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THESIS FOR GRADUATE STUDY IN VOCAL PERFORMANCE

A Thesis Submitted to the Graduate School
in Partial Fulfillment of the
Requirements for the Degree of
Master of Music

Kendra Switzer

Pittsburg State University

Pittsburg, Kansas

December 2017

THESIS FOR GRADUATE STUDY IN VOCAL PERFORMANCE

Kendra Switzer

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THESIS FOR GRADUATE STUDY IN VOCAL PERFORMANCE

An Abstract of the Thesis by
Kendra Switzer

This thesis is an extension of Ms. Switzer's graduate vocal recital program notes. Each chapter contains a brief biography of the composers and arranger performed on the program: George Frideric Handel, Samuel Barber, Jules Massenet, Robert Schumann, Stephen Schwartz, and David Downes. The thesis also includes a musical analysis of each single piece, the larger original work (if applicable), and descriptions of rehearsal and performance aspects specific to each piece. Kendra's recital will take place on October 26th, 2017.

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DEPARTMENT OF MUSIC
Graduate Recital

Kendra Switzer, Soprano
Barbara York, Piano
Kathy Nenadal, Piano

Thursday, October 26, 2017
Sharon K. Dean Recital Hall
7:30pm

Tornami a vagheggiar
from *Alcina*, HWV 34

George Frideric Handel
(1685 – 1759)

Selections from *Hermit Songs*, Op. 39
St. Ita's Vision
The Crucifixion
Sea-Snatch
Promiscuity
The Monk and His Cat
The Praises of God

Samuel Barber
(1910 – 1981)

Adieu, notre petite table
from *Manon*

Jules Massenet
(1842 – 1912)

Intermission

Scarborough Fair

David Downes
b. 1975

Kathy Nenadal, Piano

Frauenliebe und Leben, Op. 42
Seit ich ihn gesehen
Er, der Herrlichste von allen
Ich kann's nicht fassen
Du Ring an meinem Finger
Helft mir, ihr Schwestern
Süßer Freund
An meinem Herzen
Nun hast du mir den ersten

Robert Schumann
(1810 – 1856)

Beautiful City
from *Godspell*

Stephen Schwartz
b. 1948

Kathy Nenadal, Piano

This recital is in partial fulfillment of the requirements for the Master of Music degree for Ms. Switzer.
The Department of Music is a constituent of the College of Arts and Sciences.

CHAPTER I

TORNAMI A VAGHEGGIAR

From this material, in music of exceptional psychological subtlety, Handel has created a tragic heroine whose character grows in human richness as her fortunes decline, so that her fate is profoundly moving. She has the stature of a queen, the passion of a woman in love, the evil glitter of a sorceress, and the pathos of pride brought low, of she can command everything except the love of the man she wants.

- Winton Dean, on the character of Alcina from *Alcina*¹

COMPOSER

GEORGE FRIDERIC HANDEL (1685-1759)

George Frideric Handel was born on February 23, 1685, in Halle, Brandenburg, which is in modern-day Germany. He was the son of a barber-surgeon who served the court of Saxe-Weissenfels and the Margraviate of Brandenburg. With his father having been married before, he had full blooded and halfblooded siblings. By age six/seven, he was determined to learn the clavichord; he supposedly did this without parental approval by practicing in the attic. Between the ages of seven and nine, Charles Cudworth said that Duke Johann Adolf I overheard Handel playing the organ in the court chapel at Weissenfels. The Duke afterward put it upon Handel's father the desire of having his son study music seriously. The Duke is regarded by Handel himself as his benefactor. Handel's father then addressed Friedrich Wilhelm Zachow, the organist at the Halle

¹Winton Dean, *Handel and the Opera Seria* (Berkeley: University of California Press, 1969), 47 & 49.

parish, to instruct Handel. At the same time, he also learned the harpsichord, violin, and hautbois or oboe. He also studied composition with this church organist and was composing fluently by the age of ten. During this time of musical study, however, his father was determined that George follow the legal path. The father died when George was 11. Even after he died, his father's influence remained, so George enrolled as a law student at Halle University while keeping up with his musical studies.²

One of Handel's first jobs was assisting Zachow as a probationary organist at Domkirche. He left that position in March of 1703. By July, Handel was in Hamburg, having accepted the position of violinist and harpsichordist in the orchestra of Hamburg Oper am Gänsemarkt. He produced his first two operas, *Almira* and *Nero*, in 1705, followed by two more operas, *Daphne* and *Florindo*, in 1708. In between that time, Handel travelled to Italy where he met Antonio Salvi, a librettist that he would later collaborate with. While in Italy, he composed sacred music for the Roman Clergy; cantatas for musical gatherings for cardinals Pietro Ottoboni, Benedetto Pamphili, and Carlo Colonna; two oratorios, *La resurrezione* (1708) and *Il trionfo del tempo* (1707); and two operas, *Rodrigo* (1707) and *Agrippina* (1709). In 1710, he became Kapellmeister to Prince George, the Elector of Hanover and who later became King George I of Great Britain and Ireland. Once in England, he decided to permanently settle there. He composed thirty-six operas, such as *Rinaldo* (1711), *Giulio Cesare* (1724), and *Alcina* (1735); twenty-three oratorios such as *Esther* (1732), *Messiah* (1742), and *Samson* (1743); close to forty cantatas; and numerous other compositions while there.³

² Charles Cudworth, *Handel: A Biography* (London: Clive Bingley, 1972), 8-9.

³ Cudworth, *Handel: A Biography*, 10-14, 17, 23-24, 27-28, 30.

In 1750, Handel was seriously injured in a carriage accident traveling between The Hague and Haarlem in the Netherlands.⁴ His health began to deteriorate after that. One eye started to fail in 1751, which was caused by a cataract. It was later operated on, but the operation possibly made it worse. He was completely blind by 1752.⁵ Handel was buried in Westminster Abbey when he died in 1759, where more than three thousand people attended the funeral.⁶

ALCINA

Alcina is one of the greatest and most popular of Handel's operas.⁷ It is an opera with three acts; the libretto is by Antonio Marchi. It is based on the libretto of Ariosto's *Orlando Furioso*. It was first performed at the Royal Opera in Covent Garden, London on April 16, 1735.⁸ Much like Handel's other operas at the time, the opera contained dance sequences and choruses. Although those features showcase the influence of French opera of the period, the predominance of da capo arias and the general structure of the opera firmly place *Alcina* in opera seria.⁹ It is one of the few of Handel's operas in which characters are found living in sin. It is also one of many where the plot involves a woman disguising herself as a man.¹⁰

⁴ Romain Rolland, *Handel* (New York: Henry Holt and Company, 1916), 104.

⁵ Anthony Hicks, "Handel, George Frideric." *Grove Music Online. Oxford Music Online*. (Oxford University Press, accessed March 25, 2017).
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/40060pg12>.

⁶ Rolland, *Handel*, 107.

⁷ Anthony Hicks, "Alcina." *The New Grove Dictionary of Opera. Grove Music Online. Oxford Music Online*. (Oxford University Press, accessed March 25, 2017),
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/O900075>.

⁸ Harold Rosenthal & John Warrack, *Concise Oxford Dictionary of Opera* (London: Oxford University Press, 1964), 7.

⁹ Hicks, "Alcina."

¹⁰ Dean, *Handel and the Opera Seria*, 11 & 15.

The aria *Tornami a vagheggiar* is performed by the character Morgana at the end of Act I. There have been occasions where the aria was performed by Alcina instead of Morgana. In 1736, Handel gave the piece to who was playing Alcina at the time. This is because his Morgana, Rose Negri, was a mezzo soprano of limited vocal capacity. The same was done by conductors to allow Dame Joan Sutherland to display her extraordinary vocal abilities.¹¹

Characters¹²

Alcina	a sorceress	soprano
Morgana	Alcina's sister	soprano
Ruggiero	a knight	alto castrato
Bradamante	Ruggiero's betrothed, at times disguised as her brother Ricciardo	contralto
Melisso	her governor, former tutor of Ruggiero	bass
Oronte	Alcina's general, lover of Morgana	tenor
Oberto	boy searching for his father	treble

Plot

Act I introduces the audience to Alcina, an enchantress who lures men to her magical island where she transforms men into trees, wild beasts, and the like. She falls in love for the first time with a man named Ruggiero. Bradamante, Ruggiero's fiancée, disguises herself as her brother "Ricciardo" in order to find Ruggiero and travels with Melisso, Ruggiero's former tutor. They arrive at Alcina's palace where they meet

¹¹ Nico Castel, *Handel Opera Libretti, Volume I* (Mt. Morris, NY: Leyerle Publications, 2005), 73

¹² Ibid, 73.

Morgana, Alcina's sister. Morgana immediately falls in love with Ricciardo. Alcina appears with Ruggiero, whom she has bewitched, and he no longer remembers who Bradamante is. Also on the island is Oberto, a young boy searching for his father. Oronte, who is Alcina's attendant and is in love with Morgana, discovers Morgana's interest in Ricciardo and accuses him of attempting to take his beloved away from him. When Morgana rebuffs Oronte, calling him her enemy, Bradamante attempts to free herself from the situation. To make Morgana jealous, Oronte tells Ruggiero that Alcina is also in love with Ricciardo. She denies that accusation and transforms Ricciardo in order to prove her love for Ruggiero. Morgana warns Ricciardo of the plan and declares her love for him. Bradamante sees no other option but to feign love for Morgana in order to enlist her help. Morgana rejoices in her new-found love.¹³

Act II begins with Melisso breaking Alcina's spell over Ruggiero. He remembers his love for Bradamante, but follows Melisso's instructions and pretends to still love Alcina. Alcina is about to transform Ricciardo, but Morgana succeeds in saving "him" by telling Alcina that she is not the one "he" loves. Oronte reveals to Alcina that Ruggiero has betrayed her and plans to escape. Alicia is heartbroken. Ruggiero reunites with Bradamante and says goodbye to Alcina's world. Alcina attempts to prevent the departure of Ruggiero. With her illusion being broken due to true love entering the picture, her powers fail her. She is in despair at the loss of her powers.¹⁴

Act III has Morgana attempting to win back Oronte, having discovered the true identity of Ricciardo, but Oronte feigns indifference. Alcina confronts Ruggiero and vowing vengeance, but will forgive him if he comes back to her. Ruggiero, Melisso, and

¹³ Castel, *Handel Opera Libretti, Volume I*, 73.

¹⁴ *Ibid*, 73-74.

Bradamante make plans for their escape. Melisso warns them that the island is well defended, but Ruggiero is not swayed by this. Bradamante ponders the reward of fidelity. Alcina wishes to be relieved of her suffering. She orders Oberto to kill his father, Alstofo, but the boy threatens Alcina instead. As Bradamante and Ruggiero are about to leave, Alcina asks for mercy, claiming she is no longer driven by love or jealousy. They are not convinced. Alcina's magic is destroyed, and Alcina and Morgana leave.¹⁵

TEXT AND TRANSLATION

Tornami a vagheggiar,
te solo vuol' amar
quest'anima fedel,
caro mio bene.

Già ti donai il mio cor;
fido sarà il mio amor;
mai til sarò crudel,
cara mia spene.

Return to me to contemplate joy,
Only want to love you
this faithful heart,
my dear one.

I already gave you my heart;
I trust you will be my love;
I will never be cruel to you,
My dear hope.

¹⁵ Castel, *Handel Opera Libretti, Volume I*, 74.

