A PERFORMER'S GUIDE TO THE TEXT AND MUSIC
OF DOMINICK ARGENTO'S THE ANDRÉE EXPEDITION

D.M.A. DOCUMENT

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Musical Arts in the Graduate
School of The Ohio State University

By

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* * * * *

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1997

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ABSTRACT

In March 1983, the Pulitzer Prize-winning American composer Dominick Argento completed the final revision of his forty-minute, thirteen-song cycle for baritone and piano *The Andréé Expedition*, based on an ill-fated 1897 Swedish expedition to the North Pole in a hydrogen balloon. For song texts Argento excerpted portions from *Andréé's Story*, an English translation of a complete report of the expedition which included the texts from journals and letters written by the explorers. Published in 1930 by the Swedish Society for Anthropology and Geography, *Andréé's Story* served as the text source for nine songs of Argento's song cycle, and Argento wrote the texts for the four other songs, basing them on accounts from *Andréé's Story*.

This document examines the song texts, comparing them with the original material in *Andréé's Story*, provides musical analyses of the songs, and delineates various technical abilities required for a successful performance.
The material of the document is meant to aid the performer by providing a historical background and brief musical suggestions to enhance future performances of the song cycle. This document also provides a list of Argento's vocal works in an appendix.
ACKNOWLEDGMENTS

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My gratitude goes to Dr. Dominick Argento and Håkan Hagegård, who agreed to be interviewed during the course of my research. Dr. Argento provided numerous insights about the history and composition of the work, and Mr. Hagegård alerted me to the Web site for the museum dedicated to the explorers of the Andrée Expedition.

My special thanks go to Penguin USA, especially to Sam Moore of the Permissions Department, for permission to use excerpts from their 1930 publication of Andrée’s Story, edited by the Swedish Society for Anthropology and Geography.
and translated by Edward Adams-Ray, and to Boosey & Hawkes for permission to use excerpts from their 1987 publication of Dominick Argento’s *The Andrée Expedition*. "© Copyright 1987 by Boosey & Hawkes, Inc. Copyright for all countries. All rights reserved. Used by permission of Boosey & Hawkes, Inc."

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INTRODUCTION

Three Swedes embarked on an unprecedented journey in 1897, a century ago, though the American explorer George Washington De Long had considered the same trip almost twenty years earlier.\(^1\) The goal of the Swedish expedition, led by the engineer, explorer, and aeronautics expert Salomon August Andrée, was to reach the North Pole in a hydrogen balloon. Andrée first attempted the trip, four years in the making, in the summer of 1896, accompanied by the scientist Dr. Nils Ekholm, chief of the Meteorological Office of Stockholm, and the scientist and photographer Nils Strindberg, whose athleticism served as a valuable asset for the expedition.\(^2\) Unfavorable weather conditions, however, prevented the explorers from lifting off.\(^3\) The expedition

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\(^1\) Jeannette Mirsky, To the North!: The Story of Arctic Exploration from Earliest Times to the Present (New York: The Viking Press, 1934), 219.


\(^3\) Henri Lachambre and Alexis Machuron, Andrée’s Balloon Expedition in Search of the North Pole (New York: Frederick A. Stokes Company, 1898), 128-55.
reconvened the next summer, in 1897, with the civil engineer
Knut Fränkel, also regarded for his athleticism, having
replaced Dr. Ekholm. On July 11, at 1:50 p.m. Greenwich
Mean Time, Andrée, Strindberg, and Fränkel finally began
their ascent and began their quest for glory. They had
received not only the financial and technical support of
eminent Swedish organizations and individuals such as King
Oscar, Alfred Nobel, and the Swedish Academy of Sciences,
but also the prayers and good wishes of family, friends, and
ultimately all of Sweden.⁴

Thus ended the world's contact with the men for thirty-
three years, except for three messages. On July 15, four
days after the expedition began, the Norwegian sealing ship
Alken discovered a carrier pigeon bearing the following
communication:

From Andrée's Polar Expedition to
Aftonbladet, Stockholm
July 13
12.30 midday. Lat. 82° 2' Long. 15° 5' E. good
speed to E. 10° S. All well on board. This is
the third pigeon-post.

