

Summary of One Opera Role and Two Dissertation Recitals

by

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DEDICATION

To Daisy, my four-legged companion

To the memory of Alan Cole Beucher and Joyce Beucher

ACKNOWLEDGEMENTS

To my chair, Professor Toppin, thank you for your unwavering support and guidance in my three years at the University of Michigan. You have been such a tremendous mentor, and I am constantly inspired by all that you do. I am so proud of the vocal growth that I have achieved with you as my teacher. You have always heard me, understood me, and been in my corner. For that I am so grateful. Furthermore, I want to thank you for introducing me to the world of African and African American Diaspora music. I am so inspired by your research and your career as a performer. I hope that I can be a vessel to impart everything I have learned from you upon future audiences and students.

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ABSTRACT

One opera role and two dissertation recitals were performed in lieu of a dissertation. This document, which includes a character analysis of an opera role performed and two recital program notes, represents my artistry, scholarship, and expertise in the field of vocal performance. The character analysis, “Exploring Identity Through Dreams in Massenet’s *Cendrillon*,” explores the overarching themes of identity and dreams in Caïn’s libretto and how they are supported by Massenet’s musical setting. The first recital, “An Evening of 20th Century Spanish Music,” offers music by Enrique Granados, Federico Mompou, Matilde Salvador, and Joaquín Turina. The program includes songs in Castilian Spanish and Catalan, as well as a diverse palate of regional color. “Songs of the American South,” was my third and final dissertation performance. This final recital is an expression of the southern experience through song. With music by Jake Heggie, Camille Nickerson, and John Daniels Carter, the first half of the recital explores folk genres of the south. The second half addresses themes of southern imagery, nostalgia, racial injustice, and hope through the works of Samuel Barber, John Musto, Ricky Ian Gordon, and Adolphus Hailstork.

Opera Role Character Analysis

“Exploring Identity Through Dreams in Massenet’s *Cendrillon*”

Massenet’s opera *Cendrillon* is a four act conte de fées with libretto by Henri Caïn. Premiering at the Opéra-Comique in 1899, this opera has remained a beloved part of the canon since its opening.¹ Caïn’s libretto is based on Charles Perrault’s children’s story, *Cendrillon ou la petite pantoufle de verre*, [Cinderella and the little glass slipper]. The story was originally published in 1679 in Perrault’s book, *Histoires ou Contes du temps passé avec des Moralités: Contes de ma mère l’oye*. [Stories or Tales from Past times with Morals: Tales of Mother Goose].² In my preparation for the role of Cendrillon, I spent a considerable amount of time analyzing Caïn’s libretto. Two themes emerged as fundamentals for my overall interpretation of this character. The primary theme was that of identity. Every principal character in Caïn’s libretto battles with a crisis of identity. In *Cendrillon*’s case, she struggles between three personae or identities which represent her past, present, and future. Cendrillon represents her present state, a deeply unhappy and viciously humble existence in which she denies herself the indulgence of daydreams. L’Inconnue, the “unknown one,” is the personae Cendrillon acquires when she attends the ball. In this magical disguise, she is the embodiment of her dream, a representation of hope, fate, and a better future. Lucette is the ghost of her childhood past, a symbol of innocence, and a reminder of her happiest days. Dreams are also a prominent theme

¹ Rodney Milnes, “Cendrillon (ii),” *Grove Music Online*, <https://www-oxfordmusiconline-com.proxy.lib.umich.edu/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-5000008920?rskv=5PmT0b&result=2>

² Charles Perrault, L’Héritier de Villandon, and Marie-Jeanne, *Histoires du temps passé, ou les contes de ma Mere l’Oye avec des moralités* (Lonres: Et se trouve à Bruxelles Le Francq, 1786), 59.

throughout the opera. In Caïn's libretto, dreams propel the story forward, recall memories, instill courage, and inspire hope. *Cendrillon* is a coming-of-age story which highlights a young girl's journey to womanhood and self-acceptance. This paper will explore Caïn's treatment of the three Cendrillon identities, how they each relate to the theme of dreams, and how they are supported musically by Massenet.

The first identity presented in Caïn's libretto is the Cendrillon identity. The name itself is a symbol of her oppression and the cruel nature of her circumstances. In Perrault's story, he writes that she was first called "Coucendent," which translates to "Cinderwench," but the younger, kinder stepsister called her, "Cendrillon."³ Caïn's Cinderella is given the birth name, Lucette. However, having endured the humility of her nickname and the maltreatment associated with it for so long, Lucette was forgotten and replaced by Cendrillon.

Cendrillon's entrance aria, "Ah! Que mes soeurs sont heureuses!" begins with a semi-recitative in which she imagines the splendor awaiting her sisters at the ball. As she daydreams about the events of their evening, her vocal line becomes increasingly animated, rises to a higher tessitura, and gathers in speed. This excitement, however, is short-lived. Reminding herself that it is wrong and hurtful to dream of such things, Cendrillon's vocal animation gradually decreases. The recitative closes on a monotone line as she glumly resolves to get back to her work. Already, the listener is cued to the idea that Cendrillon has suppressed something about herself to become this persona.

The aria which follows is a musical representation of the Cendrillon identity. The music is beautiful in a simple way, with a reserved vocal range, an unpretentious texture, and an overall cloud of melancholy. Cendrillon's entire existence is summed up in the first few sentences of the

³ Perrault, *Histoires du temps passé, ou les contes de ma Mere l'Oye avec des moralités*, 59.

aria. Likening herself to a “cricket,” she claims she has no business pining after the fortune of butterflies. As stated in the recitative, she equates happiness with beauty. Because she is so deeply unhappy, she has also come to believe that she is a cricket amongst butterflies. This little mantra, which I named the “Cendrillon motive,” acts as a refrain within the aria and reappears elsewhere throughout the opera.

69 = *p* Reste au foyer, petit grillon, résigne-toi, Cendrillon!
d'une allure mélancolique sans lenteur.
 (simple dans un caractère de chant populaire)
pp Ré-si-gne - toi Cendrillon!.. Car ce n'est...
 Cendrillon Motive cont.

Figure 1.1: Excerpt from “Ah! Que mes soeurs sont heureuses!”⁴

Reste au foyer, petit grillon, résigne-toi, Cendrillon...	Stay at the hearth, little cricket, resign yourself, Cendrillon...
Car ce n'est pas pour toi que brille	For it isn't for you that shines
Le superbe et joyeux rayon:	the lofty and joyful beam (of happiness):
Ne vas-tu pas porter envie au papillon?	Will you then not harbor envy for the butterfly?
À quoi penses-tu, pauvre fille?	Of what are you thinking, poor girl?
Résigne-toi, travaille, Cendrillon!	Resign yourself, work, Cendrillon!

Text from translation by Nico Castel⁵

Woven among the Cendrillon motive is a secondary motive, labeled the “Hearth Motive.” This is a wandering melody over 16th notes, played in the violins. Aurally, it illustrates her return to the hearth, a place which is paradoxically a source of warmth and comfort, and a poignant

⁴ Jules Massenet, *Cendrillon, Conte de fées en 4 actes et 6 tableaux* (Paris: Heugel & Co, 1899), 78.

⁵ Nico Castel, *French Opera Libretti, Volume 3* (Geneseo, N.Y.: Leyerle Publications, 2005), 131.

reminder of the person she has become. This roving musical line which leads to nowhere is a musical representation of the drudgery of her daily existence. As she chants, “Cendrillon,” repeatedly to herself, the Hearth Motive plays out underneath. Both motives symbolize her mindset as Cendrillon and reappear throughout the opera in moments where she has returned to this state of mind.



Figure 1.2: Excerpt from “Ah! Que mes soeurs sont heureuses!”⁶

Caïn used dreams often as a creative means for facilitating moments of identity change. As Cendrillon’s first aria draws to a close, she is overcome with a sudden and unexpected spell of sleepiness. She notes how strange it is, for she is no longer a child (Lucette) who is visited regularly by the “Marchand de Sable.” This “Merchant of Sand” gives reference to another character from European folklore, the Sandman. In his most benign portrayals, the Sandman visits children near their bedtimes, sprinkling very fine sand into their eyes, causing them to struggle to keep their eyes open. After they fall asleep, he tells them beautiful stories which become their nighttime dreams. La Fée, Cendrillon’s fairy godmother, represents this Merchant

⁶ Massenet, *Cendrillon*, 79.

of Sand in Caïn's story. With her gaggle of spirits, she arrives to bring Cendrillon's dreams to life, transforming her into the dream. Caïn's libretto cement's this transformation when Cendrillon, no longer recognizing herself and astonished by her own beauty, sings:

Est-ce de l'or qui brille?
A la place de mon haillon, cette robe splendide!
Ah ah ah! Je ne suis plus Cendrillon!
Ni Lucette! Je suis princesse! Je suis reine!
Merci, bonne marraine!

Is it gold that is shining?
In place of my rags, this dress splendid!
Ha ha ha! I am no longer Cendrillon!
Nor Lucette! I am a princess! I am a queen!
Thank you, good Godmother!

Text from translation by Nico Castel⁷

While the glass slippers in Caïn's libretto are given far less emphasis, they serve the important purpose of naming Cendrillon's next identity and completing her transformation into "l'Inconnue," the unknown one. The magic in the slippers prevents Cendrillon from being recognized by her family at the ball. Cloaked in mystery, and emboldened by this new identity, she can live out her fantasy, even if it is just for one night.

Massenet supports this transformation musically by injecting new energy and personality into Cendrillon's vocal line. Having forgotten herself, she breaks free of the repressed vocal stylings of the previous scene and mirrors the fast, melismatic contours demonstrated by La Fée. Not knowing whether to laugh or cry, she sings, "Je ris! Je ris! Je pleure! Je ris!" soaring to new heights, not yet explored by the leading lady. Act I closes with a magical scene in which Cendrillon is metamorphosed, from cricket to butterfly, out of her tattered clothing and into a gown fit for a queen.

L'Inconnue, the persona, is representative of the fantasy which Cendrillon would not allow herself to dream. This is supported by the Prince's very first words to her. Whisking her

⁷ Castel, *French Opera Libretti*, 138.

away, he sings, “Toi qui m’es apparue, ô beau rêve enchanteur, beauté du ciel venue, ah! Par pitié dis-moi de quel nom te salue.” [You who have appeared to me, oh lovely dream enchanting, beauty from heaven arrived, ah, for pity’s sake tell me with what name they greet you].⁸

Cendrillon responds, singing, “pour vous je serais l’Inconnue.” [for you, I am the unknown one].⁹

Following up on the Prince’s statement that she is a “dream enchanting,” Cendrillon reflects wistfully on the impermanence of the situation. Thus far, she has proceeded naïvely under the notion that she can remain aloof and detached from the person she is playing.

The image shows a musical score excerpt from the opera 'Cendrillon'. It features two vocal parts: Cendrillon (soprano) and the Prince (tenor). The score is in G major and 4/4 time. Cendrillon's part begins with a piano (p) dynamic and a tempo marking of 'a Tempo I!'. The Prince's part enters with a mezzo-forte (mf) dynamic. The lyrics are: 'Pour vous je se - rai l'Inconnu - e!.. Beau - té du Ciel ve - nu - e, Qui'.

Figure 1.3: Excerpt from “Toi qui m’es apparue”¹⁰

Vous l’avez dit, je suis le rêve,
et dois passer sans qu’il en reste trace...
comme s’efface un reflet du ciel
que l’on voit glisser sur l’eau,
que le vent ride et pousse...
et qui bientôt ira se perdre dans la mousse.

You have said it: I am the dream,
and must pass without there remaining a trace...
as vanishes a reflection of the sky
that one sees gliding over the water,
which the wind furrows and impels...
and which soon will lose itself in the moss.

Text from translation by Nico Castel¹¹

L’Inconnue is also a symbol of maturity. Cendrillon’s evening as l’Inconnue highlights her position on the brink of womanhood. As this romantic duet unfolds, she experiences a sexual awakening. Her relationship with her father was the closest interaction she’d had with someone of the opposite sex. Such an evening, therefore, would undoubtedly be an enlightening experience.

⁸ Castel, *French Opera Libretti*, 151.

⁹ Castel, *French Opera Libretti*, 151.

¹⁰ Massenet, *Cendrillon*, 201.

¹¹ Castel, *French Opera Libretti*, 151-152.

Cendrillon’s maturation throughout the opera is supported by Massenet’s progressively complex harmonic language and his shift in the style of writing for Cendrillon’s voice, specifically in her duets with the Prince and her final aria. In her first aria, the vocal writing was generally subdued, with simple harmonic language and slower harmonic rhythm. The fairy scene brought about a girlish, light quality, with coloratura, and short excited phrases. As l’Inconnue, she is given long legato phrases characterized by large, expressive leaps, requiring advanced vocal technique and facility across registers. In the duets with the Prince, Massenet employs thicker orchestration, dense harmonies, and greater use of chromaticism.

Finding it increasingly more difficult to maintain her ruse of indifference, Cendrillon reveals her true feelings over a new motive, the “Prince Charming” motive. Throughout the motive, she sings that if she would give in to her wishes, she would consecrate her life to him, foreshadowing the events of their next duet. Unfortunately, the lovers’ union is short-lived. The clock strikes twelve, and like her disguise, l’Inconnue must vanish.

Figure 1.4: Excerpt from “Toi qui m’es apparue”¹²

¹² Massenet, *Cendrillon*, 205.

Cendrillon's second aria, "Enfin je suis ici," is the opening number of Act III. This aria and the Act I fairy scene function as bookends for Cendrillon's enchanted evening. While the Fairy scene facilitated the transformation from Cendrillon into l'Inconnue by means of a dream, the reverse transformation was achieved through a nightmare. Over the course of the aria, Cendrillon breathlessly recounts her terrifying journey home, intermittently pausing the story to beg forgiveness from her fairy godmother. Having lost a glass slipper as she fled from the castle, she was forced to slink through dark avenues amidst jeers of laughter from ghoulish statues, coming alive in the moonlight.

Massenet's music augments Cendrillon's frenetic storytelling, resulting in a programmatic aria with ample text painting. Her vocal phrases are short, giving the impression that she is exhausted from running all the way home. The abrupt changes in dynamics communicate her desire to both scream out in horror and remain quiet so as not to be discovered. Gone are the luscious, long lyrical phrases of l'Inconnue. The vocal writing matches the charisma and girlish excitement of the earlier Fairy Scene. She has not yet completed the transformation into the subdued Cendrillon. Lastly, integrated into the orchestral texture are galloping rhythmic gestures which infuse a sense of urgency in her storytelling.

Within this aria, Massenet juxtaposes two fits of laughter which have been motivated differently. Earlier in the aria, Cendrillon mimics the ominous laughter of the large white statues, who with sightless eyes and pointed fingers, heckle in amusement over her misfortune. Late in the aria, Massenet incorporates the sudden and unexpected arrival of bell tolls from the Carillon, playing "Ah! vous dirai-je, maman." The melody from this French children's song has been adapted to other languages. English speakers would recognize it as the melody from the children's song, "Twinkle Twinkle Little Star." Comforted and relieved by their friendly tones,

Cendrillon mimics the bells in jubilant laughter. She is emboldened by the belief that the bells are a sign someone is watching over her and resolves to proceed with courage.