ANALYSIS

	Prelude	Section A	Interlude	Section B	Interlude	Section A'	Postlude
Measures	mm. 1-14	mm. 15-66	mm. 67-84 1st ending	mm. 85-105	mm. 1-14	mm. 15-66	mm. 67-84 2 nd ending
Tonality	B flat major	B flat major	B flat major	G minor, relative minor	B flat major	B flat major	B flat major
Dynamics	f	p	f		F	p	f
Vocal Line	no vocal line	many trills in section, legato	no vocal line	accidentals added, ornamentation added in last measure	no vocal line	numerous ornamenta tions added in	no vocal line
Accompaniment	allegro, many trills, octave chords in left hand	harmony duel between piano and voice mm. 35-39	combination between octave and block chords in left hand	call and response between piano and voice	allegro, Many trills, octave chords in left hand	harmony duel between piano and voice mm. 35-39	combo between octave and block chords in left hand

PERFORMANCE NOTES

This aria is a florid piece. The text is secondary in importance compared to the vocal agility needed to perform it properly.¹⁶ Considering this comes from an opera from the Baroque period, the repeat of section A of the aria must have ornamentation added that is appropriate to the period.

Even though the text is secondary in importance, it still needs to be taken into account as well as the character being portrayed. While the aria has been performed by

¹⁶ Barbara Doscher, *From Studio to Stage: Repertoire for the Voice* (Lanham, MD: The Scarecrow Press, Inc., 2002), 240.

the actress portraying Alcina, it was originally written for Alcina's sister Morgana.

Morgana instantly falls for Ricciardo upon meeting "him." She acts like a flirtatious teenager when it comes to loving Ricciardo, full of passion and is fickle.

CHAPTER II

HERMIT SONGS

A letter from Samuel Barber at age nine to his mother, announcing his intention to become a composer:

NOTICE to Mother and nobody else

Dear Mother: I have written this to tell you my worrying secret. Now don't cry when you read it because it is neither yours nor my fault. I suppose I will have to tell it now without any nonsense. To begin with I was not meant to be an athlete [sic]. I was meant to be a composer, and will be I'm sure. I'll ask you one more thing. —Don't ask me to try to forget this unpleasant thing and go play football.—Please—Sometimes I've been worrying about this so much that it makes me mad (not very),

Love,
Sam Barber II

- Barbara B. Heyman¹⁷

COMPOSER

SAMUEL BARBER (1910-1981)

Samuel Barber II, named after his paternal grandfather, was born in West Chester, Pennsylvania to an educated and distinguished family. His mother was a pianist, his uncle was a composer of American art songs, and his aunt was a leading contralto at the Metropolitan Opera. With influences such as those in his life, it is little wonder he became interested in music at an early age. He began studying piano at age six and

¹⁷ Barbara B. Heyman, *Samuel Barber* (Cary: Oxford University Press. ProQuest Ebook Central, January 1, 1994), 7, <https://ebookcentral.proquest.com/lib/pittsburgstate-ebooks/detail.action?docID=272651>.

composed his first work, *Sadness* (1917), at age seven. He attempted to write his first opera, titled *The Rose Tree* (1920), at age ten and became an organist at a local church at age twelve. Barber began attending the Curtis Institute of Music in Philadelphia at age fourteen, where he studied and became a triple prodigy in piano, composition, and voice. The institute is where he also met Gian Carlo Menotti, who became his partner, both in life and in musical collaborations. He was also introduced to his lifelong publisher, the Schemer family. He then won the Joseph H. Bearns Prize from Columbia University for his violin sonata at age eighteen. Barber graduated at age twenty, having become a famous composer with his graduate work, *Overture to The School for Scandal*, Op. 5 (1931).¹⁸

During his twenties, he wrote many successful compositions. His first orchestral work, which is the aforementioned *Overture to The School for Scandal*, premiered two years after being written in a performance given by the Philadelphia Orchestra. Many of his compositions were commissioned or first performed by famous artists like Leontyne Price, Francis Poulenc, and Dietrich Fischer-Dieskau. At age twenty-five, he was awarded the American Prix de Rome and received a Pulitzer traveling scholarship which enabled him to study abroad in 1935-1936. When he was twenty-eight, his *Adagio for Strings* (1938) and his first *Essay for Orchestra* (1938) were performed by the NBC Symphony Orchestra. In 1942, Barber joined the Army Air Corps; while there, he wrote his second symphony, originally titled Symphony Dedicated to the Air Forces. Barber and Menotti bought a house together in Mount Kisco, New York in 1943. In 1953, he composed the Hermit Songs, one of many song cycles in his time. He won the Pulitzer

¹⁸ Heyman, *Samuel Barber*, 8, 11, 19, 25, 34, 61, 86.

Prize twice in his life: in 1958 for his first opera *Vanessa*, and in 1963 for his *Concerto for Piano and Orchestra*. He was also elected into the American Academy of Arts and Letters in 1958 and the American Academy of Arts and Sciences in 1961.¹⁹

He spent many of his later years of life in isolation when his third opera, *Antony and Cleopatra* (1966), was harshly rejected. Even after this, he continued to write music until he was almost seventy. *Third Essay for Orchestra* (1978) was his last major work. Barber was awarded the Edward McDowell Medal for outstanding contribution to the arts by the McDowell Colony in 1980. He died of cancer in 1981 in New York City and was buried in Oaklands Cemetery in his hometown.²⁰

HERMIT SONGS

During November of 1952, he wrote to Sidney Homer, a classical composer, about some songs he was working on:

I have come across some poems of the 10th century, translated into modern English by various people, and am making a song cycle of them, to be called, perhaps "Hermit Songs." These were extraordinary men, monks or hermits or what not, and they wrote these little poems on the corners of MSS they were illuminating or just copying. I find them very direct, unspoiled and often curiously contemporaneous in feeling. [Barber added a note: much like the Fioretti of St. Francis of Assisi] I am copying the texts of those already done to see if you like them.²¹

¹⁹ Heyman, *Samuel Barber*, 86, 93, 165, 214, 340, 393-394, 420.

²⁰ Ibid, 335, 503, 508.

²¹ Ibid, 334-335.

The cycle is one of his well-known major works. The cycle included ten songs for voice and piano. The poems used for the cycle are translated from anonymous Irish texts by Irish monks and scholars written between the 8th and 13th centuries. They were composed during 1952-1953 and premiered on October 30, 1953 in Washington, D.C. The songs were performed by Leontyne Price with Mr. Barber himself on the piano.²² Barber chose texts that were wide ranging in mood and length, varying from intensely devout to bawdy or off-color. It contained a variety of forms and styles: including through- composed, binary, ternary, strophic, recitative, and aria forms. The cycle includes modern harmonies with frequent changes in meter. The songs emphasize lyrical melody lines, leaps, appoggiaturas, grace notes, and chromatic progressions. Most of the songs have no time signature and are usually written in polyrhythms.²³

TEXTS

III. *St. Ita's Vision* – from a text in Irish (Gaelic), possibly by St. Ita, (8th cent.), translated by Chester Kallman.²⁴

“I will take nothing from my Lord,” said she.
“unless He gives me His son from Heaven
in the form of a Baby that I may nurse Him.”
So that Christ came down to her
in the form of a Baby and then she said:

“Infant Jesus, at my breast,
Nothing in this world is true
Save, O tiny nursling, You.

Infant Jesus, at my breast,
By my heart every night,
You I nurse are not a churl

²² Heyman, *Samuel Barber*, 337 & 340.

²³ Carol Kimball, *Song: A Guide to Art Song Style and Literature* (Milwaukee: Hal Leonard Corporation, 2005), 286.

²⁴ Song of America, “St. Ita’s Vision,” *Song of America*, accessed March 22, 2017, <http://www.songofamerica.net/song/grouping/hermit-songs-op-29>.

But were begot on Mary the Jewess
By Heaven's Light.

Infant Jesus, at my breast,
What King is there but You who could
Give everlasting Good?
Wherefore I give my food.

Sing to Him, maidens, sing your best!
There is none that has such right
To your song as Heaven's King
Who every night
Is Infant Jesus at my breast."

St. Ita, an Irish nun and also known as "Brigid of Munster," was alive during the fifth and sixth centuries. The nun left her noble lifestyle to found a church in modern-day Killeedy, Ireland. She was noted for her devotion to the Holy Trinity. She cared for the sick and was supposedly responsible for the curing of a blind man. In this piece, she asks the Lord to send her his Son as a baby to be nursed. In the vision, this is granted. She sings a lullaby and implores the other nuns to praise God.²⁵

V. *The Crucifixion* – from *The Speckled Book* (12th cent.), translated by Howard Mumford Jones²⁶

At the cry of the first bird
They began to crucify Thee, O Swan!

Never shall lament cease because of that.
It was like the parting of day from night.

Ah, sore was the suffering borne
By the body of Mary's Son,

²⁵ Rose Marie Chisholm, "Notes on the Hermit Songs texts." *Journal of Singing* 66, no. 1 (2009): 9, accessed March 22, 2017, http://library.pittstate.edu:2149/ps/i.do?p=HRCA&sw=w&u=psu_main&v=2.1&it=r&id=GALE%7CA208335676&asid=de03095f834633c1336a02866fbcaffb.

²⁶ Song of America, "The Crucifixion". *Song of America*, (accessed March 22, 2017), <http://www.songofamerica.net/song/crucifixion>.

But sorer still to Him was the grief
Which for His sake
Came upon His Mother.

This was the first of the *Hermit Songs* to be set by Barber. In this piece, Christ is being crucified, but his physical pain is less than his grief caused by his mother's anguish. The swan, (seen in line 2), is considered a Christian symbol of purity and of perfect love. The grief of Mary, Christ's mother, is a common theme in medieval Christianity.²⁷

VI. *Sea-Snatch* – from *A Celtic Miscellany* (8th-9th cent.), translated by Kenneth Jackson²⁸

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

It has broken us, it has crushed us,
it has drowned us, O King of the starbright
Kingdom of Heaven!

Barber combined the Kenneth Jackson version of the poem with Sean O'Faolain's *Sea Snatches*, a group of six short poems of which only the first was used in this song. The first three lines are from Jackson's; lines four and five are from O'Faolain's with "swallowed us" added; line six combines material from both versions; and the rest is repeated material. The piece shows the poet crying to heaven as the Irish sea brings about death and destruction.²⁹

²⁷ Chisholm, "Notes on the Hermit Songs texts," 10.

²⁸ Song of America, "Sea-Snatch". *Hermit Songs*. (accessed March 22, 2017), <http://www.songofamerica.net/song/sea-snatch>.

²⁹ Chisholm, "Notes on the Hermit Songs texts," 10.

VII. *Promiscuity* – from *A Celtic Miscellany* (9th cent.), Kenneth Jackson³⁰

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

The piece is about the prediction of Edan's promiscuous tryst.³¹ Barber uses conventional speech declamation as the basis for the vocal line in this miniature song that contains only two lines of text. The unadorned declamatory line gives greater impact to the sly text.³²

VIII. *The Monk and His Cat* – (8th or 9th cent.), translated by W.H. Auden³³

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

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

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

You rejoice when your claws entrap a mouse;
I rejoice when my mind fathoms a problem.

Pleased with his own art,
Neither hinders the other;
Thus we live ever
Without tedium and envy.

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

³⁰ Song of America, "Promiscuity". *Hermit Songs*. (accessed March 22, 2017), <http://www.songofamerica.net/song/promiscuity>.

³¹ Chisholm, "Notes on the Hermit Songs texts." 10.

³² Kimball, *Song: A Guide to Art Song Style and Literature*. 287.

³³ Song of America, "The Monk and His Cat". *Hermit Songs*. (accessed March 22, 2017), <http://www.songofamerica.net/song/monk-and-his-cat-op-29-no-8>.

The text and translation was found in *Thesaurus Palaeohibernicus* and is a poem in *Codex S. Pauli*. Pangur seemed to be a common name for cats at the time in Ireland.