ANDRÉE⁵

On May 14, 1899, at Kollafjord, Iceland, a mail-buoy was
found containing a message actually sent before the one
found almost two years previously. It read:

⁴ Ibid., 13.

⁵ Swedish Society for Anthropology and Geography,
Andrée's Story, 76.
This buoy is thrown out from Andrée’s balloon at 10.55 G.M.T. on July 11, 1897, in about 82° latitude and 25° long. E.fr. Gr. [east from Greenwich] We are floating at a height of 600 metres.

All well

ANDRÉE STRINDBERG FRÄNKEL

Finally, on August 27, 1900 in Finmark, Norway, another mail-buoy was found, again bearing a message sent before the others which had been recovered:

Buoy No. 4: The first thrown out on July 11, 10 p.m.

Our journey has so far gone well. We are still moving on at a height of 800 feet in a direction which at first was N. 10° E. declination but later N. 45° E. declination. Four carrier-pigeons were sent off at 5:40 p.m. Greenwich time. They flew westerly. We are now in over the ice which is much broken up in all directions. Weather magnificent. In best of humours.

ANDRÉE STRINDBERG FRÄNKEL
Above the clouds since 7.45 G.M.T. 7

At the time of the discovery of this last message, the three explorers had still not returned to Sweden, and so of course it was assumed that the expedition had been lost and would never be discovered. On August 6, 1930, however, sealers aboard the Norwegian ship Bratvaag, also equipped for a scientific expedition, discovered the remains of what has come to be called the Andrée Expedition on White Island off

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6 Ibid., 65.

7 Ibid., 64.
the northern coast of Norway. Less than a month later, a joint Swedish and Norwegian commission expedition on the *Isbjörn* arrived at the site, accompanied by journalists from all over the world. The commission thoroughly documented all of the remains of the Andrée Expedition before bringing them back to Tromso, Sweden. On September 26 the Swedish government commissioned the Swedish Society for Anthropology and Geography to temporarily maintain the finds and to publish a full account of the Andrée Expedition. Less than a month later, this meticulous account was completed. It contained brief biographies of Andrée, Strindberg, and Fränkel; information on the preparation for the 1897 expedition; a narrative description of the flight, its failure, and the explorers’ attempt to return to Sweden on foot; photographs carefully developed from film found among the remains; an account of the Bratvaag and follow-up commission expeditions of 1930; contemporary scientific hypotheses of why the journey was unsuccessful; and all of the explorers’ written chronicles of the expedition discovered among their remains. Andrée had written two diaries, which together provided an extremely detailed narrative of the expedition. Strindberg’s writings included a memorandum almanac and two logbooks, in addition to several shorthand letters to his fiancée, Anna Charlier.
Fränkel left behind only a journal of meteorological observations. From the three explorers’ writings the Swedish Society for Anthropology and Geography constructed its own narrative of the expedition for the published account, released in Swedish in late autumn of the same year. Translated editions appeared simultaneously in at least ten other languages, including German, French, Italian, and Esperanto. The English edition was translated by Edward Adams-Ray, published by The Viking Press, and entitled Andrée’s Story: The Complete Record of His Polar Flight, 1897.

The various published accounts of the expedition revealed the bravery of the explorers as they fought to survive following the downing of their balloon onto the ice on July 14, less than sixty-six hours into the expedition and approximately three hundred miles northeast of the launching point, yet still almost five hundred miles from the Pole. Nine days later, on July 23, the explorers

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Ibid., v-xii.