The image shows a musical score excerpt from the opera 'Cendrillon'. It features a vocal line (C) and a piano accompaniment. The vocal line includes the lyrics: "Ah! ah! ah! ah! C'e - fait le ca - ril -". Above the vocal line, there are performance instructions: "(changeant de ton et riant) (de bon cœur et aux éclats)." and "très gai, en dehors.". The piano part includes the instruction "ff le chant très en dehors et sourd". The score is marked with dynamics like "ff", "f", "pp", and "p". There are also performance markings like "Ped." and "H. et C^o 18.421."

Figure 1.5: Excerpt from “Enfin je suis ici”¹³

After a triumphant conclusion to the aria, reality settles in quickly and the tone shifts abruptly to defeat. Forever changed by her evening, Cendrillon laments the fact that she will no longer hear the words which, “lulled her with hopes lying.”¹⁴ Massenet reintroduces the hearth motive into the winds, followed directly by the Cendrillon motive which is woven between the voice and strings as Cendrillon sings, “My happiness has been snuffed out. There is nothing left but ashes. Resign yourself, little cricket.” With the return of her mantra and these two motives, the transition from l'Inconnue back to Cendrillon is complete.

¹³ Massenet, *Cendrillon*, 221.

¹⁴ Castel, *French Opera Libretti*, 159.

The image displays three systems of a musical score. The first system features a vocal line with lyrics: ".teurs!... Mon bonheur s'est é-". Above the vocal line, the tempo is marked "Lent." and the dynamic is "mf". The piano accompaniment includes a "Hearth Motive" highlighted in pink. The second system continues the vocal line with lyrics: ".teint... il n'en res- te... que cen- dres!... Ré- si- gne-". The tempo is "Lent." and the dynamic is "p". The piano accompaniment includes a "Cendrillon Motive" highlighted in orange. The third system has lyrics: ".toi, Petit grillon, ré- si- gne- toi." The tempo is "rall. - - - encore plus lent." and the dynamic is "ppp". The piano accompaniment includes a "rall. - - - encore plus lent." annotation and a "Cendrillon Motive" highlighted in orange.

Figure 1.6: Excerpt from “Enfin je suis ici”¹⁵

Cendrillon’s third persona, Lucette, represents her childhood and the simpler, happier times of her past. Lucette lived on a farm near the woods, surrounded with love from her mother and father. Cendrillon lives in the city; her mother has passed away, and her father’s ambition, coupled with his unfortunate re-marriage, has resulted in her neglect. Because Lucette is a person of the past, her appearances are less discernable than those of Cendrillon or l’Inconnue.

Lucette emerges figuratively throughout the libretto and score. She is brought to the foreground of Massenet’s score through the provocation of musical memory in the form of lullabies. The first musical memory occurs in Cendrillon’s second aria as, “Ah! vous dirai-je, maman,” tolls in the carillon. The second is in Cendrillon’s third and final aria when she recalls a lullaby her mother would sing to her as a child. In both instances, the memory of these songs

¹⁵ Massenet, *Cendrillon*, 226.

provides insight into Cendrillon's past and reveals a childlike facet of her character. Lullabies and the Merchant of Sand serve as Lucette's connection to the secondary theme of dreams.

We do not see a tangible version of Lucette until the Act III duet with her father, Pandolf. Lucette materializes in scenes with Pandolf because their relationship lives in, and relies on, the past. The Lucette Pandolf knew is frozen in time. His language surrounding his daughter is out of touch with the budding woman that she has become. In his neglect, he has failed to register that she is no longer a child. Their duet is preceded by Madame Haltière's warped and false report of the evening's events, stating that the Prince decided the unknown one was a "trollop fit for hanging."¹⁶ Aghast by her antagonistic account, Cendrillon collapses into utter despair. Pandolf, misunderstanding her adult distress, assumes she is upset with him for leaving her at home while he went to the ball. In his attempt to make amends, he promises to steal her away from the city so they may return to their peaceful farm and their routine from years past.

The beautiful music in this duet produces the illusion of hope and happiness, but the nostalgia within the text yields an undercurrent of sadness. Nostalgia is evoked musically through Massenet's use of simple, diatonic harmonic language, stepwise motion, and arched phrases in the melody, all of which provide an easily memorable tune. Despite his good intentions, Pandolf's dream is not the solution to his daughter's problems. He cannot re-create the past. Nonetheless, they both momentarily suspend reality in the interest of bringing comfort to one another. Setting aside her grief, Cendrillon becomes Lucette to indulge in her father's fantasy long enough to ease his worries. It is her parting gift to Pandolf, for as soon as he leaves, she reveals her true intentions.

¹⁶ Castel, *French Opera Libretti*, 166.

Amidst this crisis of identity, Cendrillon sings her final aria, “Seule, je partirai mon père.” The aria is an emotional farewell to life itself. Knowing the weight of her unhappiness would be too much for her father, she shrugs off the idea of returning to their former way of life. Because her stepmother’s lies destroyed her perception of self, she no longer has the magical memory of l’Inconnue to ease the misery of her existence as Cendrillon, nor the hope of a better future. With nothing left to live for, Cendrillon bids farewell to her past, her present, and the hope of a better future.

A variation of the Prince charming motive plays out as Cendrillon realizes she can no longer live with the knowledge that the Prince doubted her. As she reflects on her time with the Prince, Massenet brings back the mature musical language of l’Inconnue. Her arched, expressive vocal lines unfold over sensual harmonies. Cendrillon bids goodbye to l’Inconnue and her dreams of love. Next, Massenet brings forth Cendrillon. In this section, marked “simple and sad,” we are reminded of her first aria. After saying goodbye to her possessions and her modest dwellings, the hearth motive brings her back to the fireplace so she may say goodbye to it and kiss a blessed branch she hangs above it. Lastly, Cendrillon parts tearfully with the chair where her mother would sing her lullabies. Massenet conjures Lucette by reducing the orchestra to one held note which fades away as she sings the lullaby from her childhood. In this moment, she is singing with the utmost simplicity, in the unpretentious manner of a child. The lullaby is followed by deafening silence as she calls out for her mother three times. As the orchestra roars back in a dramatic and determined manner, Cendrillon matches the energy, resolving to traverse the rocky terrain by darkness of night, without fear, to die under the “oak of the fairies.”¹⁷

¹⁷ Castel, *French Opera Libretti*, 173.

Même mouv! *pp* *piti p de suite.*
 «C'est l'Angé - lus, — Dors, mon pe - tit an - ge. dors com - me Jé -
 — sus — Dormait dans la gran - - ge.»
 Parlé (en sanglotant):
 Maman! Maman! Maman!!
 rall.
 rall.
 suivez.

Figure 1.7: Excerpt from “Seule, je partirai mon père”¹⁸

At this point in the story, all three identities have been revealed, developed, and forsaken. Now that she has hit rock bottom, it is time for the healing to begin. Cendrillon’s coming of age story cannot be complete until she has accepted and embraced all parts of herself. Her gradual self-acceptance takes place over two specific scenes: the second duet with the Prince, and the finale.

Cendrillon and the Prince re-enter at the magical oak of the fairies, both seeking help from La Fée to end their suffering. This duet is highly dramatic with sensual harmonies characteristic of Late Romantic style. The vocal writing, with its high tessitura, long vocal lines, and wide dynamic range, demands advanced vocal technique from Cendrillon and the Prince. It is the height of Cendrillon’s vocal maturation throughout the score. This scene is significant because Cendrillon, still “l’Inconnue” to the Prince, finally divulges her birth name. Seeing him through the wall of flowers, which had prevented them from recognizing each other, Cendrillon identifies him as her Prince Charming. Once more asking for her name, she answers truthfully,

¹⁸ Massenet, *Cendrillon*, 266.

“Je suis Lucette qui vous aime... vous êtes mon Prince Charmant.” [I am Lucette who loves you...you are my Prince Charming]¹⁹ The last phrase of text is sung out over the Prince charming motive. As foreshadowed in their first duet, the two consecrate their lives to one another. Acting once more as the Marchand de Sable, La Fée sings, “Love one another, the time is brief, and believe in a dream,” as the two fall asleep under the oak.²⁰ With unity created between l’Inconnue and Lucette, there is one more loose end to tie up.

The image shows a musical score excerpt from the opera 'Cendrillon' by Massenet. It features three systems of music. The first system is for Cendrillon (C.), with lyrics in French: "en cédant peu à peu." and "Je suis Lu - cette qui vous ai -". The second system is for Lucette (L.), with lyrics in French: "me...", "Vous ê - tes mon Prin - ce Char -", and "ble ra - vissement!...". The piano accompaniment (P.) includes various dynamics like *mf*, *p*, *pp*, and *f*, and performance markings such as *dol.*, *rall.*, and *più pp*. A blue box highlights the "Prince Charming Motive" in the Lucette line. The score ends with a "2 Ped." marking.

Figure 1.8: Excerpt from “A deux genoux, bonne marraine”²¹

Act IV begins with Pandolf at Cendrillon’s bedside. She has been asleep and ill for what Pandolf describes as, “days, months.” Waking from her slumber, Cendrillon notes that Pandolf had not left her side the entire time she was ill. This scene unrolls as a playful and genuine interaction between father and daughter, highlighting improvement in their relationship. Pandolf,

¹⁹ Castel, *French Opera Libretti*, 179.

²⁰ Castel, *French Opera Libretti*, 180.

²¹ Massenet, *Cendrillon*, 297-298.

still misunderstanding his daughter, lists all the fantastical things she was talking about while ill. Because she was ill for so long, Cendrillon could no longer trust that what she experienced was real. The two come to the agreement that she must have dreamt it all.

The finale is preceded by the herald's announcement that the Prince is still searching for the "unknown woman" who left behind a glass slipper on the evening of the ball. Upon hearing this, Cendrillon sings "mon rêve était donc vrai!" [My dream was then true]²² When she arrives on stage in the finale, the Prince recognizes her, singing "it is she! It is my Lucette!"²³ Cendrillon responds, "Cendrillon, la pauvrete! Vous êtes mon Prince Charmant!" [Cendrillon, the poor little girl! You are my Prince Charming]²⁴

Figure 1.9: Excerpt from Act IV finale²⁵

Cendrillon has now transformed, permanently, from a little cricket into a butterfly. As all three personae merge to become one, she completes her journey to womanhood. Embracing her past, present, and future, Cendrillon may now live happily ever after with her Prince Charming.

²² Castel, *French Opera Libretti*, 192.

²³ Castel, *French Opera Libretti*, 195.

²⁴ Castel, *French Opera Libretti*, 195.

²⁵ Massenet, *Cendrillon*, 354.

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Recital 1 Program

An Evening of 20th Century Spanish Music
Colleen Cole Beucher, Soprano
Joshua Marzan, Piano

Tuesday, November 22, 2022
Moore Building, Britton Recital Hall
7:30 PM

- Combat del Somni* Federico Mompou (1893-1987)
Damunt de tu només les flors
Aquesta nit un mateix vent
Jo et presentia com la mar
- Canciones Amatorias* Enrique Granados (1867-1916)
Gracia mía
Mira que soy niña
Descúbrase el pensamiento
Mañanica era
Serranas de Cuenca
Lloraba la niña
No lloréis, ojuelos
- “La maja y el ruiseñor,” from *Goyescas* Enrique Granados (1867-1916)
- Els Asfòdels* Matilde Salvador (1918-2007)
Els asfòdels
El temps
Miratge de la tarda
Cambra
Enllà de l'origen
Anhel
Petit retaule d'amor
- Tres Poemas op.81* Joaquín Turina (1882-1949)
Olas Gigantes
Tu pupila es azul
Besa el aura

Recital 1 Program Notes

“An Evening of 20th Century Spanish Music”

The inspiration behind this recital of 20th century Spanish music stemmed from my interest in a body of work which exists on the perimeter of the established canon of classical voice repertoire. The classical music of Spain, like the country itself, exists as an offshoot, a peninsula, so to say, of Western Classical music. The turn of the 20th century saw an emergence of truly wonderful talent coming out of Spain. Many of these gifted pianists and composers studied in France with some of the premier pedagogues of western classical music. While their music was well received across Europe, it was “othered” and placed in an exotic category, appreciated but best consumed in small doses. The resulting effect is that many young musicians, myself included, have had little exposure to this repertoire in their early studies. For this reason, it is my wish to celebrate the music of Spanish composers in this first dissertation recital. This program features works in the official language of Spain, Castilian Spanish, and Catalan, a regional nationality and language spoken by roughly 17% of the Spanish population. I have selected works by composers from three different regions of Spain: Catalonia, Valencia, and Andalusia. Lastly, I made it a priority to seek out the music of a female Spanish composer. The following program elevates the voices of Spanish and Catalan poets; explores Spain’s rich, complex culture and history; and gives a taste of what is available to performers and educators who are interested in Spanish repertoire.

Federico Mompou (1893-1987)

Federico Mompou was born on April 16, 1893, in Barcelona, Spain. His father was of Catalan descent and his mother descended from a long line of French bell makers. The Dencausse bell factory was established in France during the 15th century and expanded their factories to Spain in the 19th century.²⁶ Mompou's early and frequent exposure to bells made a lasting impact on his aural aesthetic. At age fourteen, he began studying piano with Pedro Serra at the Conservatorio del Liceu. Perhaps the most formative experience for the young pianist occurred in 1910 when he heard Gabriel Fauré perform a concert in Barcelona. This ignited a desire to study in Paris at the Conservatoire, where his new idol, Fauré, served as Director.²⁷

One year later, in 1911, Mompou enrolled at the Paris Conservatoire. At the outset of his studies, his primary pedagogues were Louis Diémer for piano and both Emile Pessard and Marcel Samuel-Rousseau for his studies in harmony and counterpoint.²⁸ Having absorbed a diverse aural landscape as a child, Mompou often found inspiration outside of the fundamentals of western classical music theory. His proclivity towards the unconventional coupled with his shy disposition sometimes put him at odds with his French composition teachers. It wasn't until he began piano studies with Louise Motte-Lacroix that Mompou found a pedagogue who not only encouraged his unique compositional voice, but also actively championed and performed his works.²⁹ Motte-Lacroix's public performances of Mompou's works helped to establish the young foreigner's reputation in Paris and beyond.

Mompou was a skilled miniaturist and excelled as an art song composer. He composed thirty-seven songs in his lifetime and, although they may appear simple, Mompou's songs are

²⁶ Lynell Joy Kruckeberg, "Federico Mompou: A Style Analysis of Thirty-Five Songs" (DMA diss., University of Iowa, 2012), 12, ProQuest (3552087).

²⁷ Kruckeberg, "Federico Mompou: A Style Analysis of Thirty-Five Songs," 15.

²⁸ Kruckeberg, "Federico Mompou: A Style Analysis of Thirty-Five Songs," 15.

²⁹ Kruckeberg, "Federico Mompou: A Style Analysis of Thirty-Five Songs," 16.

carefully crafted, sophisticated, and highly individual. His music embodies the elegance and reserve of French *mélodie*, drawing inspiration from the elegance and restraint of Fauré, the minimalism of Satie, the diverse harmonic language of Debussy, and the specificity and craftsmanship of Poulenc.