The monk reflects on the joy of his life with his feline companion.³⁴

IX. *The Praises of God* – (11th cent.), translated by W.H. Auden³⁵

How foolish the man who does not raise
His voice and praise with joyful Words,
As he alone can, Heaven's High King
To Whom the light birds with no soul but air,
All day, everywhere laudations sing

The song talks of how foolish it is to not praise God as much as the birds do.³⁶

³⁴ Chisholm, "Notes on the Hermit Songs texts," 11.

³⁵ Song of America. "The Praises of God." *Hermit Songs*.
<http://www.songofamerica.net/song/praises-of-god>.

³⁶ Chisholm, "Notes on the Hermit Songs texts," 11.

ANALYSIS

*Analysis of St. Ita's Vision*³⁷ &³⁸

	Recitative	Section A	Section B	Section C
Measures	mm. 1-5	mm. 6-15	mm. 16-25	mm. 26-40
Tonality	shifting tonalities from d minor-c major-b major, ending in e flat major	c minor	moves to c major for three measures (mm. 24-26)	c minor
Dynamics	f-mf-f-p	p	p	mf-p-f-p-pp
Vocal Line	Very matter of fact in the narrator lines. Strong & proud in St. Ita's lines	triplet like motion, soft	melody is doubled in the bass at mm. 18	vocal augmentation of original melody
Accompaniment	broken chords in the right hand	bass register sounding parallel perfect fifths	runs of ascending & descending parallel perfect fourths connected by diatonic passing tones, chordal left hand	thickly textured, rolled chords, parallel perfect fourths & passing tones

³⁷ Alycia Kathleann Davis, "Samuel Barber's Hermit Songs, Opus 29: An Analytical Study" (master's thesis, Webster University, 1983), 33 & 34.

³⁸ Julia Ann Lansford, "The Hermit Songs of Samuel Barber" (master's thesis, North Texas State University, 1964), 35 & 36.

Analysis of *The Crucifixion*³⁹

	Section A	Section B	Section C	Section A'
Measures	mm. 1-9	mm. 10-14	mm. 15-18	mm. 19-27
Tonality	E is emphasized	E is emphasized	E is emphasized	E is emphasized
Dynamics	mp-pp	mf	f	p-mf-p
Vocal Line	legato with much expressiveness	legato with much expressiveness	legato with much expressiveness	legato with much expressiveness
Accompaniment	a three eighth note motive is emphasized, left hand supplements the implicated 6/8 meter in vocal line	previous three eighth note is repeated, includes harmonic & arpeggiated figure	strong harmonic action occurring, use of scale tones	three eighth note motive returns

Analysis of *Sea-Snatch*

	Section A	Section B	Section A'
Measures	mm. 1-10	mm. 11-19	mm. 20-32
Tonality	C is emphasized	C is emphasized	C is emphasized
Dynamic	f	f	mf-p-ff
Vocal Line	bass pattern from accompaniment is copied	melody is in the high register	returns to previous melody
Accompaniment	ostinato pattern with a parallel fourth progression	same ostinato pattern as before, but over a harmonic pattern in the right hand	returns to A section accompaniment

³⁹ John Albertson, "A Study of Stylistic Elements of Samuel Barber's Hermit Songs and Franz Schubert's Die Winterreise" (doctoral thesis, University of Missouri-Kansas City, 1969), 19 & 20.

Analysis of *Promiscuity*⁴⁰

	Section A	Section B
Measures	mm. 1-6	mm. 7-12
Tonality	A is emphasized	A is emphasized
Dynamic	mf-f	p-f-p-pp
Vocal Line	melodic line moving within a diminished fourth composed of four pitches	melodic line moving within a diminished fourth composed of four pitches
Accompaniment	chord progression of unrelated vertical intervals	chord progression previously used in A section

Analysis of *The Monk and His Cat*⁴¹

	Section A	Section B	Section A'	Section C	Section D	Section A''
Measures	mm. 1-7	mm. 8-15	mm. 16-21	mm. 22-27	mm. 28-38	mm. 39-52
Tonality	F major	F major	F major	A major	F# major	F major
Dynamic	p	mp-mf	f-p	mp-mf-p	mp	p
Vocal Line	legato	legato with moments of staccato	legato	legato with leaping motion	legato	legato
Accompaniment	harmonic figure over arpeggiation in left hand	ascending dissonant pattern	previous A section material	strong harmonic pattern	ostinato pattern	previous A section material

⁴⁰ Alberston, "A Study of Stylistic Elements," 24.

⁴¹ Ibid Alberston, "A Study of Stylistic Elements," 24.

Analysis of *The Praises of God*⁴²

	Prelude	Section A	Section B	Section C	Postlude
Measures	mm. 1-3	mm. 4-12	mm. 13-20	mm. 21-26	mm. 26-31
Tonality	C major	C major	G# minor in mm. 13-18, C major in mm. 19-20	C major	C major
Dynamic	f-p	mf	p-mf-pp	f-p-f	P
Vocal Line	no vocal line	sempre staccato mixed with legato	sempre staccato mixed with legato	legato	sempre staccato
Accompaniment	staccato pattern	pointillistic eighth notes	new transitional pattern built on quartal harmonies	pointillistic eighth notes	imitative passage on retrograde inversion of a fragment from melody

PERFORMANCE NOTES

St. Ita's Vision

Good legato, a wide dynamic range, and changes of color are all needed to convey the vision of Christ that St. Ita had. The piece is told from a first-person standpoint.⁴³ With St. Ita imagining that she was nursing Christ, it is a moment of religious ecstasy mixed with human desires.⁴⁴

The difficulty in performing this piece lies within the demand for breath control to carry out the long flowing phrases. Only a mature singer can adequately provide that. The singer must carry out a smooth legato line so that the tones merge with one another

⁴² Davis, "Samuel Barber's Hermit Songs, Opus 29: An Analytical Study," 71 & 72.

⁴³ Barbara M. Doscher and John Nix, *From Studio to Stage: Repertoire for the Voice* (Lanham, Md: Scarecrow Press. 2002), 6.

⁴⁴ Carol Kimball, *Song: A Guide to Art Song Style and Literature*, 286.

despite the skips. Rhythmic clarity and preciseness is key as well, as well as being able to hold clear high pianissimo pitches. The singer must follow the markings that Barber provides with care.⁴⁵

The Crucifixion

Given the text of this piece, there needs to be a seamless legato and expressiveness to the singer's interpretation in order to express the meaning and impact of the crucifixion of Christ.⁴⁶ The fourths and fifths induce the intense emotion of the crucifixion.⁴⁷ The performer could use the introduction to imagine different images to prepare emotionally for this movement. Some examples could be a bird calling, Mary's footsteps, or Jesus suffering at the cross. For the ending, the performer should be aware of the composer's exact markings to portray a dramatic effect.⁴⁸

Sea-Snatch

The ability to handle irregular and difficult rhythms is key for the performer in order to express the story of a storm-tossed journey on a tempestuous Irish Sea.⁴⁹ The vocal line is harsh and angular combined with the surging waves that are represented in the accompaniment.⁵⁰ The performer has to be careful to use exact pronunciation with correct dynamics. With the exclamation 'O' in mm. 8 and mm. 28-29 being emphasized by an ascending scale with parallel fourth patterns, the performer should express a strong passion for the connecting climax.⁵¹

⁴⁵ Linda Kay Sperry, "Analysis for Performance and Interpretation of Selected Songs of Debussy, Griffes, and Barber" (master's thesis, Eastern Illinois University, 1966), 47.

⁴⁶ Doscher and Nix, *From Studio to Stage: Repertoire for the Voice*, 4.

⁴⁷ Kimball, *Song: A Guide to Art Song Style and Literature*, 286.

⁴⁸ Jung Hee Lee, "A Graduate Recital in Voice" (master's thesis, Pittsburg State University, 2014), 21 & 22.

⁴⁹ Doscher and Nix, *From Studio to Stage: Repertoire for the Voice*, 6.

⁵⁰ Kimball, *Song: A Guide to Art Song Style and Literature*, 286.

⁵¹ Lee, "A Graduate Recital in Voice," 22 & 23.

Considering the speed needed for this song, the singer needs to make some decisions in terms of breathing. One option is to sing it in three breath phrases. This almost eliminates the chances of destroying the rushing momentum of the song. Another is singing with breath being taken at certain points where commas exist in the text. That choice presents the greater challenge to the singer's breath habit.⁵²

Promiscuity

Considering this is only a one page song, there are only two lines in the text. With that, there needs to be a sly contrast of meaning between the two lines. There needs to be a judgmental tone implied through gestures and facial expressions. The performer needs to sing this piece in a speaking manner.⁵³

The Monk and His Cat

With the tricky asymmetrical rhythms, legato is key and diction must be extremely clear. Having said that, clarity in counting the beats is key. The performer must be able to express the glimpse into the life of a companionship of a monk and his cat.⁵⁴ The scholar and his cat are completely content with it being just the two of them.⁵⁵

The Praises of God

Agility will be helpful in order to convey the syncopated rhythms used in this song of jubilation, which includes a melismatic ending.⁵⁶

⁵² Sperry, "Analysis for Performance and Interpretation of Selected Songs of Debussy, Griffes, and Barber," 51.

⁵³ Lee, "A Graduate Recital in Voice," 23.

⁵⁴ Doscher and Nix, *From Studio to Stage: Repertoire for the Voice*, 5.

⁵⁵ Kimball, *Song: A Guide to Art Song Style and Literature*, 286.

⁵⁶ Doscher and Nix, *From Studio to Stage: Repertoire for the Voice*, 5.

CHAPTER III

ADIEU, NOTRE PETITE TABLE

One century and a quarter after its premiere, *Manon* (1884) continues to hold the stage, inspiring scores of sopranos to reenact the innocent maiden's metamorphosis into femme fatale.

Bruno Forment⁵⁷

COMPOSER

JULES MASSENET (1842-1912)

Jules Massenet was born on May 12, 1842 in Montaud, Loire, which is an eastern-central part of France. He was the youngest of four children. His father was an ironmonger; his mother was a musician who gave Jules his first piano lessons. At the age of ten, his education involved the Lycée Saint-Louis and the Paris Conservatoire. The Conservatoire is where he furthered his piano and solfège studies. He studied there until the beginning of 1855, when his family moved to Chambéry due to his father's poor health. He returned to the Conservatoire later that year. While there, he won a premier prix for piano in 1859 and a second prix for counterpoint and fugue in 1862. He also won the Prix de Rome in 1863; it was the Conservatoire's top musical honor. This brought on

⁵⁷ Bruno Forment, "Jules Massenet," Notes 66, no. 3 (2010): 624+. General OneFile (accessed March 25, 2017).
http://library.pittstate.edu:2149/ps/i.do?p=ITOF&sw=w&u=psu_main&v=2.1&it=r&id=GALE%7CA223285717&sid=summon&asid=9eba367831626bbefe1d48bc8235251b.

a three-year period of study, two-thirds of which was spent at the French Academy in Rome.⁵⁸ Massenet began supporting himself through giving piano lessons and playing timpani at the Théâtre Lyrique, the latter of which he held for almost four years. It was one of his piano students, Louise-Constance "Ninon" de Gressy, that he would later go on to marry in 1866 and have a daughter with.⁵⁹

Massenet became published for the first time in 1861 with *Grande Fantasia de Concert sur le Pardon de Ploërmel de Meyerbeer*.⁶⁰ When he returned to Paris, he completed a one-act opéra comique, *La grand'tante* (1867). A year later, he met Georges Hartmann, who later became his publisher and mentor for twenty-five years. However, his musical career was briefly put on hold during the Franco-Prussian War of 1870-71, during which he served as a volunteer in the National Guard. When the war was over, he returned to Paris where he completed his first large-scale work, *Don César de Bazan* (1872). It ended up being a failure, but he succeeded in 1873 with his incidental music to Leconte de Lisle's tragedy *Les Érinnyes* and the oratorio *Marie-Magdeleine*.⁶¹ He reached a high point in his career between 1876-1879 when he was made a chevalier of the Legion of Honour in 1876. Two years later, he was appointed professor of counterpoint, fugue and composition at the Conservatoire; he was elected to the Institut de France the same year.⁶² From 1879-1896, Massenet had some opera successes including *Manon* (1884), *Le Cid* (1885), and *Esclarmonde* (1889).⁶³

⁵⁸ Demar Irvine, *Massenet - A Chronicle of His Life and Times* (Portland, OR: Amadeus Press, 1994), 31-32.