Swedish Society for Anthropology and Geography, Andrée’s Story, facing 209.

began their journey on the ice, on foot, until the middle of September, ending up approximately two hundred miles south of where the balloon crashed. Facing many difficulties, the expedition averaged only about two miles of progress per day. Each of the men dragged a sledge (sled) behind him with around three hundred pounds of supplies. Daily tasks included assembling and disassembling their tents, hunting for and preparing food, and loading and unloading the sledges. In their southward trek on foot, the men did not reach 80° latitude until late September, so they constantly battled the elements of cold and wind, even in the Arctic summer. The terrain was not smooth, as one might imagine ice to be; instead, there were hummocks, or ridges, of ice everywhere, which easily could upset their sledges. The explorers developed various physical maladies, due to poor diet and injuries, which slowed their progress. And finally, often the ice floes upon which the men were traveling drifted in the opposite direction of the movement of the explorers, thus negating their progress. By September 13, the explorers realized that they were not

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12 Swedish Society for Anthropology and Geography, Andréé's Story, facing 209.

13 Ibid., 207-08.

14 Ibid., facing 209.
going to make it back to Sweden before winter.\textsuperscript{15} Soon they began constructing a shelter out of ice and snow, where they planned to survive the winter by eating their accumulated food. Confident in their plan, their work was nearly done when, on October 2, the ice floe upon which they had built their shelter broke up unexpectedly, destroying the shelter and scattering their supplies.\textsuperscript{16} It is difficult to know exactly what happened after this point, because the men ceased almost all written accounts. After describing the activities of October 3 and 4 as simply "Exciting situation," Strindberg's almanac indicates the expedition's arrival on White Island on October 5. He wrote two similarly brief entries on October 6 and 7, then only this final jotting on October 17: "Home 7.05 a.m."\textsuperscript{17} Strindberg apparently died first, because his grave was found a little over a hundred feet from a crude dwelling which housed the bodies of Andrée and Frænkel.\textsuperscript{18}

Much speculation has surrounded the actual cause of death for the explorers, for many provisions were found among the remains. As early as 1934, one conjecture

\textsuperscript{15} Ibid., 349.

\textsuperscript{16} Ibid., 361.

\textsuperscript{17} Ibid., 366.

\textsuperscript{18} Ibid., facing 208.
attributed the deaths of Andrée and Frænkel to carbon monoxide fumes from their cooking stove.\textsuperscript{19} By 1953, another theory raised the possibility of another contributing factor to the explorers' demise: trichinosis caused by trichinella found in some of their bear meat.\textsuperscript{20} Such explanations are academic, however, since the destruction of their ice shelter left little chance for the survival of the expedition:

The fact remains that the party was doomed to perish from exposure, lack of clothing, equipment and experience. It seems probable that a number of factors, including trichinosis and carbon monoxide poisoning, merely hastened the fatal conclusion of this drama.\textsuperscript{21}

Across the Atlantic almost a century later, the American Pulitzer Prize-winning composer Dominick Argento received a commission from the Schubert Club of St. Paul, Minnesota for a song cycle to be performed by the Swedish baritone Håkan Hagegård in honor of the club’s one hundredth anniversary. Argento began the task of finding a suitable text for the cycle, a process he had undertaken many times before and which he described in an address presented to the

\textsuperscript{19} Mirsky, 342.


\textsuperscript{21} Ibid.
1976 national convention for the National Association of Teachers of Singing (NATS) in Philadelphia. The address revealed Argento’s conviction that song texts simply serve as a vehicle, albeit a necessary one, for composers to write for the solo voice:

... composers may write songs, not because they feel the need to set a particular text to music, but rather because they feel the need to write a song, to compose for the solo voice. The text is not necessarily the reason for writing the song, but the excuse to write ... the text may really be the pretext.  

Later in the address, Argento described the steps which led to the composition of his Pulitzer Prize-winning cycle From the Diary of Virginia Woolf after he had received a commission from the aforementioned Schubert Club to write a work for the British mezzo-soprano Dame Janet Baker:

Bearing in mind Baker’s particular voice, her immense sensitivity, her ability to transform herself in a song or a role, and most of all, the consummate artistry, I wanted to find something rich yet subtle, something with a wide range of emotions yet whole and singular, something feminine but not the hackneyed sentiments so frequently ascribed to women by male writers. I decided I’d like to find a text by a woman writer, especially a woman of refined and modern sensibilities. The search quickly narrowed down to Virginia Woolf, whose novels I had been reading over the past few years without, by the way, ever a thought of setting them to music ... By accident almost I came upon her diary -- I wanted to check up on certain details in the novels and so consulted her diary. No sooner had I read a