It is worth noting that Mompou's individuality was a lifelong trait. Throughout his career, he unwaveringly upheld his personal aesthetic amidst several artistic movements which developed around him. Although Mompou grew up during the Catalan Modernisme Movement, he cultivated a musical style which was more closely aligned with late romanticism. There was nothing distinctly modern about his music, nor did he dabble in post-WWI avant-garde trends. While some sources diffidently link Mompou with the Noucentisme Movement in Catalunya, I think this is an unwise categorization.³⁰ Noucentisme arose in the early 20th century in reaction to the Catalunyan Modernisme Movement. In the book, *Barcelona and Modernity: Picasso, Gaudi, Miró, and Dalí*, authors Suárez and Vidal compare the objectives of both movements:

Whereas Modernisme had sought modernization through an openness to European culture, Noucentisme hoped to discover in nationalism the values that would disseminate a modern ideology of timeless values, such as the Mediterranean tradition, the Latin world, classicism, clarity, and craft, that would be useful in satisfying the aspiration for modernity. Noucentisme was, therefore, inclined toward idealism and opposed to modernista naturalism.³¹

Noucentists were effectively Catalunyan nationalists. While Mompou's Catalan heritage certainly made an impact on his identity as a composer, he never claimed to be a nationalist. The very fact that he lived in Paris for over twenty years, long after he completed his studies, and while the Noucentist movement was transpiring, arguably negates him from classification as such. In his biographical survey of Mompou's music and style, musicologist Wilifrid Mellers,

³⁰ Cockburn and Stokes, *The Spanish Song Companion* (London: Victor Gollancz, 1992),146.

³¹ Alicia Suárez and Mercé Vidal, "Catalan Noucentisme, the Mediterranean, and Tradition," in *Barcelona and Modernity: Picasso, Gaudi, Miró, and Dalí*, ed. William H. Robinson. (Cleveland: Cleveland Museum of Art in association with Yale University Press, New Haven, 2006), 226.

describes Mompou as a “Parisian sophisticate who found in his country’s music a means for fostering his dreams of childhood and youth.”³²

Mompou’s connection to his Catalan heritage manifested in two specific areas of his work: first, his unique melodies, and second, his expressive musical interpretation of Catalan poetry. Mellers also characterized him as, “an art composer of refinement, who finds in the folk songs and dances of his race an aspect of his own identity.”³³ While it was rare for Mompou to directly quote Catalan folk song, he would often color his work with folk-like gestures such as short phrases, folk-like rhythms, structural imbalance, and unconventional modal shifts.³⁴ His love of bells and their overtone series, fostered early on in his childhood, worked its way throughout his music; specifically, in his inclination towards the use of perfect intervals.³⁵ Mompou was drawn to melancholic and thought-provoking poetry. In *The Spanish Song Companion*, Cockburn and Stokes wrote, “He was concerned to capture in music the intimate and transcendental nature of Catalan poetry, and to experience the rebirth (he termed it ‘Recomençament’) of a state of unsullied musical innocence.”³⁶ The scrupulous nature of Mompou’s compositional process culminated in a profound body of work that is as deeply personal as it is mysterious.

Mompou’s music casts a spell on its listener. The voice and piano are so seamlessly interwoven that one can scarcely exist without the other. At times, the melody unfolds like a folk song; the forms are uncomplicated, the range is measured, and the melody is memorable. Mompou’s piano interludes mine the emotional content of Janés’s poetry with unrushed patience

³² Wilfrid Mellers, *Le Jardin Retrouvé: The music of Frederic Mompou, 1893-1987* (York: The Fairfax Press, 1987), 82.

³³ Mellers, *Le Jardin Retrouvé*, 81.

³⁴ Richard Peter Pain, “Mompou, Frederic,” *Grove Music Online* <https://www-oxfordmusiconline-com.proxy.lib.umich.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000018925>.

³⁵ Kruckeberg, “Federico Mompou: A Style Analysis of Thirty-Five Songs,” 2.

³⁶ Cockburn and Stokes, *The Spanish Song Companion*, 145.

and curiosity. He explores harmony and dissonance with such expertise that one is left contemplating how his music can appear meticulously conceived and improvisatory at the exact same time. In his biographical survey of Mompou's music and style, Wilifrid Mellers writes,

Mompou's medium is solo piano, played not by a virtuoso but by himself to himself, or by you and me to ourselves. When a voice participates, it should sound as though a friend has called in, unheralded, or even as though the piano itself has acquired the gift of tongues, so close is the rapport between singer and player.³⁷

The poetry from Mompou's *Combat del Somni* or "Dream combat" was sourced from a collection of sonnets by Catalan poet and publisher, Josep Janés. Janés was a passionate proponent of Catalan culture. In his lifetime, he published three books of his own poetry, one of which was his *Combat del Somni*, published in 1937. Over the course of nine years, from 1942-1951, Mompou set five of these poems to music.³⁸ Unfortunately, there is inconsistency and confusion surrounding the number of songs in the set. The first three songs, "Damunt de tu només les flors," "Aquesta nit un mateix vent," and "Jo et presentia com la mar," were written between the years of 1942-1948 and published together as a set. Mompou wrote two more songs on poetry from Janés's *Combat del Somni* but they were published individually at later dates. I chose to sing the original three for this recital to honor the way in which Mompou originally intended them to be performed. Many publications and scholarly documents acknowledge the existence of, "Fes me la vida transparent," but do not seem to even be aware of the existence of, "Ara no sé si et veig, encara." To the best of my knowledge, there is not yet a scholarly document which acknowledges Mompou's *Combat del Somni* as a set of five songs.

³⁷ Mellers, *Le Jardin Retrouvé*, 94.

³⁸ Kruckeberg, "Federico Mompou: A Style Analysis of Thirty-Five Songs", 54.

Combat del somni

Damunt de tu només les flors

Damunt de tu només les flors.
Eren com una ofrena blanca:
la llum que daven al teu cos
mai més seria de la branca;

Tota una vida de perfum
amb el seu bes t'era donada.
Tu resplendies de la llum
per l'esguard clos atresorada.

¡Si hagués pogut ésser sospir de flor!
Donar-me, com un llir, a tu,
perquè la meva vida s'anés marcint sobre el teu pit.
I no saber mai més la nit,
que al teu costat fóra esvaïda.

Aquesta nit un mateix vent

Aquesta nit un mateix vent
i una mateixa vela encesa
devien dur el teu pensament
i el meu per mars on la tendresa
es torna música i cristall.

El bes se'ns feia transparència
- Si tu eres l'aigua, jo el mirall -
com si abracéssim una absència.

¿El nostre cel fóra, potser,
un somni etern, així, de besos
fets melodia, i un no ser
de cossos junts i d'ulls encesos
amb flames blanques, i un sospir
d'acariciar sedes de llir?

Jo et pressentia com la mar

Jo et pressentia com la mar
i com el vent, immensa, lliure,
alta, damunt de tot atzar
i tot destí.

I en el meu viure, com el respir.
I ara que et tinc
veig com el somni et limitava.
Tu no ets un nom, ni un gest.
No vinc a tu com a la imatge blava
d'un somni humà.

Dream Combat

Above you naught but flowers

Above you naught but flowers.
They were like a white offering:
The light they shed on your body
Will nevermore belong to the branch;

An entire life of perfume
was given to you with their kiss.
You were resplendent in the light,
Treasured by your closed eyes.

Could I have been the sigh of a flower!
Given myself as a lily,
that my life would wither over your breast,
Nevermore to know the night,
Vanished from your side.

Tonight the same wind

Tonight the same wind
and the same gleaming sail
are bearing your thoughts
and mine across seas where tenderness
turns to music and crystal light.

Our kiss became transparent
-if you were the water, I was the mirror-
it was as though we embraced a void.

Is our heaven, perhaps,
an eternal dream of kisses
made melody, an incorporeal union,
with burning eyes
and white flames and a sigh
as if caressing silken lilies?

I sensed you were like the sea

I sensed you were like the sea,
and like the wind, immense, free,
towering, above all hazard
and all destiny.

And in my life like breathing.
And now that I have you,
I see how limiting my dream had been.
You are neither name nor gesture.
Nor do I come to you as a hazy image of a
human dream.

Tu no ets la mar,
que és presonera dins de platges,
tu no ets el vent, pres en l'espai.

Tu no tens límits;
no hi ha, encara, mots per a dir-te,
ni paisatges per ser el teu món –
ni hi seran mai.

You are not the sea,
which is confined between beaches,
you are not the wind, caught in space.

You are boundless;
There are as yet no words to express you,
nor landscapes to form your world –
nor will there ever be.

Translations: *The Spanish Song Companion* by Jacqueline Cockburn and Richard Stokes³⁹

Enrique Granados (1867-1916)

Enrique Granados was born in L rida, Spain on July 27, 1867. Owing to his father's position as a Spanish military officer, the family spent only two years in L rida before moving to Tenerife in the Canary Islands. They settled in Barcelona in 1872 and remained there for the rest of Granados' childhood.⁴⁰

Granados did not begin serious musical study until he was eleven years old. His first piano instructor was Francisco Xavier Jurnet at the Escolania de la Merc . Granados studied with Jurnet from 1878-1882.⁴¹ At around age fifteen, Granados left Jurnet to study with Joan Baptista Pujol, the leading piano pedagogue in Barcelona. Pujol had studied at the Paris Conservatoire under Henri Reber and, upon returning to Catalunya, opened his own music academy where he was instrumental in educating a generation of young Spanish/Catalan virtuosic pianists. Among his students were Enrique Granados, Ricard Vi es, Joaqu m Malats, and Carles Vidiella.⁴²

During his studies with Pujol, Granados received informal compositional instruction from Catalan composer and musicologist, Felip Pedrell. Pedrell's work as a musicologist vastly overshadowed his legacy as a composer. Deemed by some as "the father of Spanish Nationalism," Pedrell was a collector and publisher of old Spanish folk song. In his book, *Enrique Granados*:

³⁹ Cockburn and Stokes, *The Spanish Song Companion*, 153-154.

⁴⁰ Walter Aaron Clark, *Enrique Granados: Poet of the Piano* (Oxford: Oxford University Press, 2006), 14.

⁴¹ Clark, *Enrique Granados: Poet of the Piano*, 14.

⁴² Clark, *Enrique Granados: Poet of the Piano*, 14.

Poet of the Piano, Walter Clark writes, “Pedrell firmly believed that Spanish composers should use the musical heritage of their own country—both “cultivated” music and traditional folklore—as the basis for their concert music.”⁴³ He, like so many nationalists, believed that folk music was the most authentic source for nationalistic music. His book, *Por Nuestra Musica*, set forth his ideas on establishing Spanish national opera.⁴⁴ There is little documentation to suggest the nature or extent of Granados’ lessons with Pedrell; however, their correspondence and the dedication of several of Granados’ early works to Pedrell has led scholars to determine the lessons were likely informal and inconsistent. Pedrell’s influence is evident throughout Granados’ body of work which is deeply inspired by his own Spanish culture and history.

Granados traveled to Paris to audition for the Paris Conservatoire in the summer of 1887 but contracted a severe case of Typhus shortly after his arrival in the French capital.⁴⁵ Hospitalization from the illness forced his absence from auditions for the Conservatoire. Furthermore, at age twenty, this had been his last opportunity to audition, owing to the age cap on enrollment.⁴⁶ Despite this setback, Bériot agreed to teach Granados as a private student. Granados spent two years in Paris; learning from Bériot and forging ties with some of the leading composers in the western classical world. It has been suggested that Granados’ proximity to, but lack of immersion in, the Paris Conservatoire left less of a characteristically French stylistic imprint on his music when compared to the music of his contemporaries like Falla or Turina.⁴⁷ Bériot’s influence did, however, stress the importance of tone production, improvisational

⁴³ Clark, *Enrique Granados: Poet of the Piano*, 28.

⁴⁴ Clark, *Enrique Granados: Poet of the Piano*, 28.

⁴⁵ Clark, *Enrique Granados: Poet of the Piano*, 16-17.

⁴⁶ Clark, *Enrique Granados: Poet of the Piano*, 17.

⁴⁷ Josep Miquel Sobrer and Edmon Colomer, eds., *The Singer’s Anthology of 20th Century Spanish Songs* (New York: Pelion Press, 1987), 23.

acumen, and advanced pedaling technique.⁴⁸ All three would become pillars of Granados' virtuosity.

The *Canciones Amatorias* were inspired by Granados' interest in literature from the Siglo de Oro Español or the "Golden Age of Spain." This "Golden Age" began at the end of the Reconquista in 1492 and lasted through the 17th Century.⁴⁹ Notable literary figures from this time were Miguel de Cervantes and Lope de Vega. All seven of the *Canciones Amatorias* were selected from Agustín Durán's, *Colección de Romances Castellanas Anteriores al Siglo XVII* [Collection of Castilian Ballads Prior to the 18th Century]; published in 1851.⁵⁰ This extensive collection of poetry has also been referred to by its abbreviated name, *Romancero General*. Granados chose all seven poems from the section titled *Romances eroticos y amatorios*.⁵¹

It is a common misconception that Granados intended his *Canciones Amatorias* to be performed in a definitive order. While the songs are united in their source material, Granados never designated a specific order for them. The Ferrer edition, which for years was the only edition, took artistic license and placed the songs in numbered order. Consequently, most recordings and performances prior to 2017 were presented in Ferrer's order. In 2017, Mac McClure and Marisa Martins collaborated on an interpretive guide to the *Canciones Amatorias* titled, *Canciones Amatorias: Guía Interpretativa: Voz y Piano*. This edition offers the original keys as well as lower keys for the three songs whose original keys have higher tessituras: "Serranas de Cuenca," "Descúbrase el pensamiento," and "No lloréis ojuelos." In their research, McClure and Martins consulted with pianist Alicia de Larrocha to learn from her experience and

⁴⁸ Walter Aaron Clark, *Enrique Granados: Poet of the Piano*, 17.

⁴⁹ Granados, Enrique. *Canciones Amatorias: Guía Interpretativa: Voz y Piano* (Barcelona: Editorial de Música Boileau, 2017), 10.

⁵⁰ Kathleen Kuiper, *Encyclopaedia Britannica* "Agustín Durán," 2022; accessed 10 Sept. 2022. <https://www.britannica.com/biography/Agustin-Duran>

⁵¹ Enrique Granados, *Canciones Amatorias: Guía Interpretativa: Voz y Piano*, ed. Mac McClure and Marisa Martins (Barcelona: Editorial de Música Boileau, 2017), 10.

study her scores. Larrocha, an undoubted expert in the field, had performed the *Canciones Amatorias* with three of the most iconic Spanish sopranos of the 20th century: Conchita Badía, Victoria de los Ángeles, and Pilar Lorengar.⁵² Her feedback regarding her collaboration with Conchita Badía is perhaps the most exciting contribution to this edition. Badía had worked intimately with Granados and had premiered the *Canciones Amatorias* with him at the piano on April 5, 1915. In fact, two of the songs, “Gracia mía,” and “Lloraba la niña,” were dedicated to her. Lastly, McClure and Martins noticeably left out any suggestion of song order. After consulting McClure and the information available, I decided to order the songs in a way which suited my voice and the pacing across a dissertation recital.

