspired his earliest works and some of his best songs. He set 74 of Goethe's poems to music, many of them several times, such as *Gretchen am Spinnrade* and *Erlkönig*, and *Heidenröslein*, which had a lasting popular effect on musical culture. Solo singers often select this song as a showpiece.^{48 49}

The song describes a conversation in which a boy is rejected by a rose. The rose is a metaphor for a young lady, and the boy rapes her because of her rejection. As a consequence, the boy is cursed to never have a faithful lover. The original key was D major; it is in strophic form, and the accompaniment is extremely simple with block chords.⁵⁰ The harmonic construction is mostly made up of major chords, diatonic and brief modulation to dominant from measure 6 to measure 10. Also the song's major stylistic characteristic is a bright and lighthearted feeling.

This song is in the middle range for a soprano so singers need to sing as if speaking, but they need to have more energy to support the sound, such as during the G5 at measure 4, where the mouth should be open to help them sing more easily. At measure 10, singers need to keep the original tempo before the brief pause. Because the word “Röslein” is repeated several times, singers need to be aware of the pronunciation, which means singers need to focus on the vowels.

⁴⁷ Johann Wolfgang von Goethe. *The Hutchinson Unabridged Encyclopedia with Atlas and Weather*, accessed October 20, 2015.
http://library.pittstate.edu:2931/content/topic/goethe_johann_1749_1832?searchId=ba3ec656-7b7e-11e5-bf6a-0aea1e24c1ac

⁴⁸ Richard Walters. *Franz Schubert 15 selected songs: high voice*, Hal Leonard Australia Pty. Ltd, 2008, 54.

⁴⁹ Kenneth S. Whitton. *Goethe and Schubert: The Unseen Bond*, Amadeus Press, 2003.

⁵⁰ Don Michael Randel. 2003. *In the Harvard Dictionary of Music*, Harvard University Press, accessed October 23, 2015.
http://library.pittstate.edu:2048/login?qurl=http%3A%2F%2Fsearch.credoreference.com%2Fcontent%2Fentry%2Fharvdictmusic%2Flied_ger_pl_lieder%2F0

Heidenröslein

Sah ein Knab ein Röslein stehn,
Röslein auf der Heiden,
War so jung und morgenschön,
Lief er schnell, es nah zu sehn,
Sah's mit vielen Freuden.
Röslein, Röslein, Röslein rot,
Röslein auf der Heiden.

Knabe sprach: Ich breche dich,
Röslein auf der Heiden.
Röslein sprach: Ich steche dich,
Dass du ewig denkst an mich,
Und ich will's nicht leiden.
Röslein, Röslein, Röslein rot,
Röslein auf der Heiden.

Und der wilde Knabe brach's
Röslein auf der Heiden;
Röslein wehrte sich und stach,
Half ihm doch kein Weh und Ach,
Musst' es eben leiden.
Röslein, Röslein, Röslein rot,
Röslein auf der Heiden.
- Poem by Johann Wolfgang von Goethe

Little Heath Rose

A lad saw a wild rose,
Wild rose on the heath.
It was so young, and lovely as morning.
He ran quickly to look at it closely;
he looked at it with much joy
Wild rose, wild rose, wild rose red,
wild rose on the heath.

The lad said, " I will pick you,
wild rose on the heath!"
The wild rose said, " I will prick you,
so that you will always remember me;
and I will not suffer from it."
Wild rose, wild rose, wild rose red,
wild rose on the heath.

And the impetuous lad picked
the wild rose on the heath.
Rosebud did her best to prick,
but grief and pain was of no avail;
it had to suffer after all.
Wild rose, wild rose, wild rose red,
wild rose on the heath.
- Translated by Emily Ezust

Die junge Nonne

Die junge Nonne was one of Schubert's dramatic songs, which was composed in 1825. The song was written by German poet Jacob Nikolaus, and describes a young nun who wants to devote herself to God.⁵¹

The song is in through-composed form. The first section "describes the external scene: storm, wind, thunder, and lightning."⁵² In the following section, the key changes from F minor to A flat major, which reflects the nun's inner conflict, and "Schubert used dramatic vocal movement to create the tension, which represent the

⁵¹ Theodor Wohnhaas. *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed January 11, 2016.

<http://www.oxfordmusiconline.com/subscriber/article/grove/music/26635>.

⁵² Carol Kimball. *Song: A guide to art song style and literature*, Hal Leonard, 2006, 59.

nun's nervousness and anticipation."⁵³ Many repeated rhythmic figures were used in the accompaniment to describe the thunder.