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few entries there than I realized this was the place to search, not the novels.\textsuperscript{23}

Thus, Argento’s ultimate topic and textual choice developed over time; though he had been reading Woolf’s novels, nothing in them particularly struck him as something which begged to be set to music. Argento settled upon some of Woolf’s diary entries only after he had been given the commission to write a work for Dame Baker,\textsuperscript{24} keeping in mind her qualities as a singer, and only after researching other text possibilities.

Similar circumstances and processes led to Argento’s 1983 song cycle The Andrée Expedition. After Argento had been asked by the Schubert Club to compose a work for Hagegård, he kept in mind Hagegård’s assets and personality, in addition to his own artistic sensibilities, as he searched the University of Minnesota library for a suitable topic:

... what I knew about Hagegård was first of all that he was very bright, and intelligent singer

\textsuperscript{23} Ibid., 24.

\textsuperscript{24} Dame Baker, incidentally, was not the first singer for whom Argento was commissioned to write on this occasion. The Schubert Club had previously asked him to compose works for Beverly Sills and Jessye Norman, but neither came to fruition. If it were not for those circumstances, From the Diary of Virginia Woolf, for which Argento won a Pulitzer Prize, might not have been composed. For more information about this sequence of events, see “The Composer and the Singer,” 24.
... I was looking around for something interesting, as most of my song cycles give a complete picture or portrait of a character. Something about his being Swedish, of course, led me to think of things like that [using a topic connected to Sweden], and I don't know how it came about... I've forgotten if I ever knew whether I just stumbled across this book... the further I thought, I thought, 'Well, that's it.'... I think I heard a performance of The Erlking, too, that he may have done at one of his recitals. He had been here [St. Paul] before, and I had heard him. And the idea of having three voices -- one singer, three attitudes -- interested me. I guess when I found this text, it looked like exactly what I wanted.  

As was the case with From the Diary of Virginia Woolf, Argento had no prior familiarity with the texts he eventually chose for The Andrée Expedition, but when he discovered them, they were suitable for many reasons. In addition to the reasons Argento mentions above, the texts from Andrée's Story were appealing because of their status as letters or diaries. This was also the case with the Virginia Woolf texts, and has been for other Argento works such as Casa Guidi, which employ letters of Elizabeth Barrett Browning; Letters from Composers, set to letters penned by Chopin, Mozart, Schubert, J. S. Bach, Debussy, Puccini, and Schumann; and Argento's newest work, a duo song cycle (also written for Hagegård and the American mezzo-soprano Frederica von Stade) entitled A Few Words About

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Argento, recorded telephone interview with the author, March 27, 1997.
Chekhov, which includes texts from letters Anton Chekhov wrote to his wife. A clue for explaining Argento's interest in letters as sources for texts may be found in his 1976 NATS convention address:

... letters in an author’s output bear certain resemblances to songs in a composer’s output and these resemblances are significant. Letters are quasi-private utterances as distinct from public artworks, but they still bear the hallmarks of their author’s style and mode of thinking: often distilled, often simplified. ... Like letters, songs are of modest dimension: they bear all of the composer’s stylistic mannerisms and hallmarks but in a distilled and simplified form. ... songs represent the composer’s purest utterance, his most private being, unadorned, uncluttered, devoid of posturing, spontaneous, distilled.

Perhaps these convictions help to explain Argento’s significant attention to song cycles, which may be seen among a list of his vocal works in Appendix A.

Argento’s characteristic use of texts and subjects in which the writer undergoes a process of self-examination or self-discovery is consistent with his own artistic credo, as revealed in Argento’s second address to the national NATS convention, this time in San Antonio, Texas in 1988:

I think I write music as a way of learning who I am, what I really think, what I truly believe. Every new piece of music is like a piece of a

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26 Håkan Hagegård, unrecorded personal interview with the author, April 14, 1997.