Canciones Amatorias

Gracia mía

Gracia mía, juro a Dios
que sois tan bella criatura
que a perderse la hermosura
se tiene de hallar en voz.

Fuera bien aventurada
en perderse en vos mi vida
porque viniera perdida
para salir más ganada.

¡Ah! Seréis hermosuras dos
en una sola figura,
que a perderse la hermosura
se tiene de hallar en vos.

En vuestros verdes ojuelos
nos mostráis vuestro valor
que son causa del amor
y las pestañas son cielos,
nacieron por bien de nos.

Gracia mía, juro a Dios..

Mira que soy niña

Mira que soy niña. ¡Amor, déjame!
¡Ay, ay, ay, que me moriré!

Songs of Love

My graceful one

My graceful one, I swear to God,
you are so fair a creature,
that were beauty to be lost
it would be found in you.

My life would be blessed
to be lost in you,
for it would be lost
to emerge enriched.

Ah, you would be two beauties
within one form,
for were beauty to be lost,
it would be found in you!

In your little green eyes
you show us your worth,
for they inspire love;
and your eyelashes are heavens,
created for our delight.

My graceful one, I swear to God...

Look, I am just a child

Look, I am but a child. Love, let me be!
Ah, for I shall die!

⁵² Granados, *Canciones Amatorias: Guía Interpretativa: Voz y Piano*, 5.

Paso, amor, no seas a mi gusto extraño,
no quieras mi daño.
pues mi bien deseas;
basta que me veas
sin llegárteme.
¡Ay, ay, ay, que me moriré!

No seas agora, por ser atrevido,
Desagradecido con la que te adora,
que así se desdora mi amor y tu fe.
¡Ay, ay, ay, que me moriré!

Descúbrase el pensamiento

Descúbrase el pensamiento
de mi secreto cuidado,
pues descubren mis dolores,
mi vivir apasionado;
no es de agora mi pasión,
días ha que soy penado.
Una señora a quien sirvo
mi servir tiene olvidado.

Su beldad me hizo suyo,
el su gesto tan pulido
en mi alma está esmaltado.
¡Ah! ¡Ay de mí!
Que la miré, que la miré
para vivir lastimado,
para llorar y plañir
glorias del tiempo pasado.
¡Ay! Mi servir tiene olvidado.

Mañanica era

Mañanica era,
mañana de San Juan se decía al fin,
cuando aquella diosa Venus
dentro de un fresco jardín
tomando estaba la fresca
a la sombra de un jazmín;
cabellos en su cabeza,
parecía un serafín.
Sus mejillas y sus labios
como color de rubí
y el objeto de su cara
figuraba un querubín;
allí de flores floridas
hacía un rico cojín,
de rosas una guirnalda
para el que venía a morir,
¡Ah! lealmente por amores
sin a nadie descubrir.

Serranas de Cuenca

Gently, love, thwart not my desire,
do not wish me harm.
Since you wish me well,
suffice it to see me
without drawing near.
Ah, for I shall die!

Do not now be forward for the sake of it.
Be grateful to the one who adores you,
lest you tarnish my love and your faith.
Ah, for I shall die!

Let me unveil the thought

Let me unveil the thought
of my secret love,
and reveal my anguish,
my life of suffering;
my passion is not new,
already I've suffered endlessly.
I am servant to a lady
Who has forgotten my servitude.

Her beauty enthralled me,
and her shining face
is set in my soul.
Ah! Woe is me
who gazed on her
only to live in grief,
to weep and lament
glories of times gone by.
Ah! She has forgotten my servitude.

Daybreak

Daybreak—the morn
of Saint John dawned at last,
when that goddess Venus
in a cool garden
was taking the air
beneath jasmine shade;
with her tresses
she resembled a seraph.
Her cheeks and lips
were the colour of ruby,
and her expression
that of a cherub.
From blossoming flowers
she fashioned a rich cushion,
a garland of roses
for one who came to die
a slow death for a love, alas,
he would reveal to none.

Girls from the hills of Cuenca

Serranas de Cuenca
iban al pinar,
unas por piñones,
otras por bailar.

Bailando y partiendo
las serranas bellas,
un piñón con otro,
de Amor las saetas
huelgran de trocar:
unas por piñones,
otras por bailar.

Serranas de Cuenca
iban al pinar,
unas por piñones,
otras por bailar.

Entre rama y rama
cuando el ciego dios
pide al Sol los ojos
por verlas mejor,
los ojos del Sol
las veréis pisar,
unas por piñones,
otras por bailar.

Lloraba la niña

Lloraba la niña,
y tenía razón,
la prolija ausencia
de su ingrato amor.

Dejóla tan niña,
que apenas creyó
que tenía los años
que ha que la dejó.

Llorando la ausencia
del galán traidor,
la halla la Luna
y la deja el Sol,
añadiendo siempre
pasión a pasión,
memoria a memoria,
dolor a dolor.
¡Llorad, corazón,
que tenéis razón!

No lloréis, ojuelos

No llorés, ojuelos,
porque no es razón
que llore de celos
quien mata de amor.

Mountain girls of Cuenca
were going to the pine grove,
some for pine nuts,
others to dance.

The fair highland girls
dance, dividing
one nut with another,
merrily deflecting
the arrows of Cupid,
some for pine nuts
others to dance.

Mountain girls of Cuenca
were going to the pine grove,
some for pine nuts,
others to dance.

Between the branches
when the blind god
begs the sun for eyes
to see them better,
you will see them treading
on the eyes of the sun,
some for pine nuts
others to dance.

The girl was lamenting

The girl was lamenting
and with reason
the prolonged absence
of her ungrateful lover.

He left her so young,
that I believe she was scarcely
as old as the years
since he left her.

Lamenting the absence
of her faithless lover,
she is found by the moon
and left by the sun,
ever heaping
suffering on suffering,
memory on memory,
anguish on anguish.
Weep, heart,
for you have reason.

Don't cry, little eyes

Don't cry, little eyes,
For it is not right
to cry with jealousy
if you kill with love.

Quien puede matar
no intente morir,
si hace con reír
más que con llorar.

She who can kill
should not seek to die,
if she can do more with laughter
than with tears.

No llorés, ojuelos,
porque no es razón
que llore de celos
quien mata de amor.

Don't cry, little eyes,
for it is not right
to cry with jealousy
if you kill with love.

Translations: *The Spanish Song Companion* by Jacqueline Cockburn and Richard Stokes⁵³

In 1909, Granados began composing his piano suite, *Goyescas: Los majos enamorados*, which would be the pinnacle accomplishment of his career. The inspiration for the suite originated with Granados' love of the colorful images of the "majos" and "majas" of 18th century Spain by Spanish artist, Francisco Goya (1746-1828). Granados embraced the romanticization of old Madrid and its bohemian class of majos and majas which were so beautifully captured in Goya's works.

"The real-life *majo* cut a dashing figure, with his large wig, lace-trimmed cape, velvet vest, silk stockings, hat, and sash in which he carried a knife. The *maja*, his female counterpoint, was brazen and streetwise. She worked at lower-class jobs, as a servant, perhaps, or a vendor. She also carried a knife, hidden under her skirt. Lengthy courtships between *majo* and *maja* were the norm, and he took her to the theater, the park, and to the *botilleria*, a café that served light refreshments. The influence of the very word *majo/a* endures in the Spanish language, as a way of saying something is attractive or desirable."⁵⁴

Granados was taken with the Castilian *majismo* culture of old Madrid and saw it as a means to express what he considered to be the "essential spirit" of his country.⁵⁵

After the success of his *Goyescas* suite and encouragement from Swedish American pianist, Ernest Schelling, Granados began transcribing the musical material from the suite into an opera. The finished product was a one act opera in three tableaux. Granados had composed the

⁵³ Cockburn and Stokes, *The Spanish Song Companion*, 89-92.

⁵⁴ Clark, *Enrique Granados: Poet of the Piano*, 112-113.

⁵⁵ Clark, *Enrique Granados: Poet of the Piano*, 112.

entire opera, including the vocal line, before his librettist, Fernando Periquet, was given the herculean task of setting words to the already composed music. The aria, “La maja y el ruiseñor,” occurring in the third tableau of the opera, is nearly a direct transcription of “Quejas o la maja y el ruiseñor,” from Book One of the *Goyescas* suite. Rosario, the soprano and aristocratic lead, sings to a nightingale in her garden as she awaits the arrival of her betrothed, Fernando. The beautiful and plaintive music is a harbinger for the tragedy which will befall the two characters in the final tableau.

La maja y el ruiseñor

¿Por qué entre sombras el ruiseñor
 entona su armonioso cantar?
 ¿Acaso al rey del día guarda rencor
 y de él quiere algún agravio vengar?
 Guarda quizás en su pecho oculto tal dolor
 que en la sombra espera alivio hallar,
 triste entonando cantos de amor. ¡Ay!

¿Y tal vez alguna flor,
 temblorosa del pudor de amar,
 es la esclava enamorada de su cantar?
 ¡Misterio es el cantar
 que entona envuelto en sombra el ruiseñor!
 ¡Ah! Son los amores como flor a merced de la mar.
 ¡Amor! ¡Amor!
 ¡Ah! No hay cantar, sin amor.
 ¡Ah! ¡Ruiseñor, es tu cantar himno de amor.
 ¡Ah, Ruiseñor!

The maja and the nightingale

Why in the dusk does the nightingale
 strike up his harmonious song?
 Perhaps against the king of day he holds some
 grievance and seeks to avenge some wrong?
 Perhaps in his breast he conceals such sorrow,
 that in the shadows he hopes to find some relief,
 sadly singing songs of love. Ah!

And perhaps there is some flower,
 trembling with the shame of love,
 who is enthralled by his singing?
 It is a mystery, this song,
 which wreathed in shadow the nightingale sings!
 Ah! Love is like a flower at the mercy of the sea.
 Love! Love!
 Ah! There is no song without love.
 Ah! Nightingale, your song is a hymn to love,
 o nightingale!

Translations: *The Spanish Song Companion* by Jacqueline Cockburn and Richard Stokes⁵⁶

Goyescas was set to premiere at the Paris Opéra. However, with the outbreak of WWI the project was deferred to an uncertain future date.⁵⁷ The opera was rescheduled to premiere at the Metropolitan Opera on January 28, 1916 as a double bill with Leoncavallo’s *Pagliacci*.⁵⁸ *Goyescas* was the first Spanish opera to be performed at the Metropolitan Opera and,

⁵⁶ Cockburn and Stokes, *The Spanish Song Companion*, 94-95.

⁵⁷ Clark, *Enrique Granados: Poet of the Piano*, 145.

⁵⁸ Clark, *Enrique Granados: Poet of the Piano*, 145.

unfortunately, was met with mixed reviews. Most criticism stemmed from the lack of plot development and lack of inter-character interactions, all of which were certainly a result of the unconventional way in which the opera was created.

Granados and his wife, Amparo, were delayed on their return to Spain after receiving an invitation to perform at a gala for President and Mrs. Wilson at the White House.⁵⁹ On March 24, 1916, in the final leg of their journey, they boarded the *SS Sussex*, which would ferry them across the English Channel to France. Tragically, the boat was struck by a torpedo from a German U-boat. In the chaos and panic which ensued, Enrique and Amparo Granados drowned in the English Channel.

Matilde Salvador (1918-2007)

Matilde Salvador was born in 1918 in the city of Castelló de la Plana, Valencia, Spain. She received her musical education at the Conservatori de Castelló, which was founded by her father. At the Conservatori, Salvador studied piano with Joaquima Segarra and composition with Vicente Asencio. She and Asencio married in 1943 and collaborated on several of her orchestrated works, most notably her operas.⁶⁰ Matilda Salvador is a lauded composer in the autonomous region of Valencia. She amassed a catalog of over 150 works, some of which are yet to be published.⁶¹ In her lifetime, Salvador wrote two operas: first, *La filla del Rei Barbut* and second, *Vinatea*. Both operas were written in Catalan and honor her Valencian heritage by centering on local mythology and historical figures. Her second opera, *Vinatea*, with libretto by

⁵⁹ Clark, *Enrique Granados: Poet of the Piano*, 162.

⁶⁰ Vincent Pitarch, "Matilde Salvador I Segarra (1918-2007)," *Estudis Romànics*, 2008, 630.

⁶¹ Pitarch, "Matilde Salvador I Segarra (1918-2007)," 631

Xavier Casp, was the first opera by a female composer to be performed at the Gran Teatre del Liceu.⁶²

Salvador's cycle, *Els Asfòdels*, was composed in 1988 with text by Italian Sardinian poet, Rafael Caria (1941-2008). Caria was a political and social activist from the Sardinian town of Alguero (Alguer in Catalan). He worked tirelessly to preserve the unique language and culture of this coastal town located on the northwest corner of the island. Alguer has also been dubbed, "Little Barcelona," owing to the fact that a significant portion of the population speaks a dialect of Catalan called "Alguerès." The language has been retained for hundreds of years, dating back to the Middle Ages when the island was colonized by the Crown of Savoy and inhabited by Catalan speakers. In his lifetime, Rafael Caria made significant contributions to the field of linguistics through his extensive research and documentation of Catalan in Alguer.⁶³ Thoroughly in love with the language, the scope of his work extended beyond politics and preservation, eventually spilling into artistic expression.

The seven poems which make up this cycle were first published in Caria's book, *Els Asfòdels I altres versos*, in 1992. Every poem in the set invokes the asphodel, a white, star shaped flower native to the Mediterranean. In literature and art, the asphodel has come to represent death and the afterlife because of its association with the Elysium and the Elysian fields (a blissful location where ancient Greeks believed heroes and those chosen by the Gods would spend eternity after death). Furthermore, in his introduction of *Els Asfòdels I altres versos*, Caria described the asphodel as a "flower of love and death," adding that its duality became an overarching theme in his book.⁶⁴ While the asphodel serves as the principal connective tissue

⁶² Pitarch, "Matilde Salvador I Segarra (1918-2007)," 630.

⁶³ Rafael Caria, *Els asfòdels i altres versos* (Edizioni Democratiche Sarde, 1992), 13.

⁶⁴ Caria, *Els asfòdels i altres versos*, 10.

between all seven poems, other prominent themes include: the passage of time, the sea, and transitional spaces and/or states.

In my analysis and translation of Caria's poems, I was fascinated by his ability to write deeply sensitive poetry despite using a purposefully limited emotional vocabulary. "Joy," "melancholic," and "love," are the only three words which denote emotion throughout all seven poems, and in most cases, they are not used to describe the subject. This person or being seems to exist in a liminal territory; they are neither present nor past, neither dead nor alive, and neither happy nor sad.