⁵⁹ Hugh MacDonald, "Massenet, Jules." *Grove Music Online. Oxford Music Online* (Oxford University Press, accessed March 25, 2017), <http://www.oxfordmusiconline.com/subscriber/article/grove/music/51469>.

⁶⁰ Irvine, *Massenet - A Chronicle of His Life and Times*, 24.

⁶¹ MacDonald, "Massenet, Jules."

⁶² M. D. Calvocoressi, "Jules Massenet," *The Musical Times* 53, no. 835 (1912), <http://www.jstor.org/stable/907620>, 565-66.

⁶³ MacDonald, "Massenet, Jules."

In his later years, Massenet came up with such works as *Sapho* (1897), *Cendrillon* (1899), and *Chérubin* (1905).⁶⁴ His last major success was *Don Quichotte* (1910).⁶⁵ In August 1912, he went to Paris to see his doctor. He had been suffering from abdominal cancer a few months prior, but his symptoms had not seemed life threatening up until that point. But, his condition severely deteriorated within the following few days, and he died at the age of seventy.⁶⁶

MANON

Manon is Massenet's most popular and enduring opera and has maintained an important place in the repertory since it was created. It is an opéra comique in five acts; the libretto is by Henri Meilac and Philippe Gille. The opera is based on the 1731 novel *L'histoire du chevalier des Grieux et de Manon Lescaut* by Abbé Prévost. It was first performed at the Opéra-Comique in Paris on January 19, 1884.⁶⁷ The character Manon was played by Marie Heilbronn, the Chevalier Des Grieux by Talazac, Lescaut by Taskin, and the Count de Grieux by Cobalt. The setting of the opera is in Paris, France during the eighteenth century. The opera was well received and went on to play for twenty-four engagements at the Opéra-Comique. With the death of Mme. Heilbronn in 1885 and the burning of the opera house in 1887 though, the opera was not played in Paris for several years after that. It was revived upon the reopening of the opera house. *Manon* passed its seven hundred fortieth performance on that stage before Massenet's death in 1912.⁶⁸

⁶⁴ Irvine, *Massenet - A Chronicle of His Life and Times*, 209, 219-223, 257.

⁶⁵ MacDonald, "Massenet, Jules."

⁶⁶ Irvine, *Massenet - A Chronicle of His Life and Times*, 296-298.

⁶⁷ Harold Rosenthal & John Warrack, *Concise Oxford Dictionary of Opera* (London: Oxford University Press, 1964), 243.

⁶⁸ Jules Massenet, *Manon: An Opera in Five Acts* (New York: G. Schirmer, Inc., 1940), III.

The aria “Adieu, notre petite table” was performed by the character Manon Lescaut from near the end of Act II. The setting of the scene is the apartment of Chevalier des Grieux. The subject of the aria and of the preceding scene is the fight between love and ambition inside Manon. While she is living in a modest apartment with Des Grieux in Paris, she has started an affair with the Monsieur de Bretigny.⁶⁹

Characters⁷⁰

Manon Lescaut	a young girl of fifteen	soprano
The Chevalier des Grieux	love interest	tenor
Lescaut	Manon's cousin	baritone
The Count des Grieux	Chevalier's father	bass
Guillot Morfontaine	a nobleman	tenor
Monsieur de Brétigny	a wealthy official	baritone
Poussette	an actress	soprano
Javotte	an actress	mezzo-soprano
Rosette	an actress	mezzo-soprano

Plot

In Act I, De Brétigny has arrived with Guillot, who is the Minister of Finance. They are accompanied by three actresses. While the innkeeper is serving dinner to the group, the townspeople gather to witness the arrival of a coach from Arras. Among them is Lescaut, a guardsman, who tells his group that he plans to meet a female relative. The coach arrives, and he sees Manon, his cousin, who looks confused. She is being taken to a convent. Manon is intercepted by Guillot, who tells her that he has a carriage waiting and will leave together, trying to seduce her. His ploy is undermined by Lescaut, who lectures

⁶⁹ Martial Singher, *An Interpretive Guide to Operatic Arias: A Handbook for Singers, Coaches, Teachers, and Students* (University Park, PA: The Pennsylvania State University Press, 1983), 92.

⁷⁰ Massenet, *Manon: An Opera in Five Acts*, I.

her on proper behavior. He leaves unattended once again. Des Grieux, who is traveling home to see his father, sees Manon and falls in love instantly. She is charmed by him and falls in love with him as well. They both abandon their journeys and decide to run away together. However, there are hints of incompatibility between them.⁷¹

Act II begins with des Grieux writing a letter to his father, asking permission to marry Manon. His concern for offended family honor is only camouflage for his alliance with de Brétigny. To prove his honorable intentions to des Grieux, he shows Lescaut the letter to his father. De Brétigny warns Manon that her father has ordered that des Grieux be abducted that evening and offers her his protection and wealth trying to persuade her to move on. Manon appears to ponder between accepting de Brétigny's proposal and warning des Grieux. When des Grieux goes to post his letter, she decides to go with de Brétigny. Des Grieux comes back and tells Manon his modest vision of their future together, not knowing of Manon's decision. He goes out to see about a strange noise and is taken away, leaving Manon to express her regrets.⁷²

In Act III, Lescaut and Guillot are flirting with the actresses from before and are enjoying gambling. De Brétigny and Manon arrive. She sings about her new situation. Des Grieux's father greets de Brétigny. Manon hears that her former lover has become an Abbé and entered seminary. She tries to find out if he stills loves her. Guillot tries to win her over by bringing ballet dancers, which she desired to see. Manon wants to see des Grieux once more. She leaves for the seminary. At the seminary, des Grieux's father tries to persuade des Grieux to forgo his new life to continue the family line. Des Grieux

⁷¹ Massenet, *Manon: An Opera in Five Acts*, II.

⁷² Ibid, II.

thinks of Manon. Manon then appears to ask him for forgiveness. He tries to reject her, but he cannot resist her.⁷³

Act IV begins with Lescaut and Guillot gambling with the three actresses in tow. Manon arrives with des Grieux who declares his love for her. He is persuaded to gamble, hoping to gain wealth for her. He wins numerous times. Guillot accuses him of cheating and Manon of being lax in morals. He denies the charge, and Guillot leaves and comes back with the police, denouncing des Grieux as a cheat. Des Grieux's father enters and tells him that he will help him, but does nothing to save Manon. Des Grieux and Manon are arrested.⁷⁴

In Act V, Manon is condemned to be deported. Des Grieux, having been freed thanks to his father, waits to deter the convoy taking Manon to the port. Soldiers arrive with prisoners. Lescaut successfully bribes the sergeant to allow Manon to stay till evening. Manon, being sick and exhausted, falls to the ground. She dies in Des Grieux's arms.⁷⁵

TEXT AND TRANSLATION⁷⁶

Allons! Il le faut!
pour lui même.
Mon pauvre chevalier...
oh oui, c'est lui que j'aime.
Et pourtant j'hésite aujourd'hui.
Non, non! Je ne suis plus digne
de lui!

Come on! It has to be!
for his own sake.
My poor chevalier...
oh yes, he is the one I love.
And yet I hesitate today.
No, no! I am no longer worthy
of him!

⁷³ Massenet, *Manon: An Opera in Five Acts*, III.

⁷⁴ Ibid, III.

⁷⁵ Ibid, III.

⁷⁶ Martial Singher, *An Interpretive Guide to Operatic Arias: A Handbook for Singers, Coaches, Teachers, and Students* (University Park, PA: The Pennsylvania State University Press, 1983), 91.

J'entends cette voix qui m'entraîne
contre ma volonté:
"Manon, Manon! tu seras reine,
reine par la beauté!"
Je ne suis que faiblesse...
et que fragilité.

Ah, malgré moi
je sens couler mes larmes
devant ces rêves effacés.
L'avenir aura-t-il les charmes
de ces beaux jours
déjà passés?

Adieu, notre petite table,
qui nous réunit si souvent!
Adieu, notre petite table,
si grande pour nous cependant.
On tient, c'est inimaginable,
si peu de place en se serrant.
Adieu, notre petite table!
Un même verre était le nôtre,
chacun de nous quand il buvait
y cherchait les lèvres de l'autre...
Ah, pauvre ami, comme il m'aimait!
Adieu, notre petite table,
adieu!

I hear a voice that leads me away
against my will:
"Manon, Manon! You will be my queen,
Queen by your beauty!"
I am only weak...
And that fragility.

Ah, in spite of me
I feel my tears flowing
before these erased dreams.
Will the future have the charms
of these beautiful days
already passed?

Farewell, our little table,
that united us so often!
Farewell, our little table,
so large for us nevertheless.
One holds, it is unimaginable,
So little room when pressed close.
Farewell, our little table!
The same glass was ours,
Each of us drinking from it
Looking for the lips of the other...
Ah, poor dear, how he loved me!
Farewell, our little table,
Farewell!

ANALYSIS⁷⁷

	Recitative: Part 1	Recitative: Part 2	Recitative: Part 3	Aria
Measures	mm. 1-12	mm. 13-17	mm. 18-26	mm. 27-50
Tonality	E flat major	E flat major	E flat major-G minor	G minor
Dynamics	f-mf-f	f-ff	f-p-mf-p-mf-pp	p-mf-pp-mf-f-pp-f-pp
Vocal Line	allegro agitato, speech like, declamatory	triplet motion, very excited & optimistic	molto ritenuto: portrays Manon sobbing	espressivo
Accompaniment	tremolo chords	section of accompagnato	foreshadows chords played in aria, molto ritenuto	half note block chords, creating heaviness in mood

PERFORMANCE NOTES

Understanding every word of the text is very important stylistically and technically. It is also important to know what is going on in this scene, what is going on in Manon's head. It enables the performer to become the character and portray the right emotion needed in this aria. When soprano Nathalie Paulin was interviewed for the foreword of Mary Dibbern's book, she gave some insight to the character of Manon in general and of when Manon sings "Adieu":

I have seen many productions in which Manon is portrayed as being flighty, thoughtless, unreal, dishonest. She is often portrayed as somebody who only loves money and that is the only level of characterization. But I think she is much more complex for me, and obviously for Massenet. You can tell that he wanted her to be more likable than she is in Abbé Prévost's novel. But even in the book, she never stops being sincere in all of her decisions, even the bad ones. ... But I think she never stops loving Des Grieux. And I think the aria "Adieu, notre petite table"

⁷⁷ Elizabeth Rodina, "An Examination of Works for Soprano: *"Laschia Ch'io Pianga"* from *Rinaldo*, by G.F. Handel; *Nur Wer Die Sehnsucht Kennt, Heiss' Mich Nicht Reden, So Lasst Mich Scheinen*, by Franz Schubert; *Auf Dem Strom*, by Franz Schubert; *Si Mes Vers Avaient Des Ailes, L'ÉnamourÉE, A Chloris*, by Reynaldo Hahn; "Adieu, notre petite table" from *Manon*, BY Jules Massenet; *He's Gone Away, The Nightingale, Black is the Color of my True Love's Hair*, Adapted and Arranged by Clifford Shaw; *"In Quelle Trine Morbide"* from *Manon Lescaut*, by Giacomo Puccini" (master's thesis, Kansas State University, 2008), 47 & 49.

is a very sincere, completely troubled moment. She is torn apart by her love for him and the knowledge that he will be taken away.⁷⁸

Correct French pronunciation of the text is key. The singer must be able to display a wide range in vocal expression, going from agitated and dramatic to reflecting a simple and flexible vocal line. Being able to show restraint in the aria portion is important. The performer must have elegant phrasing.⁷⁹

⁷⁸ Mary Dibbern, *Manon: A Performance Guide* (Hillsdale, NY: Pendragon Press, 2011), xi & xii.