The tempo of this piece is 8/16, and is mostly made up of sixteenth notes, which means singers need to pay close attention to maintain the sixteenth notes' motion. Singers have to count the beats to know where the music starts. Despite this piece having strong emotions to present a sense of drama, singers should not sing with too heavy a technique. From measure 62 to measure 68, the pitch is very easy to sing incorrectly because of the chromaticism, so singers need to listen to the accompaniment very carefully.

Die junge Nonne

Wie braust durch die Wipfel der heulende
Sturm!
Es klirren die Balken, es zittert das Haus!
Es rollet der Donner, es leuchtet der Blitz,
Und finster die Nacht, wie das Grab!
Immerhin, immerhin,
so tobt' es auch jüngst noch in mir!
Es brauste das Leben, wie jetzo der Sturm,
Es bebten die Glieder, wie jetzo das Haus,
Es flammte die Liebe, wie jetzo der Blitz,
Und finster die Brust, wie das Grab.

Nun tobe, du wilder gewalt'ger Sturm,
Im Herzen ist Friede, im Herzen ist Ruh,
Des Bräutigams harret die liebende Braut,
Gereinigt in prüfender Glut,
Der ewigen Liebe getraut.
Ich harre, mein Heiland! mit sehndem
Blick Komm, himmlischer Bräutigam, hole
die Braut,
Erlöse die Seele von irdischer Haft.
Horch, friedlich ertönet das Glöcklein
vom Turm!
Es lockt mich das süße Getön
Allmächtig zu ewigen Höhn. Alleluja
- Poem by Jacob Nikolaus

The Young Nun

How loudly the howling wind roars
Wind roars!
The rafters' rattle, the house shudders!
The thunder rolls, the lighting flashes,
And the night is as dark as the grave!
After all, after all,
Just like this, not long ago!
It raged within me too.
My life roared, just like this storm,
My limbs trembled, just like this house,
Love burst into flame, just like this lightning

And my heart was as dark as the grave.
So rage then, you wild, turbulent storm;
In my heart there is peace and tranquility!
The loving bride awaits her bridegroom,
All cleansed by the purifying flames,
To eternal Love betrothed.
I await you, my Saviour, with longing
gaze! Come, heavenly Bridegroom, take
your bride; Rescue her soul from earthly
bondage. Listen: the bell rings peacefully
from the tower!
That sweet tone invites me strongly to the
heights of heaven. Alleluja!
- Translated by Emily Ezust

⁵³ Ibid., 59

Du bist die Ruh

Du bist die Ruh is No. 3, from the Op. 59 collection, which was one of Schubert's most popular and tuneful songs. This song has become a classic for performance, not only in concert halls but also in recording studios. *Du bist die Ruh* was written by German poet Friedrich Rückert around 1819 and published in 1826 during the Romantic era.⁵⁴

When Schubert created this song, his health began getting worse, and he had to go to the hospital in Vienna. Despite this, he still worked on his music. During this period, he composed the song *Du bist die Ruh*.⁵⁵ ⁵⁶ This is a lovely and gentle song, which describes a joyful peace. The song is in E flat major with a simple triple meter 3/8, and it uses a modified strophic form with mostly arpeggio in accompaniment. After seven measures of prelude, the music begins with a subtle melody, and from measures 54 to 61, Schubert uses lots of modal mixtures to increase the sense of emotion. Measures 68-75 mirror measures 54-61, and this is the highest emotional point in this piece.

This is a vocally challenging piece for singers because Schubert used a long suspension in vocal phrases, and a high tessitura. Extremely flexible breathing is required to perform this piece.

⁵⁴ Franz Schubert. 2015. *In the Hutchinson Unabridged Encyclopedia with Atlas and Weather Guide*, Helicon, accessed December 23, 2015.

http://library.pittstate.edu:2048/login?url=http%3A%2F%2Fsearch.credoreference.com%2Fcontent%2Fentry%2Fheliconhe%2Fschubert_franz_peter_1797_1828%2F0

⁵⁵ Don Michael Randel. 2003. *In The Harvard Dictionary of Music*, Harvard University Press, accessed December 23, 2015.

http://library.pittstate.edu:2048/login?url=http%3A%2F%2Fsearch.credoreference.com%2Fcontent%2Fentry%2Fharvdictmusic%2Flied_ger_pl_lieder%2F0

⁵⁶ Robert Winter. *Schubert, Franz*, accessed December 23, 2015.

<http://www.oxfordmusiconline.com/subscriber/article/grove/music/25109pg2#S25109.2>

Du bist die Ruh

Du bist die Ruh,
Der Friede mild,
Die Sehnsucht du
Und was sie stillt.
Ich weihe dir
Voll Lust und Schmerz
Zur Wohnung hier
Mein Aug und Herz.