Salvador's music mirrors the emotional restraint in the poems. She composed in a style which was refined, reduced to the essentials, and considered poetry of paramount importance. Her songs are commonly characterized by syllabic text setting, limited vocal range, minimal text painting, and atmospheric accompaniment. In her own words, Salvador said, "Pretendo respetar exacta y minuciosamente la expresión del texto, dentro de una línea sobria y tonal."⁶⁵ [I intend to respect exactly and meticulously the expression of the text, within a sober and tonal line.] The seven songs of Salvador's *Els Asfòdels* act like seven dreamscapes. In one breath, they are highly personal; however, the lack of explicit emotion leaves one feeling as though they are an outsider looking in through an occluded window. In their dreamlike mystery, the songs never come to a complete and definitive end. Salvador uses repetitive figures which are expanded and repeated underneath the vocal line, cycling to an imperfect finish at the end of each song. It is important to remember that the interpretation, pronunciation, and inflection of the Catalan is what both Salvador and Caria loved so dearly. Only then does this music really come alive.

⁶⁵ Aurelio Viribay, "Matilde Salvador en su Centenario: la sensibilidad hecha canción," *Platea Magazine* (December 11, 2018), 2.

Els Asfòdels

Els asfòdels

Els asfòdels han florit altra vegada
i ningú no s'ha adonat
que han nascut amb la mort de les estrelles.
Mira'ls en eix moment de màgic silenci:
es tremolen d'amor
sota un sostre de finíssimes gotes de pluja
i encara no ha vingut la primavera.
Esta nit hem robat la lluna als asfòdels
i hem tremolat d'amor sota la pluja.

El temps

S'esmuny lentamente, inevitable,
com la pols que cau en la clepsidra, el temps.
I el temps ha ferit el perfum de las magnòlies
i el record dels teus ulls, la mateixa vida meva.
Quan les flors dels asfòdels hauran tornat al cel
per donar llum i joia al blau sostre de la nit,
un blanc pom de núvols vindrà cap a ponent
per anunciar-te, com a un somni la meva despedida.

Miratge de la tarda

En el miratge de la tarda la metàfora del dia
i l'eco ritmat de les ònades. Vam obrir els camins al
goig i al precipici en aqueix nostre mar, blanquinós
d'escuma.

La platja va acollir la nostra joia i els nostres cossos
nàufrags d'amor després d'un llarg viatge.

En el miratge de la tarda la plenitude de dia i el
melangiós desgotar del temps. Les hores han caigut
inexorables en partícules de sal i arena fina pels nostres
cossos esdevinguts clepsidra.

Sobre el mirall de l'aigua no deixarà rastres la joia dels
asfòdels ni el record dels nostres passos.

Cambrà

Silenci rosat de carnals capvrespres
i tènue claror nocturna.
Contemplo de ma cambrà
la callada mort del dia
i tu ets en contrallum a la finestra:
arcuat dibuix d'asfòdel en tota sa nuesa.

El blau, al fons domina
la cornisa dels teus ulls
més enllà de l'horitzó visiu

The Asphodels

The asphodels

The asphodels have bloomed again
and no one has noticed
that they were born with the death of the stars.
Look at them in that moment of magical silence:
they tremble with love
under a roof of very fine raindrops
and spring has not yet come.
Tonight we stole the moon from the asphodels
and trembled with love in the rain.

The time

It slips away slowly, inevitably,
like the dust that falls in the hourglass, time.
And time has wounded the perfume of magnolias and
the memory of your eyes, my very life.
When the flowers of the asphodels have returned to the
sky to give light and joy to the blue ceiling of the night,
a white plume of clouds will come towards the west to
announce you, like a dream my farewell.

Mirage of the afternoon

In the mirage of the afternoon the metaphor of the day
and the rhythmic echo of the waves. We opened the
paths to joy and to the precipice in this sea of ours,
white with foam.

The beach welcomed our joy and our love-struck
bodies after a long journey.

In the mirage of the afternoon the fullness of day and
the melancholic exhaustion of time. The hours have
fallen inexorably into particles of salt and fine sand
through our bodies that have become hourglasses.

The joy of the asphodels or the memory of our steps
will not leave traces on the mirror of the water.

The Room

Rosy silence of carnal sunsets
and dim night light.
I contemplate from my room
the dead silence of the day.
and you are in the backlight in the window:
Arched drawing of asphodel in all its nakedness

The blue, in the background dominates
the ledge of your eyes
beyond the visual horizon

on el cos es fa paraula
i el mar mor de tendresa.

Quan baixarà la fosca
i la nit haurà tancat les pupil·les
tu i jo serem penombra
i pols feta història sobre els vidres.

Enllà de l'origen

Sento l'antiguetat del verb en el teu cos
i el polsar de les marees en els teus ulls.
Et miro i somnio al mateix temps
el teu infinit.

Dibuixaré sobre ta pell claror
de plenilunis i secrets senders d'asfòdels,
i besaré els teus llavis
quan la mar serà ben calma.

Anhel

Voldria obrir els ulls sobre la mar
en el màgic moment d l'albada
i saber-te al meu costat
quan esclaten dels asfòdels les flors.

Voldria obrir els ulls sobre la mar
al triomf de la llum
i palpar la joia de les aigües quan bressolen
i sentir els llavis del teu vent sobre el cos
i railles de gavines quan festejen l'infinit.

Voldria obrir els ulls sobre la mar
per saludar la vida que m'estimo
i saber-te al meu costat
quan moren els estels gradualment amb la nit.

Petit retaule d'amor

Dins els teus ulls immensos
el blau sense temps del nostre mar
i els teus records pà·lid
velam suspès sobre el vent delirós
de la memòria.
Navego junt a tu
i sento molt a prop el naufragi.

He besat els teus llavis
ferits per les paraules
i he estimat les paraules
que han vibrat sobre els llavis.
I he mort sobre els llavis
traspasat per les paraules.

Naveguem mar enllà

where the body becomes a word
and the sea dies of tenderness.

When darkness falls
and the night closes its eyes
you and I will be penumbra
and dust made of history on glass.

Beyond the origin

I feel the antiquity of the verb in your body
and the pulse of the tides in your eyes.
I look at you and dream at the same time
of your infinity.

I will draw on your skin the clarity
of full moons and secret paths of asphodels
and I will kiss your lips
when the sea is very calm.

Longing

I would like to open my eyes over the sea
at the magical moment of the dawn
and know you by my side
when the flowers burst from the asphodels.

I would like to open my eyes
over the sea to the triumph of light
and palpate the joy of the waters when they cradle
and feel the lips of your wind over the body
and the laughter of seagulls when they celebrate the
infinite.

I would like to open my eyes to the sea
to greet the life I love
and know you by my side
when the stars gradually die with the night.

Small altar of love

In your immense eyes
the timeless blue of our sea
and your pale memories
we see suspended on the delirious wind
of the memory.
I sail alongside you
and feel the shipwreck very close.

I kissed your lips
wounded by words
and I loved the words
that vibrated on the lips.
And I have died on the lips
pierced by words.

We sail beyond the sea

pels camins de l'horitzó
cap al fons de l'esperança
on acaba el nostre somni.

L'aire és suau;
aquesta nit perfumen les magnòlies
i encara una vegada serem sols al teu jardí.

Viurem com les mareas
l'encant de la lluna
i taparem la nostra joia
amb fulles de penombra.

Demà, quan obriràs els ulls,
mira a orient cap al meu mar;
veuràs petits pomells d'asfòdels
florir sobre les aigües
només per un moment.

Després, la solitud
dominarà l'espai dels nostres cossos
i el nostre temps.

along the paths of the horizon
towards the depth of hope
where our dream ends.

The air is soft;
tonight the magnolias are fragrant
and once again we will be alone in your garden.

We will live like the tides
the charm of the moon
and cover our joy
with leaves of penumbra.

Tomorrow, when you open your eyes,
look east towards my sea;
you will see little buds of asphodels
blooming on the waters
just for a moment.

Afterwards, loneliness
will dominate the space of our bodies
and our time.

Translations: Colleen Beucher

Joaquín Turina (1882-1949)

Joaquín Turina was born on December 9, 1882, in the Andalusian capital city of Seville. As a child, he studied piano with Enrique Rodríguez and composition with the choirmaster of the Seville Cathedral, Evaristo García Torres.⁶⁶ In his late teens, with his eyes set on establishing a name for himself, Turina set out for Madrid. The popularity of Spanish operetta or, “zarzuela,” in the capital city attracted many young composers looking to emerge out of obscurity and earn a living composing. Turina tried and failed at this endeavor; however, the experience provided clarity for the young composer.⁶⁷ He learned that he was not particularly fond of zarzuela and was drawn instead to orchestral and chamber music. After a few years of study with José Tragó at the Real Conservatorio Superior de Música, Turina turned his gaze to Paris, France.

⁶⁶ Carlos Gómez Amat, “Turina (Pérez), Joaquín,” in *Grove Music Online*. 2001; accessed 1 Oct. 2022. <https://www-oxfordmusiconline-com.proxy.lib.umich.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000028603?rskey=0PDk21&result=1>

⁶⁷ Amat, “Turina (Pérez), Joaquín,” *Grove Music Online*. <https://www-oxfordmusiconline-com.proxy.lib.umich.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000028603?rskey=0PDk21&result=1>

Arriving in Paris at age twenty-three made Turina ineligible for entrance at the Conservatoire but not for its rival institution, the Schola Cantorum, run by Vincent d'Indy. Turina studied composition with d'Indy and piano, privately, with Moritz Moszkowski. During his studies in Paris, Turina became a member of the Société Musicale Indépendante.⁶⁸ This is particularly interesting, given the objective of Société Musicale Indépendante was to stand in opposition to the Société Nationale de Musique where d'Indy served as President. The founders of the Société Musicale Indépendante considered the Société National de Music to be an extension of d'Indy's Schola Cantorum and had grown tired of d'Indy's dated compositional standards. Ravel and Fauré were among the founders of this new "independent" musical society which was founded in 1910 for the purpose of providing an alternative space for the performance of new, contemporary works.

Turina may have been a part of this musical society, but his musical style was highly affected by his years of study with d'Indy at the Schola Cantorum. He shared d'Indy's love of formality, structure, and order, which gave his music more Western European characteristics than that of, say, Granados or even Mompou. In *Grove Music Online*, Carlos Gómez Amat writes, "Despite the picturesque local flavour in some compositions, Turina tried perhaps harder than any of his Spanish contemporaries to write music of a European standard in the conventional major forms."⁶⁹ Isaac Albéniz, whom Turina became acquainted with in Paris, had impressed upon Turina the importance of maintaining an artistic connection with his Spanish

⁶⁸ Amat, "Turina (Pérez), Joaquín," *Grove Music Online*. <https://www-oxfordmusiconline-com.proxy.lib.umich.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000028603?rskey=0PDk21&result=1>

⁶⁹ Amat, "Turina (Pérez), Joaquín," *Grove Music Online*, <https://www-oxfordmusiconline-com.proxy.lib.umich.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000028603?rskey=0PDk21&result=1>

heritage. He encouraged Turina to seek inspiration from the popular and folk music of his Andalusian upbringing.

Turina's *Tres Poemas* op.18 with text by Gustavo Adolfo Bécquer were composed in 1933 while Turina was a professor of composition at the Madrid Conservatory.⁷⁰ The set was dedicated to soprano, Lola Rodríguez de Aragón who premiered the set with Turina in Paris on February 14, 1935⁷¹ Bécquer (1836-1870), like Turina, was born in Seville. His poetry consisted of rhyming poems "rimas" and legends, "leyendas," which resemble narrative prose.⁷² In his lifetime, Turina set five of Bécquer's rimas to music. Three of them are within this set.

Biographer, Rica Brown, writes that Bécquer's poetry and prose can be grouped into three thematic categories:

1. °, la poesía, la naturaleza del poeta, su función, su tarea y su destino; 2. °, las mujeres y su belleza, el amor on sus goces, sus traiciones y sus desengaños, y el papel de la mujer en la inspiración del poeta; 3. °, el destino ultimo del hombre, el sueño y la realidad, la muerte corpórea, la inmortalidad del alma, las regions celestes, la fe, Dios.⁷³

[1. The poetry, the nature of the poet, his function, his task and his destiny; 2. Women and their beauty, love with its joys, their betrayals and disappointments, and the role of the woman in inspiring the poet; 3. The ultimate destiny of man, dream and reality, corporeal death, the immortality of the soul, the heavenly regions, faith, God.]

Turina's *Tres Poemas* are a wonderful example of his ability to fuse his education in western classical music with the Andalusian soundscape upbringing. Andalusia's location on the Mediterranean Sea, across the Strait of Gibraltar from the African continent made it a melting pot of rich cultures. The Roma or "Gitano" (gypsy) people migrated to Andalusia from Northern India starting around the 9th century.⁷⁴ In this southern region of the Iberian Peninsula, the Roma

⁷⁰ Suzanne Rhodes Draayer, "Joaquín Turina: Tres Arias, Tres Poemas, and Tres Sonetos." *The NATS Journal* 50, no. 1 (September 1993): 15.

⁷¹ Fernando Landeros, "Andalusian souls: Joaquín Turina's settings of Gustavo Adolfo Bécquer's *Rimas*" (DMA diss., University of Miami, 2014), 14, ProQuest (3623727).

⁷² Landeros, "Andalusian souls: Joaquín Turina's settings of Gustavo Adolfo Bécquer's *Rimas*," 16.

⁷³ Rica Brown, *Bécquer. Gustavo Adolfo Bécquer, en dos tiempos*, (Barcelona: Editorial Aedos, 1963), 106.

⁷⁴ Ninotchka Devorah Bennahum, "flamenco," Encyclopaedia Britannica, September 26, 2022. <https://www.britannica.com/art/flamenco>

people mingled for hundreds of years with the already established Moor and Sephardic Jew population.⁷⁵ The byproduct of this cultural blending was Flamenco music. While Flamenco music and dance is directly associated with Roma people, the musical style remains closely linked with what one would consider “Andalusian music.” In his dissertation, “Andalusian Souls: Joaquín Turina’s settings of Gustavo Adolfo Bécquer’s *Rimas*,” Fernando Landeros lists some of these Andalusian “musical idioms” as: “modal major-minor alternation, the Andalusian cadence, melismatic ornamentation of the melody, the use of augmented second intervals, and the Adalusian scale.”⁷⁶ Another prominent component of flamenco musical style is the *cante jondo* or “deep song.” Bennahum describes *cante jondo* as having the following characteristics, “a narrow range, a predilection for the reiteration of one note in the manner of a recitative (intoned speech), a dramatic use of ornate melodic embellishment, a preoccupation with microtones (intervals smaller than a semitone), and a subtle, intricate rhythm that defies notation.”⁷⁷

In these songs, Turina expanded upon characteristics of *cante jondo* in order to blend this flamenco style of singing with western classical traditions. For example, the last two songs, “*Tu pupila es azul*,” and “*Besa el aura*,” are diffused with melodic embellishments. While these flourishes would typically be improvised in authentic *cante jondo*, Turina’s vocal embellishments are notated in the form of triplet turns and 16th note connective gestures. These two songs also incorporate long vocal phrases sung on “ah,” which invoke the wailing tradition of *canto jondo*, which was adapted from both Arabic and Sephardic Jewish music.⁷⁸ In traditional *cante jondo*, these “wails,” are improvised and impassioned laments, sung either on a single consonant of an important word or on syllables, “ah” or “ay.” It is frequent practice for a

⁷⁵ Bennahum, “flamenco,” Encyclopaedia Britannica, <https://www.britannica.com/art/flamenco>

⁷⁶ Landeros, “Andalusian souls: Joaquín Turina’s settings of Gustavo Adolfo Bécquer’s *Rimas*,” 21.