⁷⁹ Rodina, "An Examination of Works For Soprano," 53.

CHAPTER IV

SCARBOROUGH FAIR

“The first function of... folk music is to produce a feeling of security for the listener, by voicing the particular quality of a land and the life of its people... Folk song calls the native back to his roots...”

Shirley Collins⁸⁰

ARRANGER

DAVID DOWNES (b. 1975)

David Downes was born on June 9, 1975 in Dublin, Ireland. He graduated from Trinity College, Dublin where he studied music and composition. He has performed at many venues around the world, including Boston Symphony Hall, Carnegie Hall and Wembley Arena. Mr. Downes has made recordings with such artists as Michael Crawford and Michael W. Smith. He joined Riverdance where he was the music director for the Broadway production, as well as the American and European touring companies. Later, he and Sharon Browne formed Celtic Woman, a group that has toured all over the world with platinum recordings in the U.S., Australia, Japan, and South Africa. Mr. Downes has performed for U.S. Presidents Bill Clinton, George W. Bush, and Barack Obama.

⁸⁰ Backbeat Books, *The Folk Handbook: Working with Songs from the English Tradition* (New York: Backbeat Books, 2007), 4.

SCARBOROUGH FAIR

Scarborough Fair is a traditional English ballad about the Yorkshire town of Scarborough. The author of the song is unknown. The song is originally based on an old ballad called “The Elfin Knight”, which can be traced as far back as 1670. In various parts of England, the name of the fair is changed to fit the area that it is being sung in.⁸¹ As the song spread, it was adapted, modified, and rewritten to the point where many versions existed by the end of the eighteenth century. Only a few of those versions are typically sung nowadays.⁸²

The song tells of a young man who tells the listener to tell his former love to perform for him a series of impossible tasks, such as making a shirt without a seam and washing that shirt in a dry well; if those tasks are completed, he would take her back. The song is often sung as a duet, with the female then giving her lover her own list of impossible tasks to accomplish. The references to a traditional English fair date to nineteenth century versions; the refrain may have been borrowed from the ballad “Riddles Wisely Expounded” (Child Ballad # 1), which has a similar plot.⁸³

The earliest commercial recording of the song was by Gordon Heath and Lee Payant, who were Americans that ran a nightclub in Paris. It was recorded on the Elektra album *Encores from The Abbaye* (1955), taking the melody used from the version from Frank Kidson’s collection *Traditional Tunes* (1891). The most notable recording is by Simon and Garfunkel. It was the lead track on their album *Parsley, Sage, Rosemary, and Thyme*, and released as a single after being featured on the soundtrack to *The Graduate*

⁸¹ Frank Kidson, ed, *Traditional Tunes: A Collection of Ballad Airs* (Yorkshire: S.R. Publishers Limited, 1970), 42.

⁸² Backbeat Books, *The Folk Handbook: Working with Songs from the English Tradition*, 237 & 238.

⁸³ *Ibid*, 237 & 238.

(1968). Other notable recordings are by Andy Williams, Sarah Brightman, and Celtic Woman.⁸⁴

TEXT⁸⁵

Are you going to Scarborough fair?
Parsley, sage, rosemary and thyme.
Remember me to one who lives there;
he once was a true love of mine.

Tell him to make me a cambric shirt,
parsley, sage, rosemary and thyme.
Without no seams nor needlework,
then he'll be a true love of mine.

Tell him to find me an acre of land,
parsley, sage, rosemary and thyme.
Between the salt water and the sea strand,
then he'll be a true love of mine.

Are you going to Scarborough fair?
Parsley, sage, rosemary and thyme.
Remember me to one who lives there;
he once was a true love of mine.

⁸⁴ Backbeat Books, *The Folk Handbook: Working with Songs from the English Tradition*, 10, 36, 41, 237 & 238.

⁸⁵ Alfred Publishing Co., Inc., *Celtic Woman Songbook* (Van Nuys, CA: Alfred Publishing Co., Inc., 2007), 100-105.

ANALYSIS

	Prelude	Section A	Section B	Interlude	Section C	Section A'	Postlude
Measures	mm. 1-11	mm. 12-35	mm. 36-59	mm. 60-76	mm. 77-103	mm. 104-128	mm. 129-132
Tonality	C minor	C minor	C minor	D minor	E flat minor	E flat minor	E flat minor
Dynamics	p, mp	mp	mp	f, ff, mf	f, mf	p, pp	pp
Vocal Line	no vocal line	grace note in mm. 18, triplet like feel to the melodic line	dotted half note in mm. 44 tied through to a half note in mm. 46	no vocal line	dotted half note in mm. 88 extended to a quarter note in mm. 91	triplet like feel to the melodic line	no vocal line
Accompaniment	C pedal in the bass throughout section	block chord beginning almost every measure	arpeggiated figure in the bass clef	continuing arpeggiated figure in the bass clef from Section B	combination of beginning block chord & arpeggiated figure	block chord beginning almost every measure	E flat pedal in the bass throughout section

PERFORMANCE NOTES

To start with, the performer must maintain both a syllabic and melismatic feel to the song. There is disjunct and conjunct motion that are mixed together in this piece. Considering this is folk music, this is a narrative set to music, which means the performer needs to be able to sing this as if telling a story.

CHAPTER V

Frauenliebe und -leben

Rarely has the reputation of a poet come to be yoked so closely to a musical setting as is the case with Adelbert von Chamisso (1781-1838) and Robert Schumann's song cycle *Frauenliebe und -leben*.

- Kristina Muxfeldt⁸⁶

COMPOSER

ROBERT SCHUMANN (1810-1856)

Robert Schumann was born on June 8, 1810 in Zwickau, Saxony (now in Germany). His father was a bookseller and publisher. His mother stayed home to care for the children. Schumann began composing before the age of seven. When he was seven, he began studying piano with Zwickau Gymnasium teacher and church organist Johann Gottfried Kuntsch. At age fourteen, Schumann wrote an essay on the aesthetics of music and contributed to a volume titled *Portraits of Famous Men*. His father died in 1826; he was the only close family that encouraged Schumann's musical aspirations. He began to study law in Leipzig in 1828 to meet the terms of his inheritance. He continued his law studies in Heidelberg. It was in 1830 when he heard Niccolò Paganini, (violinist, violist, guitarist, and composer), play in Frankfurt. He made the decision to go back to Leipzig and resumed taking piano lessons from his old master Friedrich Wieck. Under Wieck's

⁸⁶ Kristina Muxfeldt, "Frauenliebe und Leben Now and Then" (19th-Century Music 25, no. 1, 2001). doi: 10.1525/ncm.2001.25.1.27, 27.

tutelage, Schumann permanently injured a finger on his right hand. He therefore abandoned the idea of a concert career and devoted himself to composition. He began to study music theory with Heinrich Dorn, German composer/conductor of the Leipzig Opera.⁸⁷

In 1835, Schumann composed two significant compositions, *Carnaval* op. 9 and *Etudes symphoniques* op. 13. It was that year that the 25-year-old Schumann's love for Clara Wieck began to blossom, who would later become his wife. 1836 is referred as his "sad year", as that was the year his mother passed away. In spite of that, he still managed to come up with two compositions that year, the *Concert sans orchestra* op. 14 and *Fantasie in C* op. 17, revised in 1839. In 1837, he published *Symphonic Studies*, a complex set of étude-like variations, and *Davidsbündlertänze* op. 5. He completed *Kinderszenen* op. 15 and *Kreisleriana* op. 16 in 1838, which are considered two of Schumann's greatest works. After visiting Vienna in 1839, he created his *Faschingsschwank aus Wien* (Carnival Prank from Vienna). 1840 is referred to as Schumann's *Liederjahr* or year of song. His most prominent song-cycles during this period were his settings of *Liederkreis* op. 39, *Frauenliebe und -leben* op. 42, *Dichterliebe* op. 48, and *Myrthen*. He wrote two of his four symphonies in 1841, *No. 1 in B flat* op. 38 and *No. 4 in D minor*. He devoted 1842 to composing chamber music, which includes the *Piano Quintet in E flat* op. 44. In 1843, he wrote *Paradise and the Peri*, his

⁸⁷ John Worthen, *Robert Schumann: Life and Death of a Musician* (New Haven and London: Yale University Press, 2007), 4, 12-13, 19, 56, 61.

first attempt at concerted vocal music. He only wrote one opera, *Genoveva* op. 81 (1848).⁸⁸

When Schumann returned to Leipzig in 1839, his love Clara informed him that her father planned to disinherit her and take away her earnings unless she broke off her relationship with Schumann. Her father made many demands previously of Schumann to adhere to before he would allow the marriage. As a defensive measure to Clara's news, he drafted a petition to the court of appeal in Leipzig, requesting either Wieck's parental consent or for the court to grant permission for them to marry. After a long battle in court, Schumann married Clara on September 12, 1840.⁸⁹

The period of 1844-1853 became a critical one for Schumann's health. It was at this time that he was in the process of setting Goethe's *Faust* to music. He spent the first half of 1844 touring Russia. When he returned to Germany, he left Leipzig for Dresden, where he suffered from "nervous prostration". He suffered from fits of shivering and an apprehension of death while experiencing an abhorrence of high places, metal instruments, and drugs. His issues with unease and neurasthenia is reflected in his *Symphony in C* (1845). His symptoms increased in late February 1854 to having angelic and demonic visions. He attempted suicide that month by throwing himself from a bridge into the Rhine River. When he was rescued, he asked to be taken to an asylum for the insane. It was at Dr. Franz Richarz's sanatorium in Endenich that he would remain until his death on July 29, 1856.⁹⁰

⁸⁸ John Daverio and Eric Sams, "Schumann, Robert." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed April 26, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40704>.

⁸⁹ Daverio and Sams, "Schumann, Robert."

⁹⁰ Worthen, *Robert Schumann: Life and Death of a Musician*, 233, 249-265, 285, 349, 352, 384.

Frauenliebe und -leben

Frauenliebe und -leben is a cycle of nine poems by Adelbert von Chamisso written in 1830. They describe the course of a woman's love for her man, from her point of view, from the time they first meet through marriage to his death, and after. Schumann's setting was composed in 1840. He uses eight of the nine poems in his setting. His choice of text was most likely inspired in part by the events that occurred in his personal life at the time. He was courting Clara Wieck the year prior to the composition, marrying her the following year. While Schumann's setting is now the most widely known, his setting is not the only one. Chamisso's cycle was set to music by many masters of German Lied. Carl Loewe's setting *Frauenliebe* is his opus 60. He set all of the poems in Chamisso's cycle, including the ninth one "Traum der eignen Tage." Franz Paul Lachner made a setting for soprano, horn and piano as his opus.

Texts and Translations⁹¹

I. Seit ich ihn gesehen

Seit ich ihn gesehen,
Glaub ich blind zu sein;
Wo ich hin nu blicke,
Seh ich ihn allein;
Wie im wachen Träume
Schwebt sein Bild mir vor,
Tauch aus tiefstem Dunkel
Heller nur empor.

Sonst ist licht-und farblos
Alles um mich her,
Nach der Schwestern Spiele
Nicht begehrt ich mehr,

Since seeing him,
I think I am blind:
wherever I look,
him only I see;
as in a waking dream
he floats before me,
rising out of darkest depths
only more brightly.