28 See page 161.
puzzle: perhaps when all the pieces are in place
I'll have an answer . . . in retrospect, it is
clearer to me that my own career as a composer has
been one long exercise in self-discovery . . .\textsuperscript{29}

Argento generally has chosen large subjects as the means for
this "exercise in self-discovery;" indeed, he finds it
difficult to imagine that such an arduous task could be
approached in any other way:

\textellipsis I have not written any independent, single
songs since my school days -- only song-cycles.
The reason for this, I suppose, is because the
theme that preoccupies me demands the spaciousness
of half-a-dozen or so songs -- what Virginia Woolf
might call 'a mass of odds and ends' -- to make
its point, to sketch a portrait of the character
involved. That would be much harder to accomplish
in just one short song.\textsuperscript{30}

The Andrée Expedition afforded Argento the luxury of
exploring, in thirteen songs, the emotional development,
self-examination, and life journey of not just one person or
character, but of three. Argento portrayed Andrée,
Strindberg, and Frænkel discovering aspects of their being
and facing the consequences of their decisions as they
embarked on their adventure, failed in their attempt,
struggled to survive, and ultimately succumbed to death.
Hagegård and pianist Thomas Schuback premiered Argento's
forty-minute-long work on February 15, 1983, at

\textsuperscript{29} Dominick Argento, "The Matter of Text," \textit{The NATS

\textsuperscript{30} \textit{Ibid.}, 8.
O'Shaughnessy Auditorium in St. Paul, Minnesota, and Argento slightly revised the cycle the following month.\footnote{31 Dominick Argento, The Andrée Expedition, piano-vocal score (New York: Boosey & Hawkes, 1987), preliminary unnumbered pages.}

Due to the length and vocal difficulty of the work, in addition to the emotional impact of the fate of Andrée and his cohorts, a performance of The Andrée Expedition is a serious, though rewarding, undertaking for both the performers and the audience. The purpose of this document is to give the performer insights into the development of the text of this song cycle, to reveal important structural musical aspects of the work, and to alert the performer to vocal, pianistic, and ensemble difficulties of the cycle. To this end, the document also suggests appropriate, though not binding, musical interpretations and practices, equipping the performer with background and information which can contribute to a meaningful, layered, intimate performance.
CHAPTER 1
OVERALL MUSICAL AND DRAMATIC STRUCTURE
AND PERFORMANCE PRACTICE OF THE ANDRÉE EXPEDITION

Each of the thirteen songs of The Andrée Expedition is assigned to one of the three explorers -- five songs are given to Andrée, and four each to Strindberg and Frænkel. Each character is interspersed throughout the cycle, with no character portrayed in two consecutive songs. The cycle is divided into two parts, with the first six songs, entitled "In the Air," comprising the journey before the balloon crashes and the final seven songs, entitled "On the Ice," depicting the explorers' efforts to return to Sweden on foot. All thirteen songs of the cycle are to be performed *attacca*, except that due to the length and vocal demands of the work, and even though the score does not indicate such directions explicitly (and in fact may seem to discourage it), Argento allows that a short break may be taken after the first part of the cycle, a practice employed by Hagegård when he performs the work. In concert Hagegård also

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Argento, recorded telephone interview with the author.
sometimes omits two or three songs, though he realizes that Argento does not approve due to the musical and dramatic structure of the cycle. The late baritone William Parker, who recorded the work with the pianist William Huckaby for Centaur Records, appalled Argento even more by totally disregarding the structure of not only The Andrée Expedition, but another Argento cycle:

Will Parker, believe it or not, used to do a few of these songs and a few of Virginia Woolf, which sort of always knocked me off my feet. I can’t imagine anyone but a mezzo doing Virginia Woolf, but he felt perfectly free to do two or three of these and then mix in two or three of the Virginia Woolf cycle, and I told him about my displeasure.

Omission of any of the songs in a performance of The Andrée Expedition not only destroys a key constructive device of the cycle, to be examined later in this chapter, but also interrupts the dramatic development and self-examination of the separate explorers.