⁷⁷ The Editors of Encyclopaedia Britannica, “cante jondo,” Encyclopaedia Britannica, September 26, 2022, <https://www.britannica.com/art/cante-jondo>

⁷⁸ Landeros, “Andalusian souls: Joaquín Turina’s settings of Gustavo Adolfo Bécquer’s *Rimas*,” 22.

flamenco singer to explore microtonal intervallic relationships within these virtuosic moments. Turina blends this Andalusian virtuosity with elements of western classical coloratura by expanding the vocal range of these “wails,” and eliminating intervals less than a semi-tone in order to fit the overall melody within the European tonal system.⁷⁹

Turina also integrated Andalusian color by using the piano accompaniment to imitate the foremost accompanimental instrument in Spanish music, the guitar. The most overt use of this technique can be heard in the beginning of “Tu pupila es azul,” where Turina emulates the pluck, strum, and strike of a guitar in the piano accompaniment. The guitar is also suggested at the end of “Olas gigantes” and “Besa el aura.” Both songs begin with thick, French pianistic textures and finish with recitative-like sections where the voice reigns supreme and the piano takes on a vertical, strummed quality. The vocal line in these sections is inspired by *cante jondo* but stylized within the confines of western classical parameters. While the rhythms of the voice line are notated, emphasis should be given to the freedom of vocal expression and the meaning behind the words. This is a trait of both recitative and *cante jondo*. Both vocal lines are set in dramatic high tessituras, with a concentration on a specific set of notes. The extremity of the tessitura favors western classical voice practice but the restatement of the same note to build intensity throughout the phrase is very much a characteristic of *cante jondo*.

Turina’s collection of around forty songs is a treasure for the advanced vocalist. Along with Falla, Granados, and Albéniz, Turina is lauded as one of the most important composers to come out of Spain in the 20th century and his work has succeeded in remaining relevant since his death in 1949.

⁷⁹ Landeros, “Andalusian souls: Joaquín Turina’s settings of Gustavo Adolfo Bécquer’s *Rimas*,” 22.

Tres Poemas Op. 81

Olas Gigantes

Olas gigantes que os rompéis bramando
en las playas desiertas y remotas,
envuelto entre la sábana de espumas,
¡llevadme con vosotras!

Ráfagas de huracán que arrebatáis
del alto bosque las marchitas hojas,
arrastrado en el ciego torbellino
¡llevadme con vosotras!

Nubes de tempestad que rompe el rayo
y en fuego ornáis las desprendidas orlas,
arrebatado entre la niebla oscura,
¡llevadme con vosotras!

Llevadme por piedad a donde el vértigo
Con la razón me arranque la memoria.
¡Por piedad! ¡Tengo miedo de quedarme
con mi dolor a solas!

Tu pupila es azul

Tu pupila es azul y cuando ríes
su claridad suave me recuerda
el trémulo fulgor de la mañana
que en el mar se refleja.

Tu pupila es azul y cuando lloras
las transparentes lágrimas en ella
se me figuran gotas de rocío
sobre una violeta.

Tu pupila es azul y si en su fondo
como un punto de luz radia una idea
me parece en el cielo de la tarde
una perdida estrella.

Besa el aura

Besa el aura que gime blandamente
las leves ondas que jugando riza;
el sol besa a la nube en occidente
y de púrpura y oro la matiza;
la llama en derredor del tronco ardiente
por besar a otra llama se desliza
y hasta el sauce inclinándose a su peso
al río que la besa, vuelve un beso.

Translations: *The Spanish Song Companion* by Jacqueline Cockburn and Richard Stokes⁸⁰

⁸⁰ Cockburn and Stokes, *The Spanish Song Companion*, 136-137.

Three Poems Op. 81

Vast Waves

Vast waves, breaking with a roar
on deserted and distant strands,
shroud me in a sheet of foam,
bear me away with you!

Hurricane gusts, snatching
the tall wood's withered leaves,
dragging all along in dark turbulence,
bear me away with you!

Storm clouds rent by lightning
with your edges bordered in fire,
snatch me up in a dark mist,
bear me away with you!

Bear me away, I beg, to where vertigo
eradicates my memory and reason...
Have mercy... I dread being left
alone with my grief!

Your eyes are blue

Your eyes are blue and when you laugh
their gentle radiance reminds me
of the trembling glow of dawn
reflected in the sea.

Your eyes are blue and when you weep
their transparent tears
seem to me like dew-drops
on a violet.

Your eyes are blue and if in their depths
like a point of light a thought gleams
they seem to me in the evening sky
like stars adrift.

The breeze, softly moaning, kisses

The breeze, softly moaning, kisses
the gentle waves it ripples in jest;
the sun kisses the cloud in the west,
tingeing it with purple and gold;
the ardent flame slips round the tree
to kiss another flame
and even the willow, bowing beneath its weight
returns the river's kiss.

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Recital 2 Program

Songs of the American South
Colleen Cole Beucher, Soprano
Joshua Marzan, Piano

Saturday, January 7, 2023
Walgreen Drama Center, Stamps Recital Hall
8:00pm

Three Folk Songs

Barb'ry Allen
He's Gone Away
Leather Winged Bat

Jake Heggie (b. 1961)

Dansé, Conni Conné
Gué, gué Solingaie

Camille Nickerson (1888-1982)

Cantata for voice and piano

Prelude
Rondo
Recitative
Air
Toccata

John Carter (1932-1981)

Knoxville: Summer of 1915

Samuel Barber (1910-1981)

Silhouette
Daybreak in Alabama

John Musto (b. 1954)
Ricky Ian Gordon (b. 1956)

Songs of Love and Justice

Justice
Difficulties
Decisions
Love

Adolphus Hailstork (b. 1941)

Recital 2 Program Notes

“Songs of the American South”

From the foothills of the Appalachian Mountains to the banks of the Mississippi bayou, the American South encompasses a diverse landscape, emblematic of the rich tapestry of people who reside within it. This region, which is beautiful, charming, and warm, is also deeply scarred by the wounds sustained from its history of slavery and racism. I grew up in Northern Alabama and called the Tennessee Valley “home” for nearly all my life. In programming this recital, it is my objective to share the Southern experience through song. The first half of my program will concentrate on three different kinds of southern folk music: Appalachian folk music, Creole folk music, and African American spirituals. The latter half of this recital centers on themes of southern imagery, nostalgia, racial injustice, and hope.

Jake Heggie, *Three Folk Songs*

Jake Heggie was born in West Palm Beach, Florida on March 31, 1961. He began piano lessons as a child and was introduced to jazz and musical theater standards by his father who was an amateur saxophonist.⁸¹ In his teenage years, Heggie began to study composition with Ernst Bacon. Throughout his studies with Bacon, Heggie developed an early affinity for poetry and setting the English language to music. He attended UCLA for his undergraduate studies, studying piano with Johana Harris and composition with Paul DesMarais, Roger Bourland, and

⁸¹ Melanie Feilotter, “Heggie, Jake,” *Grove Music Online* <https://www-oxfordmusiconline-com.proxy.lib.umich.edu/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002284605?rskv=qJTdnK&result=1>

David Raskin.⁸² Heggie is a natural storyteller and one of the premier American composers alive today.

Heggie's set *Three Folk Songs* features arrangements of the Appalachian folk songs "Barb'ry Allen," "He's Gone Away," and "The Leather-Winged Bat." The set was composed and gifted to Frederica von Stade in 1994 while Heggie was working in public relations at the San Francisco Opera. Heggie's creative piano accompaniments breathe new life into these traditional folk melodies through the incorporation of mixed meters; chromaticism at moments of heightened emotion; text painting (bells in "Barb'ry Allen"); and subtle secondary melodies woven throughout the accompaniment. While his piano writing is clever and imaginative, it never detracts from the voice which is doing the storytelling. In the introduction to *The Faces of Love: The Songs of Jake Heggie*, Heggie writes:

For me, every song is a drama of its own, to be performed as seriously as a scene from a play or an opera. In each song I try to create a sense of the psychology and emotion behind the words in order to create a sense of character; but I also try to leave plenty of room for the performer to invest his or her own sense of the drama, whether tragic or comic.⁸³

The text and melody of Appalachian Folk Music owes much of its heritage to the British Isles. The mountainous regions of the Southern Appalachians saw an influx of settlers in the early eighteenth century. Most of these settlers emigrated from England and the southern region of Scotland.⁸⁴ They brought with them the music and the folk ballads of the British Isles. In their isolation, these communities were able to maintain these songs through aural tradition, while also adopting other influences, such as African American banjo and fiddle techniques.

⁸² "Full Bio," Jake Heggie: Composer & Pianist, accessed December 31, 2022, <https://www.jakeheggie.com/biography>

⁸³ Heggie, Jake, *The Faces of Love: The Songs of Jake Heggie*, Book 3 (New York: Associated Music Publishers, 1999-2000), introduction.

⁸⁴ Norm Cohen, *Folk Music: A Regional Exploration* (Westport, CT: Greenwood Press, 2005), 110.

The early 20th century brought new attention to music of these rural communities with the “Song Catching” efforts of Cecil Sharp and Olive Dame Campbell. Sharp and Campbell were particularly interested in the correlation between Appalachian ballads and English-Scottish Ballads. “Once Sharp recognized that many of these Child ballads were still being sung in Appalachia, he set out to record both the lyrics and music, noting the similarities and inconsistencies he saw between the old and new world traditions.”⁸⁵

The “Child Ballads” were a ten-volume publication of 305 ballads by Professor of Rhetoric and Oratory, Francis James Child.⁸⁶ He published his multi volume book, *The English and Scottish Popular Ballads*, between the years of 1882 and 1898. All three songs in this set have coinciding ballads in Child’s book to which they have been attributed. Of the three songs, “Barb’ry Allen” and “He’s Gone Away,” are the most closely related to their original source.

The Barb’ry Allen used for Heggie’s setting can be attributed to the ballad “Bonny Barbara Allen.” In the ballad, Sir John Graeme, who is on his deathbed, sends his men to fetch Barbara Allen whom he is in love with. Barbara Allen arrives at his house but cannot get past her anger at him for slighting her at the tavern. On her way home, she hears the “dead-bell ringing,” and tells her mother to make her a casket, for she will die tomorrow.

Last two verses of “Bonny Barbara Allan” (Child 84)

She had not gane a mile but twa,
When she heard the dead-bell ringing,
And every jow that the dead-bell geid,
It cry’d, Woe to Barbara Allan!

‘O mother, mother, make my bed!
O make it saft and narrow!
Since my love died for me to-day,
I’ll die for him to-morrow.’⁸⁷

⁸⁵ Ann Ostendorf, “Song Catchers, Ballad Makers, and New Social Historians: The Historiography of Appalachian Music,” *Tennessee Historical Quarterly*, vol. 63, no. 3 (Fall 2004):194.

⁸⁶ Scott B. Spencer ed., *The Ballad Collectors of North America* (Plymouth, UK: The Scarecrow Press, 2012), 6.

⁸⁷ Francis James Child, *The English and Scottish Popular Ballads*, vol. 2, part 1 (Boston: Houghton, Mifflin and Company, 1882), 277.

Barb'ry Allen

'Twas in the merry month of May
when all the flowers were blooming,
sweet William on his deathbed lay
for love of Barb'ry Allen,

As she was walking through the field
she heard the death bells knelling
and with ev'ry toll they seemed to say,
"Hardhearted Barb'ry Allen."

"Oh, Mother, Mother, make my bed.
And make it long and narrow;
Sweet William died for me today,
I'll die for him tomorrow."

They buried William in the old churchyard,
and Barb'ra there anigh him.
And out of his grave
grew a red, red rose,
and out of hers a briar.
They lapped and tied in a true love's knot.
The rose ran 'round the briar.

"He's gone away," most likely originated from the English Ballad, "Lass of the Roch Royal." This ballad tells the story of young Annie who travels by sea to the castle of her love, Lord Gregory. When she arrives at the door of his castle, she is turned away by his cruel mother. Sir Gregory learns what his mother did and chases after Annie, only to find her dead body washed ashore. "And first he kist her cherry cheek/And syne he kist her chin/And neist he kist her rosy lips/ There was nae breath within."⁸⁸ The ballad text from Heggie includes only the theme of separated lovers. However, when one looks at the opening four verses of "Lass of the Roch Royal," and considers the "rosy lips" and "ruby lips" parallels, it is clear that "He's gone away," is a distant relative.

Refrain of "Lass of the Roch Royal" (Child 76)

'O wha will shoe thy bonny feet?
Or wha will glove thy hand?
Or wha will lace thy middle jimp
With a lang, lang London whang?

⁸⁸ Child, *The English and Scottish Popular Ballads*, vol. 2, part 1, 219.

‘And wha will kame thy bonny head,
With a tabean brirben kame?
And wha will be my bairn’s father,
Till Lord Gregory come hame?’

‘Thy father’ll shoe his bonny feet,
Thy mither’ll glove his hand;
Thy brither will lace his middle jimp,
With a lang, lang London whang.’

‘Mysel will kame his bonny head,
With a tabean brirben kame;
And the Lord will be the bairn’s father,
Till Lord Gregory come hame.’⁸⁹

He’s Gone Away

I’m going away for to stay a little while
but I’m coming back if I go ten thousand miles.
Oh who will tie your shoe?
And who will glove your hand?
And who will kiss your ruby lips
when I am gone?
Look away, look away over yondro.

You’ve gone away for to stay a little while
but you’re coming back if you go ten thousand miles.
It’s papa will tie my shoe,
And mama will glove my hand,
And you will kiss my ruby lips
when you come back.
Look away, look away over yondro.

“The Leather Winged Bat,” is the only song within Heggie’s set which does not have an easily discernible early English companion. There is some speculation that its potential origins are from the ballad, “Three Ravens.”⁹⁰ Aside from both having a refrain of nonsensical words which repeats with each verse, there is very little similarity between the two poems. In “The Three Ravens,” the three birds discuss whether they should eat a slain knight in the field below, but they find he is protected by his hawk, his hounds, and his pregnant lover.

⁸⁹ Child, *The English and Scottish Popular Ballads*, vol. 2, part 1, 217.

⁹⁰ “The Leather-Winged Bat,” Song of America, <https://songofamerica.net/song/leather-winged-bat/>

First verse of “The Three Ravens” (Child 26)

There were three ravens sat on a tree,
Downe a downe, hay down, hay downe
There were three ravens sat on a tree,
With a downe
There were three ravens sat on a tree,
They were as blacke as they might be.
With a downe derrie, derrie, derrie downe downe.⁹¹

The Leather-Winged Bat

“Hi,” said the little ol’ leather-winged bat,
“I will tell you the reason that,
the reason that I fly in the night:
I’ve lost my heart’s delight.”

Hi-o day-o diddle-o-down
Hi-o day-o diddle-o-day
Hi-o day-o diddle-o-down
diddle diddle dum da dayo.

“Hi,” said the woodpecker sittin’ on a fence,
“Once I courted a handsome wench,
She got sassy and from me fled,
and ever since then my head’s been red.”

Hi-o day-o diddle-o-down
Hi-o day-o diddle-o-day
Hi-o day-o diddle-o-down
diddle diddle dum da dayo.