For the rest, dark and pale
is all around,
for my sisters' games
I am no longer eager,

⁹¹ Dietrich Fischer-Dieskau, *The Fischer-Dieskau Book of Lieder: The Original Texts of Over Seven Hundred and Fifty Songs* (New York: Limelight Editions, 1998), 214-217.

Möchte lieber weinen
Still im Kämmerlein;
Seit ich ihn gesehen,
Glaub ich blind zu sein.

I would rather weep
quietly in my room;
since seeing him,
I think I am blind.

II. Er, der Herrlichste von allen

Er, der Herrlichste von allen,
Wie so milde, wie so gut.
Holde Lippen, klares Auge,
Heller Sinn und fester Mut.

He, the most wonderful of all,
so gentle, so good.
Sweet lips, bright eyes,
clear mind and firm resolve.

So wie dort in blauer Tiefe
Hell und herrlich jener Stern,
Also er an meinem Himmel
Hell und herrlich, hehr und fern.

As there in the blue depths
that star, clear and wonderful,
so is he in my heaven,
clear and wonderful, majestic, remote.

Wandle, wandle deine Bahnen;
Nur betrachten deinen Schein,
Nur in Demut ihn betrachten,
Selig nur und traurig sein.

Wander, wander your ways;
just to watch your radiance,
just to watch it in humility,
just to be blissful and sad!

Höre nicht mein stilles Beten,
Deinem Glücke nur geweiht;
Darfst mich niedre Magd nicht kennen,
Hoher Stern der Herrlichkeit.

Hear not my silent prayer
for your happiness alone;
me, lowly maid, you must not know,
lofty, wonderful star.

Nur die Würdigste von allen
Darf beglücken deine Wahl
Und ich will die Hohe segnen
Viele tausend Mal.

Only the most worthy woman of all
may your choice favour
and that exalted one will I bless
many thousands of times.

Will mich freuen dann und weinen,
Selig, selig bin ich dann,
Sollte mir das Herz auch brechen,
Brich, o Herz, was liegt daran?

Then shall I rejoice and weep,
be blissful, blissful then;
even if my heart should break,
then break, O heart, what matter?

III. Ich kann's nicht fassen

Ich kann's nicht fassen, nicht glauben,
Es hat ein Traum mich berückt;
Wie hätt' er doch unter allen
Mich Arme erhöht und beglückt?

I cannot grasp it, believe it,
I am in the spell of a dream;
how, from amongst all, has he
raised and favored poor me?

Mir war's, er habe gesprochen:
Ich bin auf ewig Dein,
Mir war's, ich träume noch immer,
Es kann ja nimmer so sein.
O laß im Traum mich sterben,
Gewieget an seiner Brust,
Den seligen Tod mich schlürfen
In Tränen unendlicher Lust.

He said, I thought,
I am forever yours,'
I was, I thought, still dreaming,
for i t can never be so.
O let me, dreaming, die,
cradled on his breast;
blissful death let me savour,
in tears of endless joy.

IV. Du Ring an meinem Finger

Du Ring an meinem Finger,
Mein goldenes Ringlein,
Ich drücke dich fromm an die Lippen,
An das Herze mein.

Ring on my finger,
my little golden ring,
devoutly I press you to my lips,
to my heart.

Ich hatt' ihn ausgeträumet,
Der Kindheit friedlich schönen Traum,
Ich fand allein mich, verloren
Im öden unendlichen Raum.

I had finished dreaming
childhood's tranquil pleasant dream,
alone I found myself, forlorn
in boundless desolation.

Du Ring an meinem Finger,
Da hast du mich erst belehrt,
Hast meinem Blick erschlossen
Des Lebens unendlichen, tiefen Wert.

Ring on my finger,
you have first taught me,
unlocked my eyes
to life's deep, boundless worth.

Ich will ihm dienen, ihm leben,
Ihm angehören ganz,
Hin selber mich gegen und finden
Verklärt mich in seinem Glanz.

I will serve him, live for him,
belong wholly to him,
yield to him and find
myself transfigured in his light.

V. Helft mir, ihr Schwestern

Helft mir, ihr Schwestern,
Freundlich mich schmücken,
Dient der Glücklichen heute, mir,
Windet geschäftig
Mir um die Stirne
Noch der blühenden Myrte Zier.

Help me, sisters,
in kindness to adorn myself,
serve me, the happy one, today,
eagerly twine
about my brow
the flowering myrtle.

Als ich befriedigt,
Freudigen Herzens,
Sonst dem Geliebten im Arme lag,
Immer noch rief er,
Sehnsucht im Herzen,
Ungeduldig den heutigen Tag.

When I, content,
with joyous heart,
lay in my beloved's arms,
still would he call
with yearning heart,
impatiently for today.

Helft mir, ihr Schwestern,
Helft mir verschrecken
Eine törichte Bangigkeit;
Daß ich mit klarem
Aug ihn empfangen,
Ihn, die Quelle der Freudigkeit.

Bist, mein Geliebter,
Du mir erschienen,
Gibst du mir, Sonne, deinen Schein?
Laß mich in Andacht,
Laß mich in Demut,
Laß mich verneigen dem Herren mein.

Streuet ihm, Schwestern,
Streuet ihm Blumen,
Bringt ihm knospende Rosen dar.
Aber euch, Schwestern,
Gruß ich mit Wehmut,
Freudig scheidend aus eurer Schar.

VI. Süßer Freund

Süßer Freund, du blickest
Mich verwundert an,
Kannst es nicht begreifen,
Wie ich weinen kann;
Laß der feuchten Perlen
Ungewohnte Zier
Freudig hell erzittern
In dem Auge mir.

Wie so bang mein Busen,
Wie so wonnevoll!
Wüßt ich nur mit Worten,
Wie ich's sagen soll;
Komm und birg dein Antlitz
Hier an meiner Brust,
Will ins Ohr dir flüstern
Alle meine Lust.

Weißt du nun die Tränen,
Die ich weinen kann,
Sollst du nicht sie sehen,
Du geliebter Mann?

Help me, sisters,
help me banish
foolish fear;
so that I, clear-
eyed, may receive him,
the source of joy.

You, my beloved,
have appeared before me,
will you, sun, give me your radiance?
Let me in reverence,
let me in humility,
let me bow to my lord.

Sisters,
strew flowers for him,
offer budding roses.
But you, sisters,
I salute sadly,
departing, joyous, from your throng.

Sweet friend, you look
at me in wonder,
cannot understand
how I can weep;
these moist pearls let,
as a strange adornment,
tremble joyous bright
in my eyes.

How anxious my heart,
how full of bliss!
If only I knew words
to say it;
come, hide your face,
here, against my breast,
for me to whisper you
my full joy.

Now you know the tears
that I can weep,
are you not to see them,
beloved man?

Bleib an meinem Herzen,
Fühle dessen Schlag,
Daß ich fest und fester
Nur dich drücken mag.

Stay against my heart,
feel its beat,
so that I may press you
ever closer.

Hier an meinem Bette
Hat die Wiege Raum,
Wo sie still verberge
Meinen holden Traum;
Kommen wird der Morgen,
Wo der Traum erwacht;
Und daraus dein Bildnis
Mir entgegen lacht.

Here by my bed
is the cradle's place,
where, silent, it shall hide
my sweet dream.
The morning will come
when that dream will awake,
and your image
Laugh up at me.

VII. An meinem Herzen, an meiner Brust

An meinem Herzen, an meiner Brust,
Du meine Wonne, du meine Lust.
Das Glück ist die Liebe,
Die Lieb ist das Glück,
Ich hab's gesagt und nehm's nicht zurück.

At my heart, at my breast,
you my delight, you my joy!
Happiness is love,
love is happiness,
I have said and will not take back.

Hab überschwänglich mich geschätzt,
Bin übergücklich aber jetzt.
Nur die da säugt, nur die da liebt
Das Kind, dem sie die Nahrung gibt;

I thought myself rapturous,
but now I am delirious with joy.
Only she who suckles, only she who loves
the child she nourishes;

Nur eine Mutter weiß allein,
Was lieben heißt und glücklich sein.
O wie bedauer' ich doch den Mann,
Der Mutterglück nicht fühlen kann.

only a mother knows
what it means to love and be happy.
Oh, how I pity the man
who cannot feel a mother's bliss.

Du lieber, lieber Engel du,
Du schaust mich an und lächelst dazu.
An meinem Herzen, an meiner Brust,
Du meine Wonne, du meine Lust.

You dear, dear angel,
you look at me and smile.
At my heart, at my breast,
you my delight, you my joy!

VIII. Nun hast du mir den ersten Schmerz getan

Nun hast du mir den ersten Schmerz getan,
Der aber traf,
Du schläfst, du harter, unbarmherz'ger
Mann,
Den Todesschlaf.

Now you have caused me my first pain,
but it has struck me hard.
You, harsh, pitiless man are sleeping
the sleep of death.

Es blicket die Verlassne vor sich hin,
 Die Welt ist leer.
 Geliebet hab ich und gelebt,
 Ich bin nicht lebend mehr.

The deserted one stares ahead,
 the world is void.
 Loved have I and lived,
 I am living no longer.

Ich zieh mich in mein Innres still zurück,
 Der Schleier fällt;
 Da hab ich dich und mein verlornes Glück,
 Du meine Welt.

Quietly I withdraw into myself,
 the veil falls;
 there I have you and my lost happiness,
 my world.

ANALYSIS⁹²

Analysis of Seit ich ihn gesehen

	Section A	Section A'	Postlude
Measures	mm. 1-16	mm. 17-32	mm. 33-36
Tonality	B flat major	B flat major	B flat major
Dynamics	p	p	p
Vocal Line	motif in mm. 2-4 of scale degrees 5-6-5-1	motif in mm. 2-4 of scale degrees 5-6-5-1	no vocal line
Accompaniment	pattern of repeated chords, vocal phrasing is doubled	pattern of repeated chords, vocal phrasing is doubled	vocal phrasing is doubled

⁹² Jeanette Marie Fontaine, "Robert Schumann's Frauenliebe Und -Leben and Dominick Argento's from the Diary of Virginia Woolf: A Comparative Analysis" (dissertation, University of Alabama, 2012), 13, 16, 18, 20-23, 25-32, 63, 75.

Analysis of *Er, der Herrlichste von allen*

	A	A	Inter-lude	B	A	C	C'	Inter-lude	A	Post-lude
Measures	mm. 1-9	mm. 10-17	mm. 18-20	mm. 21-28	mm. 29-38	mm. 39-46	mm. 47-54	mm. 55-56	mm. 57-66	mm. 67-71
Tonality	E flat major	E flat major	E flat major	E flat M	E flat M	E flat M	E flat M	E flat major	E flat M	E flat major
Dynamics	p-f	p	p	mf-p	p	p	p	p	p	p
Vocal Line	turn orna- ment- tation	turn orna- ment- tation	no vocal line	grace note in mm. 23	turn orname n-tation	legato slur in mm. 42	grace notes in mm. 53	no vocal line	turn ornamenta tion	no vocal line
Accompaniment	ascend- ing chroma tic line motif mm. 2-4	semi-stacca to block-chord al octaves	semi-stacca to block-chord al octaves	ascend- ing chroma tic line motif mm. 23-24	Descend- ing chroma tic line motif mm. 29-31	semi-stacca to block-chord al octaves	semi-stacca to block-chord al octaves	semi-stacca to block-chord al octaves	semi-staccato block-chordal octaves	husband motif: scale degrees 7-2-1

Analysis of *Ich kann's nicht fassen*⁹³

	Section A	Section B	Section A'	Section A	Interlude	Coda
Measures	mm. 1-16	mm. 17-36	mm. 37-52	mm. 53-68	mm. 69-76	mm. 77-87
Tonality	C minor	C minor	C minor	C minor	C minor	C minor
Dynamics	f	p	f	p	sf	p
Vocal Line	ascending & descending chromatic line motifs mm. 5-9	ascending chromatic line motif mm. 16-27	motif of 5-1-5-6-5 at mm. 36-42	motif of 5-1-5-6-5 at mm. 52-58	no vocal line	ritardando beginning in mm. 79
Accompaniment	appearance of original thematic core motif from first song	appearance of original thematic core motif from first song	appearance of original thematic core motif from first song	unexpected imposed f# to emphasize dramatic element of text	unexpected imposed f# to emphasize dramatic element of text	appearance of original thematic core motif from first song

⁹³ 94 Dorothy Kay Anderson, "A Study of Schumann's Cycle *Frauenliebe und Leben*," (master's thesis, Pacific University, 1956), 11.