Kehr ein bei mir,
Und schliesse du
Still hinter dir
Die Pforten zu.
Treib andern Schmerz
Aus dieser Brust!
Voll sei dies Herz
Von deiner Lust.
Dies Augenzelt
Von deinem Glanz
Allein erhellt,
O füll es ganz.
- Poem by Friedrich Rückert

You Are Rest

You are rest,
gentle peace;
the longing, you,
and that which satisfies it.
I consecrate to you,
Full of joy and sorrow,
As a dwelling place here,
My eyes and heart.

Come commune with me,
And close
Quietly behind you
The gates.
Drive other pain
From this breast.
Full may this heart be
Of your joy.
The temple of these eyes
From your radiance
Alone brightens;
Oh, fill it completely.
- Translated by Emily Ezust

CHAPTER V

John Duke

Biography

John Duke was born in Cumberland, Maryland, on July 30, 1899 and is recognized as a significant composer, music educator and pianist in America. As a fertile composer in the middle of the 20th century, Duke wrote about two hundred and fifty songs, including *Loveliest of Trees*, *Little Elegy*, *i carry your heart* as well as *The Bird*, which earned him a great international fame. Because his works became popular, solo singers often select them for classic songs as art song education. In addition to his songs, he also wrote a concerto for piano and strings, an orchestral overture, two string quartets, and several choral works, though they are not as famous as his other works.⁵⁷

Duke came from an extremely musical family, and was the oldest child. His mother, who was an excellent singer, preferred that he study music. Because of this, John Duke began to learn music at an early age and started piano lessons at the age of 11. At sixteen years old, Duke began to study composition at the Peabody Conservatory under Harold Randolph, a teacher of piano and composition. After World War I, Duke moved to New York City, where he was still devoted to his musical studies.⁵⁸ On December 22, 1922, he married Dorothy Macon, a writer, and they often worked together on musical works. His wife often wrote librettos for him, such as *The Sire de Meletroit*, *The Yankee Pedlar*, and *The Cat That Walked by Himself*. In 1923, the G. Schirmer Corporation published Duke's first work, and during that same year, Duke was appointed as a piano teacher at Smith College until

⁵⁷ John Duke. *Songs of John Duke: for High Voice and Piano*, G. Schirmer, Inc, 1989.

⁵⁸ Carol Kimball. *Song: A guide to art song style and literature*, Hal Leonard, 2006, 273.

his retirement. From 1929 to 1930, Duke studied composition in Paris, and when he was in Berlin he continued to study piano.⁵⁹ In 1967, John Duke retired from Smith College as a professor emeritus. He died in Northampton, Massachusetts, on October 27, 1984.⁶⁰

Duke's songs are challenging for singers. He was fond of using skips and leaps in his melodies. His music treatment of both vocal line and piano are lyrical and graceful, and are usually mixtures of disjunct and chromatic intervals. He surprised himself more than others⁶¹, writing in 1981: "I am still amazed at the way my musical career has turned out. In my early days, my ambition was to be a great pianist, and I could not have believed anyone who told me I was destined to be a song composer."⁶²

Little Elegy

Little Elegy was written by an American poet named Elinor Wylie. The title *Little Elegy*, from *Angels and Earthly Creatures: A Sequence of Sonnets*, was published in 1929. Duke's setting of this poem is sorrowful, and is to be played in a sad way. The melodic writing has many skips and leaps, and the harmonies and melodies are well matched.^{63 64}

This is a short piece of Duke's musical work, but it does not have an easy-to-sing range; there is a mixture of disjunct and chromatic intervals. Singers need to pay careful attention to the disjunct sections so that singers do not move into the

⁵⁹ Ibid., 273

⁶⁰ Ruth C. Friedberg. *Duke, John*, accessed November 2, 2015.

http://www.oxfordmusiconline.com/subscriber/article/grove/music/08284?q=John+Duke&search=quick&pos=1&_start=1#firsthit

⁶¹ Carol Kimball. *Song: A guide to art song style and literature*, 273.

⁶² Friedberg, Ruth C, *American Art and American Poetry*, Scarecrow Press, 1984, p45.

⁶³ Carol Kimball. *Song: A guide to art song style and literature*, 273.

⁶⁴ Elinor Morton Wylie. 1998, *In the Penguin Biographical Dictionary of Women*, Penguin, accessed January 20, 2016.

http://library.pittstate.edu:2048/login?qurl=http%3A%2F%2Flibrary.pittstate.edu%3A2931%2Fcontent%2Fentry%2Fpenbdw%2Fwylie_elinor_morton_1885_1928%2F0

wrong pitch. This aria is difficult for a soprano because many places are marked P or PP, requiring the singer to use continuous breath while maintaining a soft, smooth voice. Despite the fact that this is a short piece, singers often choose it as a showpiece for performance.