“Hi,” said the bluebird as he flew.
“Once I courted a young gal, too.
She got sassy and wanted to go,
so I tied a new sting to my bow.”

Hi-o day-o diddle-o-down
Hi-o day-o diddle-o-day
Hi-o day-o diddle-o-down
diddle diddle dum da dayo.

“Hi,” said the Robin as he flew,
“When I was a young man I’d court two.
If one didn’t love me the other one would.
Now don’t you think my notion’s good?”

Hi-o day-o diddle-o-down
Hi-o day-o diddle-o-day
Hi-o day-o diddle-o-down
diddle diddle dum da dayo.

⁹¹ Child, *The English and Scottish Popular Ballads*, vol.1, part 1, 254.

Camille Nickerson, Creole Songs

Camille Nickerson (1888-1982) was born in 1888 in New Orleans, Louisiana. Her father was an accomplished violinist and a local pedagogue who ran the Nickerson School of Music out of their home in the French Quarter. Nickerson grew up surrounded by music. She studied piano with her father and later learned to play the organ and the guitar.⁹² After earning a bachelor's and master's degree from Oberlin Conservatory of Music in Ohio, she participated in further studies at the Juilliard School of Music and the Columbia University Teacher's College in New York City. Her master's studies were supported by a grant from the Rosenwald Foundation to fund her interest in collecting Creole Folk song. In addition to her important contribution to the art song repertoire, and the preservation of Creole folk song, Camille Nickerson was a gifted and devoted teacher, teaching at Howard University from 1926 until her retirement in 1962.

Nickerson, who was Creole herself, played a large part in the promotion and preservation of her own music. In the 1930's, she began touring as the "Louisiana Lady." She was eager to have her music performed and published, saying in an interview, "...it wasn't going fast enough for me. So I just donned an outfit and started singing them myself, making the whole program songs and street cries."⁹³ In these performances, Nickerson dressed in Creole antebellum attire and performed her arrangements of these folk melodies, accompanying herself at the piano or on guitar.

The word "creole," does not denote a skin color but rather a culture which developed in the Louisiana territory before it was purchased by the United States in 1803. Creoles are typically catholic and have singular or mixed Native American, African, French, or Spanish

⁹² Anne Key Simpson, 'Camille Lucie Nickerson, "The Louisiana Lady,"' *Louisiana History: The Journal of the Louisiana Historical Association* vol. 36, no. 4 (Autumn 1995): 432.

⁹³ Doris E. McGinty and Camille Nickerson, "The Louisiana Lady," *The Black Perspective in Music*, vol. 7, no.1 (Spring 1979): 88.

ancestries. Camille Nickerson described the qualities and origins of Creole song in her interview with noted musicologist Dr. Doris E. McGinty saying,

“The songs themselves were originated, in much the same way as the spirituals, on the plantations of Louisiana in the South. But these songs were peculiar to Louisiana. These people were under the domination of French and Spanish colonists. They had their particular influence. The themes were different from the spirituals. They never seemed to sing sad songs; most were love songs or lullabies, some satire. The satire was the result of French and African influence. The language, of course, was something that they had to find and learn from the French master. They eliminated whatever was difficult; they turned and twisted the pronouns and just made a language all their own, which is considered more euphonious than the French language. This is one instance when the master had to make the adjustment. If he was going to have any success he had to get his thoughts known to the slaves, so he developed the patois; he made the adjustment.⁹⁴

Patois is a word used to denote the language or dialect of a common group of people which develops from the standard language. The French-Creole language is closely related to French, with some African and Spanish influences.

The Nickerson songs on this program are creole children’s songs. The first, “Dansé Conni Conné,” is a delightful nursery song set with dance-like Spanish rhythms. While trying to entertain her baby, the mother or nanny is dancing and singing about whatever comes to mind. In this case, she is singing about the potatoes that she is cooking. In my efforts to translate the creole in these songs, I reached out to two linguistics scholars, Kevin J. Rottet and Thomas A. Klinger. Rottet provided a translation and suggested that part or all the words, “Conni Conné la Nunutsie,” may be the name of a dance, saying “In Louisiana, for example, a well-known dance tune in Creole is called Dansé Colinda, which is taken to mean “dance the colinda,” with the latter being the name of a dance.”⁹⁵ Thomas A. Klinger endorsed Rottet’s hypothesis and added, “My guess is that, if the words *conni*, *conné*, and *la Nunutsie* ever had specific meanings, they

⁹⁴ McGinty and Nickerson, “The Louisiana Lady,” 85.

⁹⁵ Kevin J. Rottet, Email correspondence, January 5, 2023.

have been lost to us.”⁹⁶ The second song, “Gué, gué, solingaie,” is a delightful lullaby with a melody so beautiful that one almost misses the humorous turn at the end. The mother, who had previously sung about talking turtles and singing crocodiles, sings a final verse about bobcats who know how to strangle.

Dansé Conni Conné

<p>Dansé Conni Conné la Nunutsie, Dansé Conni, Papa! Quand patate la tchuid, na mange li, na mange li; Et commeme li pas tchuid, Na mange li, na mange li. Oh!</p>	<p>Dance Conni Conné la Nunutsie, Dance Conni, Daddy! When the potato is cooked, we will eat it, we will eat it; And even if it’s not cooked, We will eat it, we will eat it,</p>
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Translation: Kevin J. Rottet⁹⁷

Gué, Gué Solingaie

<p>Gué, gué solingaie, Ballier chimin la, ma dit li, oui, ma dit li Calbasse li connain parler.</p>	<p>Sleep baby sleep Mother is near But say she, yes, but says she The tortoise knows how to speak.</p>
<p>Gué, gué solingaie, Ballier chimin la, ma dit li, oui, ma dit li Cocodril li connain chanter!</p>	<p>Sleep baby sleep Mother is near But say she, yes, but says she The crocodile knows how to sing.</p>
<p>Gué, gué solingaie, Ballier chimin la, ma dit li, oui, ma dit li Pichou, li connain trangler!</p>	<p>Sleep baby sleep Mother is near But say she, yes, but says she The bobcat knows how to strangle.</p>

Translation: Christophe Landry in *An Anthology of African and African Diaspora Songs* ⁹⁸

John Daniels Carter: *Cantata*

John Daniels Carter was born in 1932 in St. Louis, Missouri. There is little information available about the specifics of Carter’s childhood or his early music education. Researchers

⁹⁶ Thomas A. Klinger, Email correspondence, January 5, 2023.

⁹⁷ Kevin J. Rottet, Email correspondence, January 5, 2023.

⁹⁸ Louise Toppin and Scott Piper, eds. *An Anthology of African and African Diaspora Songs* (Ann Arbor, Michigan: Videmus/Classical Vocal Reprints, 2021), 18.

have confirmed that Carter's family must have lived in Florida for some time because, at age fifteen, he was enrolled at Florida A&M to study piano with Professor Johnnie V. Lee.⁹⁹ His tremendous skill as a pianist earned him a spot at the Oberlin Conservatory of Music, where he studied with Jack Radunsky and was enrolled from 1949-1954.¹⁰⁰ Although Carter was largely a self-taught composer, he studied composition and orchestration for a brief amount of time with Carlos Surinach.¹⁰¹

From 1968-1969, John Carter was "Composer-in-Residence" with the Washington National Symphony. Unfortunately, his time in Washington D.C. was encumbered by racial injustice.¹⁰² In programs, Carter was billed as a "member of the orchestral family," rather than his official title of "Composer-in-residence."¹⁰³ He also struggled to gain an audience with music director Howard Mitchell, and orchestra manager Robert Rogers. In her biographical dissertation of John Carter, Casey Robards writes,

Carter had three grievances. One was the general racial tension in Washington, which matched his experience as composer-in-residence...Secondly, he was receiving little recognition or even acknowledgement as composer-in-residence. He had to take it into his own hands to request his name be printed in the program along with the assistant conductor...Finally, it did not appear that Mitchell was considering any of Carter's music to be performed by the orchestra.¹⁰⁴

After his residency, Carter joined the faculty at Federal City College but resigned a year later, following the death of his mother in 1971. It is at this point in his life that Carter faded into obscurity. Unfortunately, there is little information about his life as a performer or composer between 1971 and his untimely death in 1981.

⁹⁹ Casey Robards, "John Daniels Carter: A biographical and musical profile with original piano transcription of Requiem Seditiosam: In Memoriam Medgar Evers" (Dissertation, University of Illinois at Urbana-Champaign, 2012), 7.

¹⁰⁰ Robards, "John Daniels Carter," 9.

¹⁰¹ Robards, "John Daniels Carter," 19.

¹⁰² Robards, "John Daniels Carter," 37.

¹⁰³ Robards, "John Daniels Carter," 33.

¹⁰⁴ Robards, "John Daniels Carter," 33.

The Carter *Cantata* was composed in 1959 and premiered by soprano, Leontyne Price, at Constitutional Hall on April 5, 1959. It was listed as *Cantata Sacra* on the premier program; however, it appears that Carter shortened the title to *Cantata* by the time it was published by Southern Music Publishing in 1964. This work stands alone as his only published composition.

In his own words, Carter described *Cantata* as a “five movement suite for voice and orchestra (or piano), cast in such forms as rondo and toccata. It makes use of traditional Negro melodies, but they are considerably transformed by the idiom of the suite.”¹⁰⁵ His musical style is characterized by a creative and expressive application of dissonance, an affinity for complex and ever-changing meters, and virtuosic writing for the piano, which elevates the collaborative effort to an equal partnership. When asked by Kriegsman what he regarded as the principal formative influence on his music, Carter responded, “Negro music, all of it—spirituals, shouts and hollers, work songs, funeral music; jazz too, but in a minor way... My purpose in using Negro melodies is to preserve the spirit of the original, which is, after all, unique, but at the same time to bring them into the mainstream of Western music.”¹⁰⁶

Spirituals are a purely American folk genre. The songs were born on this soil, through the labor and oppression of enslaved people who were brought to this country against their will. These songs communicate resilience, sorrow, joy, faith, and hope. In their creation, they served many purposes, such as worship, entertainment, resistance, and communicating secret messages. In his visit to the United States in the late 19th century, Czech composer Antonín Dvořák, famous for his elevation of Moravian folk music, stated:

I am now satisfied that the future music of this country must be founded upon what are called the negro melodies. This must be the real foundation of any serious and original school of composition to be developed in the United States... In the negro melodies of America I discover all that is needed for a great and noble school of music. They are

¹⁰⁵ Alan Kriegsman, “Symphony Gets Composer-in-Residence,” *The Washington Post*, October 20, 1968, G10.

¹⁰⁶ Kriegsman, “Symphony Gets Composer-in-Residence,” G10.

pathetic, tender, passionate, melancholy, solemn, religious, bold, merry, gay or what you will. It is music that suits itself to any mood or any purpose. There is nothing in the whole range of composition that cannot be supplied with themes from this source.¹⁰⁷

Just as one might adopt an English brogue, the patois of creole song, or a southern accent, it is important to honor the African American English (AAE) dialect when singing spirituals, especially when the dialect is included by the composer. Because of implicit and explicit racial biases surrounding African American dialect and the United States' damaging history of minstrelsy, there is often discomfort amongst performers and teachers when it comes to the utilization of dialect in the performance of spirituals. In her book, *A New Perspective for the Use of Dialect in African American Spirituals: History, Context, and Linguistics*, Felicia Raphael Marie Barber outlines her argument for the use of dialect,

While we acknowledge the history of AAE dialect we also recognize the inaccurate biases attributed to its value. Gaining proper historical perspective, as well as choosing to approach the dialect from a linguistic perspective, is vital and will give the interpreter of this genre greater insight into its value as well as the pronunciation of the text. We cannot accept the spiritual without accepting its roots. The spiritual is a product of slavery, in all of its brutality, denigration, and rooted evil. It is also the result of a system and structures that have attacked the very foundation of the spiritual within society and perpetuated a narrative that African Americans and their culture (art, music, literature, etc.) were inferior...we must start first with the linguistic truism central to this chapter: "all language is equal." That statement is so powerful because it goes against all of the biases, stereotypes, and perceptions of AAE dialect ingrained particularly in US culture. Challenging us to subscribe to a new and fundamentally different ideology surrounding the dialect and its value. Developing an appreciation for the beauty of African American English (AAE) is key to moving forward.¹⁰⁸

¹⁰⁷ Joseph Horowitz, *Dvořák's Prophecy and the Vexed Fate of Black Classical Music* (New York: W.W. Norton & Company, 2022), 7-8.

¹⁰⁸ Felicia Raphael Marie Barber, *A New Perspective for the Use of Dialect in African American Spirituals* (Lanham: Lexington Books, 2021), 10.

Cantata for voice and piano

I. Prelude

II. Rondo

Peter go ring dem bells.
Oh, Peter go ring a dem bells.
Bells! Bells! Bells!
Ring a dem Bells!

Peter go ring a dem bells.
Oh, Peter go ring a dem bells.
Oh, Peter go ring a dem bells today.
I heard from heaven today.

Wonder where my mother has gone?
Heard from heaven today.

Peter ring dem bells.
Ring a dem bells.
Bells! Bells! Bells!
Ring a dem, ring a dem bells!

III. Recitative

Sometimes I feel like a motherless child, a long way
from home.

Sometimes I feel like I'm almost gone, a long way
from home.

True believer,
a long way from home.

IV. Air

Let us break bread together on our knees.
When I fall on my knees wid my face to da rising sun,
Oh, Lord have mercy on me.

Let us drink wine together on our knees.
When I fall on my knees wid my face to da rising sun,
Oh, Lord have mercy on me.
Let us praise God together on our knees.
When I fall on my knees wid my face to da rising sun,
Oh, Lord have mercy on me.

Amen.

IV. Toccata

Ride on King Jesus,
no man can a hinder me.
Ride on King Jesus, ride on,
no man can a hinder me.

He is king of kings.
He is lord of Lords.
Jesus Christ, first and last,
No man works like him.

King Jesus rides a milk white horse,
No man works like him.
The river of Jordan He did cross,
No man works like him.

Ride on King Jesus,
no man can a hinder me.
Ride on King Jesus, ride on,
no man can a hinder me.

Ride on King Jesus. Ride on. Ride on. Ride!

No man,
Can a hinder me.

Samuel Barber, *Knoxville: Summer 1915*

“We are talking now of summer evenings in Knoxville Tennessee in the time that I lived there so successfully disguised to myself as a child...”¹⁰⁹

Composer, conductor, and two-time Pulitzer Prize recipient Samuel Barber was born on March 9, 1910 in West Chester, Pennsylvania. He began composing at a very young age, writing an operetta at just ten years old. Barber’s early musical influence came from his aunt and uncle who were both musicians. His aunt Louise Homer was a contralto and his uncle Sidney Homer was a composer. At just fourteen years old, Barber enrolled at the Curtis Institute of Music. At Curtis, he studied composition with Rosario Scalero, piano with George Boyle and Isabella

¹⁰⁹ James Agee, "Knoxville: Summer of 1915," *The Partisan Review* vol. 5 issue 3 (August–September 1938): 22.