Argento is aware of the inherent difficulty in presenting the songs of three different characters when there often is little delineation between their texts or

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33 Hagegård, unrecorded personal interview with the author.


35 Argento, recorded telephone interview with the author.
music which would be readily apparent to the audience, though analysis of the score reveals distinctions easily. An amusing story about a performance of the work shows Argento’s convictions and gives a solution to the problem:

[Sanford Sylvan] was doing [The Andrée Expedition] here on a program . . . the first half was all gay composers who had written new pieces, and he felt it was important enough to print the words of all their songs, and when I went to the recital . . . nothing about Andrée was there. He was simply going to stand onstage and sing the entire thing, and I explained to the manager . . . that it seemed to me that if it was worth the trouble of printing all the gay texts, then they might have printed something about Andrée. I was going to leave, and he said, ‘Well, stay, I think you’ll understand every word.’ I’ve lived my whole life around singers, and I have yet to understand every word. But the critical thing was that the audience would never know whether it’s Andrée or Strindberg or Frankel, and that, I think, is very important.\footnote{Ibid.}\\

Argento endorses providing the audience with a complete copy of the text whenever the cycle is to be performed, to facilitate understanding of the words and to separate the characters. The practice also helps to clarify the details of a complicated story depicted in a lengthy work.

The section of Andrée’s Story which contains the texts used for Andrée and Strindberg in The Andrée Expedition comprises eighty-seven pages. A comparison of these pages with the texts eventually used by Argento reveals that he gleaned texts which set the stage for the drama and showed
the actions, reactions, thoughts, and emotions of the characters. Some pages, especially those with extensive technical information about the flight or mundane details about daily life on the ice, were not used at all by Argento, while other pages offered just a line or two or even a single phrase. Moreover, Argento adapted or recombined the texts to suit his dramatic purposes:

I feel always very free to play fast and loose with text, if it's not doing what I want it to do. I didn't do that with Virginia Woolf, mainly because . . . there are too damn many Virginia Woolf people out there, but in something like Andrée, where it's already a translation and there's no one in America who would know about it, I feel free . . . to add a line or to change a line in the text if it aids the story. ⁷⁷

Subsequent chapters of this work will compare Argento's texts for Andrée's and Strindberg's songs with the original material in Andrée's Story to demonstrate Argento's text choices and manipulation.

Since Frænkel left behind no writings which were included in Andrée's Story, Argento resorted to more dramatic license to solve the problem, resulting in a satisfying added benefit:

I made up all of the stuff for Frænkel. And Frænkel in a way allowed me to get my voice in it -- a point of view, when he was one of the last survivors toward the end. He can talk about it. He's speaking for me, of course. And he was the silent one on the trip -- apparently, there's not

⁷⁷ Ibid.
much except little jottings about the temperature, the speed of wind, and so forth. It seems that when I had the story . . . the words of Strindberg were fine -- he was writing to Anna -- and Andrée himself had a sort of braggadocio and arrogance. I needed one more voice in there, and of course Fränkel was on the trip, but he didn't write, so it gave me a wonderful opportunity to just invent things, to explain a little bit to the audience what was happening or what was going to happen. 38

Thus, Fränkel serves as a sort of narrator while he is also a participant in the story. This dual role is reinforced by Fränkel's assignment to the prologue and epilogue (the first and twelfth songs, respectively), thus framing the entire cycle, while at the same time he has two other songs within the cycle. As indicated in the score, Fränkel's song texts are based on the writings of his compatriots. Key words and phrases from Andrée's Story used by Argento for Fränkel's songs will be noted in subsequent chapters.