Little Elegy

Withouten you
No rose can grow;
No leaf be green
If never seen
Your sweetest face;
No bird have grace
Or power to sing;
Or anything
Be kind, or fair,
And you nowhere.
- Poem by Elinor Wylie

The bird

Many of Elinor Wylie's poems were used for John Duke's lyrics, such as *Little Elegy* and *The bird*. The piano interlude in the accompaniment sounds like singing birds. The song is in through-composed form, and the music is complex and has tonal ambiguity, which challenges both the singer and pianist. In his music, some notes are in the middle range, as if speaking.^{65 66}

Because I am not a native English speaker, the hardest part in this song is the diction. Singers need to pay careful attention to the words "again," "rain," and "voice," which require clear vowel sounds. Also the words "sing," "long" and "song" have the "ŋ" consonant sound, which needs to be sounded. The vocal phrase is relatively long in this piece. For example, there is no place to breathe in measures 11 and 12, so this

⁶⁵ Elinor Wylie. *In the Columbia Encyclopedia*, Columbia University Press, accessed January 20, 2016.

http://library.pittstate.edu:2048/login?qurl=http%3A%2F%2Flibrary.pittstate.edu%3A2931%2Fcontent%2Fentry%2Fcolumency%2Fwylie_elinor_hoyt%2F0

⁶⁶ Francis Murphy. *In Notable American Women: 1607-1950*, Harvard University Press, accessed January 20, 2016.

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section requires a prepared deep breath. The same long phrase occurs at measures 34 to 36, which has 12 beats in one phrase. At measures 27 to 28, there is a crescendo that is the only one Duke adds in this song. After this crescendo, the song's emotion returns to its normal pianissimo theme, requiring the singer to make a rapid transition. In addition, some phrases start on the weak beat, so singers need to listen carefully to the accompaniment.

The Bird

O clear and musical sing again!
Hear the rain fall through the long night,
Bring me your song again, o dear delight!
O dear and comforting, mine again!
Hear the rain sing and the dark rejoice!
Shine like a spark again, o clearest voice!
- Poem by Elinor Wylie

i carry your heart

i carry your heart is one of Duke's most famous songs and the last one that he sets from the poetry of e. e. cummings, who was a famous American poet, author and playwright. cummings disliked punctuation and capital letters in his works. During his lifetime, he wrote over 900 poems,⁶⁷ ⁶⁸ which are mostly related to love and nature. His poems can be sensual, and *i carry your heart* is a good example that was written in the last decade of his life.

i carry your heart is a deep love song. Duke's treatment of both vocal line and piano are lyrical and graceful,⁶⁹ and this song is in through-composed form with a triple meter 6/8. In this music, chromaticism and dissonance appear often. Duke always used strong off beats in his melody lines. Also Duke was fond of using various motives to color the emotion.

⁶⁷ Bill Marshall and Cristina Johnston. 2005, *e.e.cummings: In France and The Americas: Culture, Politics, and History*, ABC-CLIO, accessed January 16, 2016.

http://library.pittstate.edu:2048/login?url=http%3A%2F%2Flibrary.pittstate.edu%3A2931%2Fcontent%2Fentry%2Fabcframlr%2Fcummings_e_e_1894_1962%2F0

⁶⁸ Norman Friedman. *e.e.cummings: The Growth of a Writer*, Southern Illinois University, 1964.

⁶⁹ Carol Kimball. *Song: A guide to art song style and literature*, Hal Leonard, 2006, 274.

The rhythm is the difficult part in this song, and the strong beat in the melody lines are always on the weak beat of the accompaniment. Singers have to count the beats to know where the music starts; therefore, it is a challenge to work with the accompaniment. Vowels play an important part in singing, but consonants also are important because they can help sounds keep going. Singers need to be careful not to allow consonants to slow down the music's tempo. There are a few words singers should pay more attention to, such as "never" and "doing."

i carry your heart

i carry your heart with me (i carry it in
my heart) i am never without it (anywhere
i go you go, my dear; and whatever is done
by only me is your doing, my darling)
i fear no fate (for you are my fate, my sweet) i want
no world (for beautiful you are my world, my true)
and it's you are whatever a moon has always meant
and whatever a sun will always sing is you

here is the deepest secret nobody knows
(here is the root of the root and the bud of the bud
and the sky of the sky of a tree called life; which grows
higher than soul can hope or mind can hide)
and this is the wonder that's keeping the stars apart
i carry your heart (i carry it in my heart)

- Poem by e. e. cummings

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