Analysis of *Du Ring an meinem Finger*⁹⁴

	Section A	Section B	Section A	Section C	Section A'	Postlude
Measures	mm. 1-9	mm. 10-17	mm. 18-25	mm. 26-33	mm. 34-41	mm. 42-45
Tonality	E flat major	E flat major	E flat major	E flat major	E flat major	E flat major
Dynamics	p	p	p	p	p	p
Vocal Line	<i>innig</i> in the dynamics	gradually ascending vocal line	phrase begins with a f-# before going to g	ascending & descending chromatic line motifs mm. 25-30	phrase begins with an e flat-f before going to g	no vocal line
Accompaniment	repetition of block chords	ascending arpeggiated chords	repetition of block chords	ascending chromatic line motif mm. 32	ascending arpeggiated chords	cadence with deceptive harmonies resolving on the tonic chord

⁹⁴ Anderson, "A Study of Schumann's Cycle *Frauenliebe und Leben*," 10.

Analysis of *Helft mir, ihr Schwestern*⁹⁵

	Section A	Section B	Section A	Section C	Section A'	Postlude
Measures	mm. 1-10	mm. 11-18	mm. 19-26	mm. 27-36	mm. 37-46	mm. 47-52
Tonality	B flat major	B flat major	B flat major	B flat major	B flat major	B flat major
Dynamics	mf	sf	mf	p	p	p
Vocal Line	expansion on thematic core motif from first song, 5-6-5-3-1, mm. 3-4 & 7-8	ceaseless melody	expansion on thematic core motif from first song, 5-6-5-3-1, mm. 19-20 & 23-24	beginning of phrase alludes to third song, ornamental turn alludes to second song	expansion on thematic core motif from first song, 5-6-5-3-1, mm. 37-38	no vocal line
Accompaniment	previous 5-6-5-1 pattern from first song	husband motif mm. 12 & 16	arpeggiated chords	ascending chromatic line motif mm. 29-30	descending & ascending chromatic line motifs mm. 41-46	picks up original melody but varies rhythm & begins on third beat of measure

⁹⁵ Anderson, "A Study of Schumann's Cycle *Frauenliebe und Leben*," 12.

Analysis of *Süßer Freund*

	Section A	Section A	Interlude	Section B	Interlude	Section B	Interlude	Section A	Coda
Measures	mm. 1-11	mm. 12-21	mm. 22-24	mm. 25-32	mm. 33-34	mm. 35-42	mm. 43-44	mm. 45-54	mm. 55-58
Tonality	G major	G major	G major	G major	G major	G major	G major	G major	G major
Dynamics	p	p	p	p	p	p-sf	p	p-pp	p
Vocal Line	phrase begins on second beat	triplet directly proceeding the fifth leap	no vocal line	gradual ascending line note wise	no vocal line	gradually gets louder	no vocal line	returns to beginning material	ends on tonic chord
Accompaniment	variation of husband motif mm. 3-4 & 6-7	variation of husband motif mm. 13-14 & 16-17	organ-like chords in lower ranging octaves	sustained chords	organ-like chords in lower ranging octaves	sustained chords	organ-like chords in lower ranging octaves	variation of husband motif mm. 46-47 & 49-50	variation of husband motif, but varied only in key mm. 57-58

Analysis of *An meinem Herzen*

	Section A	Section A'	Section A''	Section A'''	Postlude
Measures	mm. 1-9	mm. 10-17	mm. 18-25	mm. 26-34	mm. 35-41
Tonality	D major	D major	D major	D major	D major
Dynamics	f-p	p	p	p-sf	sf
Vocal Line	variation of original thematic core motif, 5-1-2-7-1, mm. 2-3	grace note in mm. 17	<i>schneller</i> = quick or fast, noted in beginning of line	<i>noch schneller</i> = still faster, noted in beginning of line	no vocal line
Accompaniment	previous 5-6-5-1 pattern from first song	arpeggiated rhythm with a <i>ritardando</i> in mm. 16	arpeggiated rhythm	block chords with a <i>ritardando</i> in mm. 31	variation of husband motif, mm. 39-41

Analysis of *Nun hast du mir den ersten Schmerz getan*⁹⁶

	Section A	Section B	Section C	Postlude
Measures	mm. 1-7	mm. 8-15	mm. 16-22	mm. 23-43
Tonality	D minor	D minor	D minor	B flat major
Dynamics	sf	sf-p	pp	p-pp
Vocal Line	declamatory, phrase is introduced with a sforzando chord	declamatory, phrase is introduced with a sforzando chord	close intervallic structure & a single note center	no vocal line
Accompaniment	initial strophic musical theme	chordal accompaniment	ends on a dominant chord	original thematic core motif, mm. 24-26

PERFORMANCE NOTES

If the modern performer decides to sing the cycle—and she should—she must embrace the role played by her nineteenth-century predecessors, most of whom, at least outwardly, accepted the humble female part assigned to them. There is no more reason not to sing this cycle than for a soprano not to sing *Cio-Cio-San* because of the subservient female/ male relationship in the *Madama Butterfly* libretto. The cycle is not a social statement but an artistic expression that portrays a young, vital, innocent woman. The decision to perform *Frauenliebe und -leben*

⁹⁶ Anderson, "A Study of Schumann's Cycle *Frauenliebe und Leben*," 14.

must include willingness to understand the social milieu out of which this poetry and music come, and to momentarily enter into it.⁹⁷

Secondly, the musician should possess a great deal of stamina for a satisfactory performance. Since the cycle is much more cohesive when presented in its entirety, physical strength is very important. There is little chance for the singer to rest the voice between songs except where there is a longer postlude.⁹⁸

Third, as this is a long cycle and spans over a majority of one's lifetime, German diction has to be crisp and clear. This cycle is also test for a higher soprano's range, as it spends a great amount of time in the lower register. Also, even though these songs could be performed separately, it is best if the songs were performed as a unit, so as to get the complete story of joys and sorrows this lady goes through.⁹⁹

Seit ich ihn gesehen

Frauenliebe und leben opens the cycle with a young woman being in awe of a man she is meeting for the first time. The importance of word inflection is stressed within the melody and rhythm of the vocal line of this piece. One must adhere to the technical demands that are given within the limited vocal range that Schumann gave, as it fits the tenderness of the poetry. Vocal timber must be kept light and not overly darkened. Miller gives the best piece of advice for this piece,

Honest vocal timbre and a good legato provide the most expressive performance mode for this Lied.¹⁰⁰

⁹⁷ Richard Miller, *Singing Schumann: An Interpretive Guide for Performers* (Oxford: Oxford University Press), 87 & 88.

⁹⁸ Julia Caldwell, "A Performer's Analysis of The Song Cycle *Frauenliebe und -Leben* by Robert Schumann" (thesis, Butler University, 1970), 31 & 32.

⁹⁹ Rose I. Bolstad, "Frauenliebe und Leben" (thesis, Central Washington State College, 1972), 24.

¹⁰⁰ Miller, *Singing Schumann: An Interpretive Guide for Performers*, 84-86.

Er, der Herrlichste von allen

In this movement, the young woman continues her adoration of the man she sees, which she vows will never end even if her heart should be broken. The marking of *innig*, meaning heartfelt or sincere, should be noted by the performer. The dotted rhythm and strong exclamation about the most wonderful of men showcases the strong energy of the piece while expressing the lover's tenderness and kindness. Per Richard Miller,

Singer and pianist should relieve the relentlessness of the reiterated blocks of chords at those moments accommodating the expressive turns with slight *rubato*, immediately thereafter returning to the basic tempo.... Singer and pianist must strongly mark the rhythmic elements without losing the melodic sweep inherent in bars 52-59.¹⁰¹

The singer should express the syllables in the word “*demut*” with a slight emphasis on the first consonant with the following vowels being sung with the warmest, most tender timbre possible.¹⁰²

Ich kann's nicht fassen

This piece is in a declamatory mode. It talks of the woman's astonishment that this man would choose over the other eligible women. The opening fifteen bars are to be delivered with passion and extreme emotion. Joy and excitement are the driving force of this Lied. Since the next eight measures are slower and more sustained, they require full *legato* to contrast with the previous fifteen measures. The final ascending and descending arpeggio should not be hurried and must conclude in repose.¹⁰³

There also needs to be a certain degree of flexibility involved in performing this movement. The woman goes from disbelief, to reminiscing about the past to, thinking

¹⁰¹ Miller, *Singing Schumann: An Interpretive Guide for Performers*, 85-88.

¹⁰² *Ibid*, 86.

¹⁰³ *Ibid*, 88 & 89.

about the future, and then back to disbelief. Attention to dynamics, word emphasis, and phrasing is very important.

Du Ring an meinem Finger

When performing this movement, the performer has to keep in mind that the marking *innig* means “fervent, ardent, hearty” and not “teary, internalized, sentimental” as the accompaniment would suggest. It is a straightforward melody that expresses joy at the thought of betrothal and therefore must move joyfully. The performer must be careful to minimize “false” syllabic accents that might otherwise “jump” out from the text.¹⁰⁴

The performer also needs to convey the emotion expressed in this movement. After the girl goes through the thrill of finding love and what that entails, she receives a ring, which symbolizes the fulfillment of her dreams. She has yet to begin to think of the wedding to come but is only aware of the ring and what it means, to be united with the one that she loves.¹⁰⁵

Helft mir, ihr Schwestern

The performer must convey a sense of urgency and breathlessness through vocal energy and clear diction. This movement creates the sentiment about the young woman’s farewell to her girlhood as she puts on her wedding attire.¹⁰⁶ She is asking her sisters to help her prepare for the ceremony. She wishes to make herself as beautiful as possible, up until the last second before she walks down the aisle. The young woman is also feeling some anxiety as she dwells on her groom, even as she is walking down the aisle.

¹⁰⁴ Miller, *Singing Schumann: An Interpretive Guide for Performers*, 89 & 90.

¹⁰⁵ Anderson, “A Study of Schumann’s Cycle *Frauenliebe und Leben*,” 14.

¹⁰⁶ Miller, *Singing Schumann: An Interpretive Guide for Performers*, 91.

Süßer Freund

There should be no hurrying through the melody of this movement as it is presented directly over suspended harmonies that underlie the words “süßer,” “kannst,” “wie,” and “wusst.”¹⁰⁷ This is especially important considering the text. This piece takes place sometime after the wedding, though the exact timeline is unclear. She informs her husband that she is going to have a baby. This is also the first piece in the cycle that the girl is directly addressing her beloved, so that is of note in a performance aspect.

Another aspect to consider is how Schumann essentially writes the vocal line of this movement in a recitative-like manner. As such, emphasis must be placed during the naturally occurring stresses and rhythms as if it was spoken.

An meinem Herzen

The performer must be fröhlich, innig (frolicsome, fervent) when singing about the bliss of holding and nursing her infant.¹⁰⁸ The energy that the woman has throughout this piece has to be conveyed. This movement almost has a waltz-like quality to it. The vocal line must be treated as such with a “1-2-3, 1-2-3” motion.