Vengerova, and voice with Emilio de Gogorza. Barber's capabilities as a vocalist gave him direct insight into writing for the voice and made it one of his favorite mediums for composition.

James Rufus Agee was born in Knoxville, Tennessee in 1909. His prose-poem, "Knoxville: Summer of 1915," which became the inspiration for Barber's masterpiece for voice and orchestra, was published in 1938 in *The Partisan Review*.¹¹⁰ The poem was Agee's reflection on a day in the summer of 1915, the year before he lost his father in a fatal car accident. "Knoxville," was written in the present tense. Agee shifts effortlessly back and forth between the language of naive childhood and the language of a child with the wisdom, vocabulary, and hindsight of Agee, the adult.

Barber's first encounter with Agee's text was through its re-publication in *The Partisan Reader*, a compilation of previously published works from *The Partisan Review*.¹¹¹ He was deeply moved by the nostalgia of Agee's work and dedicated the composition to his father who was terminally ill during its creation. In a letter to his uncle, Sidney Homer, Barber wrote, "It reminded me so much of summer evenings in West Chester, now very far away, and all of you are in it!"¹¹² The work was commissioned after its completion by soprano Eleanor Steber, who premiered it with the Boston Symphony Orchestra in 1948.

In his essay, "Nostalgia and Cultural Memory in Barber's *Knoxville: Summer of 1915*," Benedict Taylor writes, "Agee's poem is notable for its synaesthetic qualities, something consciously intended by the author, mixing freely the senses of sight, taste, touch, and—more than any other—sound, to transform the banality of everyday noises into music."¹¹³ At the time

¹¹⁰ Benedict Taylor, "Nostalgia and Cultural Memory in Barber's *Knoxville: Summer of 1915*," *The Journal of Musicology*, vol. 25, no. 3 (Summer 2008): 212.

¹¹¹ Jane K. Dressler, "The 'Word Music' of James Agee: Samuel Barber's Melodic Response," *The NATS Journal*, 47(1) (September-October 1990): 5.

¹¹² Barbara Heyman, *Samuel Barber: The Composer and His Music* (New York: Oxford University Press, 1992), 279.

¹¹³ Taylor, "Nostalgia and Cultural Memory in Barber's *Knoxville: Summer of 1915*," 213.

he wrote “Knoxville: Summer of 1915,” Agee was experimenting with different writing styles. His prose poem makes extensive use of short phrases separated by semi-colon or colon and poetic devices such as alliteration, assonance, anaphora, onomatopoeia, and word/phrase repetition. In the program notes of the premier performance, Agee wrote, “I was greatly interested in improvisatory writing, as against carefully composed, multiple-draft writing: i.e., with a kind of parallel to improvisation in jazz, to a certain kind of “genuine” lyric which I thought should be purely improvised.”¹¹⁴

Barber described the work as a “Lyrical Rhapsody.”¹¹⁵ The overall structure is a loose rondo form with a simple refrain which occurs three times and acts as a structural anchor throughout the piece. *Knoxville* is largely considered Barber’s most “American” composition. Biographer Heyman describes *Knoxville: Summer of 1915* as, “A reverie of childhood in a small Southern town, on a text by James Agee, it is a palpable evocation of folklore in a quasi-pastoral style, with frequent word-painting, hints of the blues, rich orchestral colour and freely varied metre.”¹¹⁶

Knoxville, Summer of 1915

Text: James Agee (1909-1955)

It has become that time of evening when people sit on their porches, rocking gently and talking gently and watching the street and the standing up into their sphere of possession of the trees, of birds' hung havens, hangars. People go by; things go by. A horse, drawing a buggy, breaking his hollow iron music on the asphalt: a loud auto: a quiet auto: people in pairs, not in a hurry, scuffling, switching their weight of aestival body, talking casually, the taste hovering over them of vanilla, strawberry, pasteboard and starched milk, the image upon them of lovers and horsemen, squared with clowns in hueless amber.

A streetcar raising its iron moan; stopping, belling and starting, stertorous; rousing and raising again its iron increasing moan and swimming its gold windows and straw seats on past and past and past, the bleak spark crackling and cursing above it like a small malignant spirit set to dog its tracks; the iron whine rises on rising speed; still risen, faints; halts; the faint stinging bell; rises again, still fainter; fainting, lifting, lifts, faints foregone: forgotten. Now is the night one blue dew.

¹¹⁴ Heyman, *Samuel Barber: The Composer and His Music*, 278-280.

¹¹⁵ Heyman, *Samuel Barber: The Composer and His Music*, 280.

¹¹⁶ Barbara Heyman, “Barber, Samuel,” *Grove Music Online* <https://www-oxfordmusiconline-com.proxy.lib.umich.edu/grovemusic/display/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000001994?rskkey=DICPoP&result=1>

Now is the night one blue dew, my father has drained, he has coiled the hose
Low on the length of lawns, a frailing of fire who breathes....
Parents on porches: rock and rock. From damp strings morning glories hang their ancient faces. The dry and exalted
noise of the locusts from all the air at once enchants my eardrums.

On the rough wet grass of the back yard my father and mother have spread quilts. We all lie there, my mother, my
father, my uncle, my aunt, and I too am lying there....They are not talking much, and the talk is quiet, of nothing in
particular, of nothing at all in particular, of nothing at all. The stars are wide and alive, they seem each like a smile
of great sweetness, and they seem very near. All my people are larger bodies than mine,...with voices gentle and
meaningless like the voices of sleeping birds. One is an artist, he is living at home. One is a musician, she is living at
home. One is my mother who is good to me. One is my father who is good to me. By some chance, here they are, all
on this earth; and who shall ever tell the sorrow of being on this earth, lying, on quilts, on the grass, in a summer
evening, among the sounds of the night. May God bless my people, my uncle, my aunt, my mother, my good father,
oh, remember them kindly in their time of trouble; and in the hour of their taking away.

After a little I am taken in and put to bed. Sleep, soft smiling, draws me unto her: and those receive me, who quietly
treat me, as one familiar and well-beloved in that home: but will not, oh, will not, not now, not ever; but will not
ever tell me who I am.

Two Contemporary Settings of Langston Hughes Poems: Musto's Silhouette and Gordon's

Daybreak in Alabama

Langston Hughes was a leading figure within the Harlem Renaissance of the 1920's. Hughes was born in Joplin, Missouri in 1901 and came from a long line of social activists on both his mother's and his father's side of the family. He was inspired to write about the black experience and felt strongly that his poetry should be accessible to people of all socio economic and educational backgrounds. In the introduction to the book, *The Collected Poems of Langston Hughes*, Arnold Rampersad and David Roessel write, "Langston Hughes never sought to be all things to all people but rather aimed to create a body of work that epitomized the beauty and variety of the African American and the American experiences, as well as the diversity of emotions, thoughts, and dreams that he saw common to all human beings."¹¹⁷

¹¹⁷ Langston Hughes, *The Collected Poems of Langston Hughes*, ed. Arnold Rampersad and David Roessel (Alexandria, Va.: Chadwyck-Healey, 1998), 3.

The first song of this set, “Silhouette,” is part of the cycle *Shadow of the Blues* by John Musto (b. 1954). The cycle was composed in 1986 for baritone Christopher Trakas and pianist Stephen Blier.¹¹⁸ Hughes’ poem is a striking and blunt commentary on the peril of being a black man in the American South. Because the subject matter involves the hanging of a black man, it is not an easy song to perform, nor should it be performed lightly. Many of these lynchings were perpetrated under the warped justification of having done it in the name of protecting white women. Musto’s setting approaches this grotesque subject matter with a deceptively light setting which gradually becomes more chromatically distorted as the lynching is described. The music makes a quick shift back to tonality for the line, “For the world to see how Dixie protects its white womanhood.” However, this return to tonality and the perverse celebration of “Dixie” is now cast through a sinister lens. It is purposefully unsettling because of the complete disregard for the human life lost.

Silhouette

Southern gentle lady,
Do not swoon.
They’ve just hung a black man
In the dark of the moon.

They’ve hung a black man
To a roadside tree
In the dark of the moon
For the world to see how Dixie protects
Its white womanhood.

Southern gentle lady,
Be good!
Be good!¹¹⁹

¹¹⁸ Jessica Molin, ““Shadow of the Blues” and “Dove Sta Amore”: Selected songs of John Musto” (dissertation, Louisiana State University and Agricultural & Mechanical College, 2000), 8.

¹¹⁹ Hughes, *The Collected Poems of Langston Hughes*, 305.

“Daybreak in Alabama,” was composed by Ricky Ian Gordon (b. 1956) and is part of his collection of seventeen settings of Langston Hughes poems, titled *Only Heaven*. Prior to this, Gordon had composed *Genius Child*, a cycle of ten Hughes poems which was premiered by soprano Harolyn Blackwell at Carnegie Hall in 1993. In the introduction to *Only Heaven*, Gordon describes the impression *Genius Child* left upon him, “I felt like I had only just begun my journey with Langston Hughes. These poems leap off the page at me with their economy of means, their internal rhythms, their ecstasies, and their depths.”¹²⁰ In 1995, the songs in *Only Heaven*, as well as some from *Genius Child*, were incorporated into a theater piece, also titled *Only Heaven*.¹²¹

In the poem “Daybreak in Alabama,” Hughes writes lovingly about the Alabama landscape with its tall trees, pine needles, and red clay. His affection extends to the people with their long red necks, poppy colored faces, and big brown arms. He imagines composing music in which people of all races are touching with “kind fingers...natural as dew.” Gordon’s setting mirrors the sincerity and accessibility of Hughes’ poetry. The song is in ABA form and its lilting dotted rhythms add to the overall charm and relatability.

Daybreak in Alabama

When I get to be a composer
I’m gonna write me some music about
Daybreak in Alabama
And I’m gonna put the purtiest songs in it
Rising out of the ground like a swamp mist
And falling out of heaven like soft dew.
I’m gonna put some tall tall trees in it
And the scent of pine needles
And the smell of red clay after rain
And long red necks
And poppy colored faces
And big brown arms
And the field daisy eyes.

¹²⁰ Ricky Ian Gordon, *Only Heaven* (Milwaukee: Williamson Music/Hall Leonard Co., 1997), 5.

¹²¹ Gordon, *Only Heaven*, 5.

Of black and white black white black people
And I'm gonna put white hands
And black hands and brown and yellow hands
And red clay earth hands in it
Touching everybody with kind fingers
And touching each other natural as dew
In that dawn of music when I get to be a composer
And write about daybreak
In Alabama.¹²²

Adolphus Hailstork, *Songs of Love and Justice*

Adolphus Hailstork was born on April 17, 1941, in Rochester, New York. His first instrument was the violin, followed by piano, organ, and voice. As a teenager, Hailstork began composing for his high school orchestra.¹²³ He went to Howard University for his bachelor's degree in music theory, studying with Mark Fax. After graduating from Howard, Hailstork studied with Nadia Boulanger for a year at the American Academy in Fontainebleau. In his interview with Gene Brooks, Hailstork described the impact of his studies with Nadia Boulanger saying, "That was a wonderful experience. She taught me to listen very, very carefully. To her, every single juxtaposition of pitches, every single chord spacing, was a unique sound that had to be appreciated for its own sake."¹²⁴ After his studies in France, Hailstork achieved a second bachelor's and a master's degree in composition from the Manhattan School of Music, where he studied with David Diamond and Vittorio Giannini. His final studies earned him a Doctorate in Composition from Michigan State University, where he studied with Owen Reed. Dr. Hailstork currently resides in Virginia Beach, Virginia and is a Professor Emeritus at Old Dominion University.

¹²² Hughes, *The Collected Poems of Langston Hughes*, 220.

¹²³ Gene Brooks and Adolphus Hailstork, "An Interview with Adolphus Hailstork," *The Choral Journal*, vol. 39, no. 7 (1999): 29.

¹²⁴ Brooks and Hailstork, "An Interview with Adolphus Hailstork," 30.

The *Songs of Love and Justice* were commissioned by soprano Marilyn Thompson for the anniversary of the mural, *The Contribution of the Negro to American Democracy*. This historic mural was painted in 1943 by artist Charles White in Clarke Hall of Hampton University in Hampton, Virginia.¹²⁵ Thompson, who was a professor at Hampton University, premiered the cycle on January 30, 1992, with pianist Roland Carter.¹²⁶

Hailstork selected the text for *The Songs of Love and Justice* from various speeches by Dr. Martin Luther King Jr.¹²⁷ As a reverend and a leader within the Civil Rights Movement, Dr. King propounded the notion of non-violent protest and preached the gospel message to love thy enemy and pray for those who persecute you (Matthew 5:44). King's legacy is inextricably connected to the culture and history of the American South. He was born in the southern town of Atlanta, Georgia. His work was focused on civil rights and social progress in the south, and he was assassinated in the south, at the Lorraine Motel in Memphis, Tennessee on April 4, 1968.

Hailstork's *Songs of Love and Justice* are motivated by King's definition of "love" and his belief in its power to heal the wounds of a broken society. In his sermon given at the Detroit Council of Churches' Noon Lenten Services on March 7 of 1961, King said, "Love is understanding, redemptive, creative goodwill for all men. And so Jesus was expressing something very creative when he said, "Love your enemies. Bless them that curse you. Pray for them that despitefully use you."¹²⁸ King believed that Love was the ultimate act of "creative altruism." In this cycle, Hailstork reminds us through King's words that we must seek a real

¹²⁵ Adolphus Hailstork, *Art Songs for High Voice/Adolphus Hailstork*, ed. Louise Toppin (Fayetteville, AR: Videmus/Classical Vocal Reprints, 2021), 4.

¹²⁶ Hailstork, *Art Songs for High Voice/Adolphus Hailstork*, 4.

¹²⁷ Angela Renee Blalock, "An Analysis of Selected Art Songs for High Voice by Adolphus Hailstork, A Performer's Guide" (DMA Dissertation, University of South Carolina, 2016), 6.

¹²⁸ Martin Luther King, Jr., "Loving Your Enemies, Sermon Delivered at the Detroit Council of Churches' Noon Lenten Services," Martin Luther King, Jr. Research and Education Institute, Stanford University, accessed March 29, 2022, <https://kinginstitute.stanford.edu/king-papers/documents/loving-your-enemies-sermon-delivered-detroit-council-churches-noon-lenten>

order of justice, love those whom we find difficult to like, decide to walk in the light of creative altruism, and—above all—love.

I. Justice

When evil men plot, good men must plan. When evil men burn and bomb, good men must build and bind. When evil men shout ugly words of hatred, good men must commit themselves to the glories of love. Where evil men seek to perpetrate an unjust 'status quo', good men must seek to bring into being a real order of justice.

II. Difficulties

It is difficult to like some people. Like is sentimental. It is difficult to like someone bombing your home. It is difficult to like somebody threat'ning your children! It is so difficult, so difficult to like some people. Like is sentimental. But Jesus says: "Love them." For love is greater than like.

III. Decisions

Ev'ry man must decide whether he will walk in the light of creative altruism or the darkness of destructive selfishness. This is the judgement. Life's most persistent and urgent question. What are you doing? What are you doing for others? What are you doing?

IV. Love

Love is the only force. Love is the only force capable of transforming an enemy into a friend. Love, Love, Love.

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