Although only six of the thirteen songs of The Andrée Expedition employ key signatures, the entire work is constructed within the tonal idiom, and each song has a tonal center. Taken as a whole, the keys of the thirteen songs go through the entire circle of fifths. Though there certainly are many accidentals in both the piano and vocal parts, the prologue is in the key of A major, with an A major key signature. The next song has D as its tonal center and often strongly implies D major. To conclude the

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38 Ibid.
first part of the cycle, the keys then follow as such: G major, a bright C major, F major and minor, and Eb major and minor. Other than the prologue, no key signatures are employed for these songs, though of course the fourth song does not need one, being in the key of C major. The second part of the cycle, beginning with the seventh song, employs an Eb major key signature, and subsequent songs are in the keys of Ab major, C# minor (enharmonically D<sup>b</sup> minor), F# minor, B major (though the key signature is C<sup>b</sup> in the Lydian mode), E major, and finally a return to A major, the initial key of the cycle. Unlike the first half of the cycle, all the songs of the second half employ key signatures except for the eighth song and the epilogue (the thirteenth song). Some of the thirteen songs more clearly delineate their key centers than others, and some stray into many other regions of tonality and atonality, but all of the songs begin and end on the key centers listed. This purposeful assignment of keys to the songs points to a major structural device of the cycle. Of these key relations, Argento says:

\[\text{. . . [they] are a kind of emblem of the fact that they [the expedition] take off, they go up, and they come right back . . . After having gone through the whole experience of the trip and the tragedy, their bodies are brought back to Sweden, so we end up in the place where we started.}^{35}\]

\[^{35} \text{Ibid.}\]
A direct result of this construction is that the second part of the cycle, just after the balloon has crashed to the ice, begins in E major, the most remote key center from A, thus signifying the expedition’s furthest distance from home. Perhaps Argento chose the key of A to begin and end the work to signify Andrée, whose name begins with that letter.

Several motives are employed at critical points in the cycle to unify the work on another level. Argento also assigned at least one motive to represent each of the three explorers. As with the texts used for the cycle, important musical aspects of *The Andrée Expedition* will be examined in the appropriate chapters devoted to each song of the work.
CHAPTER 2

1. PROLOGUE (FRÆNKENL)

The Text

The text of the Prologue, or first song, of The Andrée Expedition is as follows:

What was it the Austrian newspaper wrote?
'Any man who says he will travel to the North Pole and back in a balloon is either a simpleton, a charlatan, or a Swede.'
How well we qualified!

Young Strindberg -- a latter-day Don Quixote -- risked his life to impress the blue-eyed goddess of his dreams. Throughout the journey he wrote her love-letters.
But where did he expect to post them, I wonder?

Our leader, Andrée, dreamt only of glory and immortality, already photographed and measured for his waxwork likeness which would stand in some dusty museum, its translucent finger pointing to this journal I now hold in my freezing hands.

And I, Fränkel, I measured the winds, and I plotted the stars, and asked myself over and over again: what attracted me to the North like the trembling needle of a compass?

This being a song of Fränkel's, the text is all Argento's.
Rather than being based on the writings of his two cohorts, this text of Fränkel's tells us how Argento views the explorers, thus setting the stage for the action of his

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cycle. Argento reveals how his thoughts on the men helped
to structure The Andrée Expedition:

I made classifications. Andrée was a visionary.
And Strindberg was a romantic. And Fränkel was a
cynic. They sort of balanced one another. I
knew, of course, what was going to happen on the
trip . . . I think [Fränkel] was interested and
fascinated, but cynical and also very pessimistic
about the outcome. 40

Argento portrayed Fränkel’s mixed feelings and conflicting
personal motives in his simple question to himself: “what
attracted me to the North like the trembling needle of a
compass?” Argento chose to make Andrée and Strindberg’s
motivations for the expedition clearer; after all, they were
both part of the original 1896 expedition, whereas Fränkel
was added only when Dr. Ekholm resigned his place. However,
it must be remembered that aspects of Fränkel’s pre-flight
feelings as portrayed by Argento are instances of dramatic
license on the part of the composer. A brief biographical
picture of Fränkel in Andrée’s Story gives a somewhat
different story of Fränkel’s attitude as the expedition
began:

When, together with Andrée and Strindberg,
[Fränkel] stood ready to leave Dane Island, he did
not doubt the practicability of the plan. He, who
had always been filled with a certain love of
adventure, and who had always read with enthusiasm
of the work carried out by great men, was now to
have his longing for doing great deeds satisfied.
His ambition, beneath which there were concealed

40 Ibid.
no sordid aims, had now found its great goal, for which he was prepared to sacrifice even life itself.\footnote{41}

Given that this description sounds much like the personality Argento ascribed to Andrée, he wisely chose to avoid duplicating those qualities in his fictional Fränkel.