Nun hast du mir den ersten Schmerz getan

When performing the last movement, the performer must avoid melodramatic excess while manifesting dignified anguish.¹⁰⁹ She accepts her fate as she reflects on the bleakness of her world.¹¹⁰ She has lost her husband in death, though the reason is unknown. All she is left with is the memories of her husband. It is in the long postlude

¹⁰⁷ Miller, *Singing Schumann: An Interpretive Guide for Performers*, 92.

¹⁰⁸ Ibid, 93.

¹⁰⁹ Ibid, 93.

¹¹⁰ Anderson, “A Study of Schumann’s Cycle *Frauenliebe und Leben*,” 14.

that she recalls those memories, so the performer has to be prepared with conveying that in silence.

CHAPTER VI

BEAUTIFUL CITY

When it moved uptown in 1976, *Godspell* was roundly panned for its saccharine book, weak score, amateurish staging and lack of dance movement, but after 2,118 performances off- Broadway, the show was essentially critic-proof.

- William A. Everett and Paul R. Laird ¹¹¹

COMPOSER

STEPHEN SCHWARTZ (b. 1948)

Stephen Schwartz was born in New York City on March 6, 1948, and raised on Long Island. He graduated from Mineola High School in 1964. He also studied piano and composition at the Juilliard School, while attending high school. He graduated from Carnegie Mellon University in 1968 with a BFA in drama, during which time he composed original musicals such as an early version of *Pippin*. He started a career as a record company executive and producer at RCA Records before beginning to work on Broadway shortly thereafter. His first major claim to fame was the title song for the play *Butterflies Are Free*; the song was eventually used in the movie version as well.¹¹²

¹¹¹ William A. Everett and Paul R. Laird, eds, *The Cambridge Companion to the Musical* (Cambridge: Cambridge University Press, 2008), 236-237.

¹¹² Thomas Hischak, "Schwartz, Stephen." *The Oxford Companion to the American Musical*. Oxford: University Press, 2008. <http://www.oxfordreference.com/view/10.1093/acref/9780195335330.001.0001/acref-9780195335330-e-1624>. (accessed February 3, 2017).

When he was still in his early twenties, he developed three Broadway hits in a row that at one point were running simultaneously: *Godspell* (1971), for which he won several awards, including two Grammys, *Pippin* (1972), and *The Magic Show* (1974). Next, he wrote the music and lyrics for *The Baker's Wife* (1976). His score for *The Baker's Wife* demonstrated the versatility of the young composer-lyricist but the troublesome show closed before reaching New York.¹¹³ He then adapted and directed a musical version of Studs Terkel's *Working* (1978), for which he contributed four songs and won the Drama Desk Award as best director. He also wrote three of the songs in the off-Broadway revue, *Personals* (1987); lyrics to Charles Strouse's music for *Rags* (1986); and music and lyrics for *Children of Eden* (1991). Schwartz's musical *Wicked* opened in the fall of 2003, and is currently running on Broadway as well as several other cities around the world. It reached its 1900th performance on Broadway in 2008, making Schwartz the only songwriter in Broadway history ever to have three shows run more than 1,900 performances. He even wrote an opera, *Séance on a Wet Afternoon* (2009).¹¹⁴ The opera was based on the novel by Mark McShane and the screenplay of the 1964 film by Bryan Forbes. The opera is about a medium, her husband, and the spirit of their dead son, who speaks to the medium and is her contact for her séances.¹¹⁵

He has also worked in film, collaborating with composer Alan Menken on scores for Disney's *Pocahontas* (1995), for which he received two Academy Awards and a Grammy, *The Hunchback of Notre Dame* (1996), and *Enchanted* (2007). He provided

¹¹³ Hirschak, "Schwartz, Stephen."

¹¹⁴ Official Stephen Schwartz website, "Biography: The Pieces of My Past," *Stephen Schwartz*. <http://stephenschwartz.com/bio/> (accessed February 3, 2017).

¹¹⁵ Official Stephen Schwartz Fan Site, "Séance on a Wet Afternoon Stephen Schwartz's First Opera," Carol and Terry de Giere, <http://www.musicalschwartz.com/schwartz-opera.htm> (accessed March 20, 2017).

songs for Dreamworks' first animated film, *The Prince of Egypt*, for which he won an Academy Award for the song "*When You Believe*." He recently received a star on the Hollywood Walk of Fame and was inducted into the Theatre Hall of Fame and the Songwriters Hall of Fame. He now has a book about his career, *Defying Gravity*, which was released by Applause Books.¹¹⁶

GODSPELL

During the 1970's, the Bible was prominently featured on the New York musical stage. Two shows alone were based on the Book of Genesis, *Two by Two* (1970) by and *Joseph and the Amazing Technicolor Dreamcoat* (1976). *Godspell* was based on the Gospel According to St. Matthew. It's a retelling of the last seven days of Christ. The original production showed Jesus in clown makeup, wearing a superman "S" on his shirt. His disciples were dressed like hippie flower children. The parables were reenacted by the disciples in a more contemporary manner. The production was first shown in a nonmusical format as a workshop production. It was then presented in a Greenwich Village theatre for three months, then moved to off-Broadway via the Promenade Theatre for 2,124 performances. The film version, which released in 1973, starred Victor Garber and David Haskell. *Godspell* then officially moved to Broadway on June 22, 1976 at the Broadhurst Theatre, running for 527 performances. The show was revived twice: the first was in 1988, which ran for 248 performances; the second was in 2011, which was on Broadway until 2012,¹¹⁷

¹¹⁶ Official Stephen Schwartz website. "Biography: The Pieces of My Past."

¹¹⁷ Stanley Green, *Broadway Musicals: Show by Show* (Milwaukee: Applause Theatre & Cinema Books, 2011), 233.

Characters¹¹⁸

Most of the characters' names are the first name of the actor, with the personality of each character getting defined as the show develops. This way, the characters are more easily identified by the song they sing. The only named roles are Jesus and John the Baptist, the latter doubles in the show as Judas Iscariot.

Jesus	Son of God
John the Baptist / Judas Iscariot	Faithful Servant / Traitor
Gilmer	Silly, Great Storyteller
Herb	Goofy and Entertaining
Jeffrey	Happy and Excited
Joanne	Eager and Enthusiastic
Lamar	Clumsy and Unintentionally Funny
Peggy	Shy and Loyal
Sonia	Dramatic with a Put-On Sensuality
Robin	First to Declare Loyalty to Jesus

Plot

Beginning with young people wearing shirts bearing the images of various philosophers and singing about their respective philosophies, John the Baptist interrupts with the announcement of the arrival of Jesus. John baptizes the group and then baptizes Jesus. Jesus begins to speak about parables from the book of Matthew and Luke, describing the character of God and how to follow him. Soon, it is the group that is presenting the parables with each character one by one singing a song. With each parable, Judas challenges Jesus and his teachings.¹¹⁹

¹¹⁸ Official Stephen Schwartz website, "Godspell - Stephen Schwartz Answers Performer's Questions," *Stephen Schwartz*. <http://www.stephenschwartz.com/wp-content/uploads/2010/08/godspell-notes-for-performers.pdf> (accessed March 20, 2017).

¹¹⁹ The Guide to Musical Theatre, "Godspell." http://www.guidetomusicaltheatre.com/shows_g/godspell.htm. (accessed March 20, 2017).

Several members of the group begin to question Jesus's authority, with him responding with more parables. The Pharisees continue to question him, and he calls them hypocrites. Jesus predicts that great wars and famines lie ahead and that he soon will not be seen for a long while. He implores them to join him in a last meal together, in which he reveals that one of them will betray him. It is later revealed to be Judas, who sells him out to be crucified for thirty pieces of silver. He is then crucified at the end of the show and then returns to the stage for the finale, which is supposed to indicate Jesus's resurrection.¹²⁰

TEXT¹²¹

Out of the ruins and rubble,
Out of the smoke,
Out of our night of struggle,
Can we see a ray of hope?
One pale, thin ray reaching for the day
We can build a beautiful city,
Yes, we can; yes, we can.
We can build a beautiful city.
Not a city of angels,
But we can build a city of man.

We may not reach the ending,
But we can start
Slowly but truly mending
Brick by brick,
Heart by heart.
Now, maybe now
We start learning how
We can build a beautiful city,
Yes, we can; yes, we can.
We can build a beautiful city.
Not a city of angels,
But we can build a city of man.

¹²⁰ The Guide to Musical Theatre, "Godspell."

¹²¹ Carol de Giere, *The Godspell Experience: Inside a Transformative Musical* (Bethel, CT: Scene 1 Publishing, 2014), 258-259.

When your trust is all but shattered,
 When your faith is all but killed,
 You can give up, bitter and battered,
 Or you can slowly start to build...

A beautiful city,
 Yes, we can; yes, we can.
 We can build a beautiful city.
 Not a city of angels,
 But finally, a city of man.
 A city of man.

ANALYSIS OF *BEAUTIFUL CITY*

	Prelude	Section A	Section B	Section A'	Section B'	Section C	Section B''
Measures	mm. 1-4	mm. 5-16	mm. 17-25	mm. 26-38	mm. 39-47	mm. 48-57	mm. 58-70
Tonality	G flat major	G flat major	E flat major	G flat major	E flat major	G flat major	E flat major – D major
Dynamics	p, delicately	p, delicately	p, delicately	mp	mp	mp, poco rubato, colla voce	mf, a tempo, softer little by little
Vocal Line	no vocal line	interweaving of step-wise motions & leaps	some accidentals added in due to key change	interweaving of step-wise motions & leaps	some accidentals added in due to key change	interweaving of step-wise motions & leaps	some accidentals added in due to key change
Accompaniment	block chords in right hand, pedal in left hand	block chords in right hand, pedal / suspensions in left hand	block chords in right hand, suspensions in left hand	block chords in right hand, pedal / suspensions in left hand	block chords in right hand, suspensions in left hand	block chords in right hand, suspensions in left hand	block chords in right hand, pedal / suspensions in left hand

PERFORMANCE ASPECTS

“Beautiful City” was not added to *Godspell* until 1973 as part of the film version.

It was written at the request of the film’s director, David Greene; he believed that “We

Beseech Thee” from the stage version was “too theatrical” to work for film. It was positioned after “By My Side”, which is in the second act and ends up omitting the parable in between. Many theatrical directors choose to use it in place of other songs, such as the “Day by Day” reprise and “Tower of Babel”. The 2011 Broadway revival places “Beautiful City” between “We Beseech Thee” and the Last Supper scene, and is sung by Jesus as a slow ballad to his followers. The lyrics were rewritten for a one-night benefit production of *Godspell*, which was shortly after the 1991 Rodney King riots.¹²²

The fact that this particular piece is sung by Jesus in most productions is a clear indicator about how important this piece is to the show. Therefore, clear diction is key to conveying the deep message in the song to the audience. The message of this piece is about what the community can accomplish together.¹²³ With this piece, you have to think on a deeper level to truly understand and perform this piece. In the context of the show, it indicates that Jesus will soon leave them; the group will then be forced to seek God in other ways as he will no longer be physically seen in the flesh. He also implores them to rely on each other.

If *Beautiful City* performed in a recital setting, the piece can be used to imply a similar sentiment: that the road through life will be long and full of trials, and the human race is going to make mistakes along the way. While everyone will have their own personal race to get through, the human race must rely on each other to build a world not of angels, but of man.

¹²² de Giere, *The Godspell Experience: Inside a Transformative Musical*, 257.

¹²³ Official Stephen Schwartz website, “Godspell Songs: Stephen Schwartz Answers Questions about the Godspell Score,” *Stephen Schwartz*, accessed February 3rd, 2017, <http://www.stephenschwartz.com/wp-content/uploads/2010/08/godspell-songs1.pdf>.

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