Fränkel’s characterization, via Argento, of Strindberg’s motivation for undertaking the journey also is not entirely accurate. Strindberg, part of the initial attempt at the excursion in the summer of 1896, became engaged to Anna Charlier the following October;\footnote{42} thus, impressing Anna was not his primary raison d’être as a member of the expedition. Moreover, only four letters to Anna were found among the remains, dated July 21, 22, 24, and 31, thus not “throughout the journey,” and Argento excerpted only the first three of the letters.\footnote{43} However, there certainly is the possibility that Strindberg wrote other letters which were never found, and the intimacy of the extant letters leaves no doubt to his devotion to her.

Argento’s portrayal of Andrée as a single-minded visionary in the Prologue corresponds well with some stories of his background in Andrée’s Story, but again, other

\footnote{41} Swedish Society for Anthropology and Geography, Andrée’s Story, 17.

\footnote{42} Ibid., 15.

\footnote{43} Ibid., 384-89.
accounts add different dimensions to Andrée's motivation. As a teenager he entered the Royal Institute of Technology in Stockholm, where he excelled and felt quite happy. His technical bent intensified when in his early twenties he first developed a keen interest in aeronautics. In 1882, an international scientific commission set up to investigate physical and meteorological aspects of the polar regions appointed Andrée, at the age of twenty-seven, to carry out aero-electrical observations, which were later hailed as a great success.\textsuperscript{44} Andrée, however, developed his expertise not simply to acquire fame and immortality in a museum, as one account of his personality reveals:

It has often been asked if Andrée was ambitious -- in the less favourable sense. Yes, the young Andrée was ambitious, but all the personal vanity which may have distinguished him was burned away by his knowledge of the serious nature of the journey that was to be made, and of the responsibility that lay on his shoulders for the lives of others.\textsuperscript{45}

Argento, however, chose to characterize Andrée initially as an explorer with an awareness of his place in history. At the same time, he also discounts Andrée's surety in the success of the expedition:

I think that Andrée may have gone and known that it was not going to work . . . it was a vainglorious thing to attempt to do, but he wanted

\textsuperscript{44} Ibid., 4-7.

\textsuperscript{45} Ibid., 12.
to do it, and I think even if he knew it wasn’t going to work, he still thought it was worth it. But there was a little bit of the madman in Andrée. He’s not exactly the normal, on the street, Swede. I think he’s a little bit crazy, like a lot of explorers.\footnote{Argento, recorded telephone interview with the author.}

Some justification for Argento’s conviction that Andrée considered the possibility of the expedition’s failure may be found in the fact that Andrée had a mask of his face made before he left on the journey.\footnote{Hagegård, unrecorded personal interview with the author.}

The Music

The Prologue begins with a stark pianissimo sixteenth-note triplet motive in the upper register of the piano, marked, appropriately, freddamente, or coldly. The vocal line then enters in unaccompanied recitative, continuing the soft dynamic level and allowing the voice to emerge slowly from the nothingness of the initial piano motive. The recitative is answered by the piano with a variation of the original motive, this time with each hand beginning on the second pitch of the original motive, a pattern which continues in subsequent variations of the motive, as if to represent the unfolding of the story as the characters of the drama are introduced in the Prologue (Figure 1):
Strindberg is introduced with the first real instance of metered singing in the song. The vocal line is imitated canonically for ten measures in the right hand of the piano, giving a simple, matter-of-fact quality to Strindberg’s initial presentation in the cycle. After the text “goddess of his dreams,” referring of course to Anna, a motive appears in the upper register of the piano which represents her, as will be seen clearly in the next song. The loftiness of Strindberg’s dreams, his fiancée, is evoked with a mezza voce high F♯ in the vocal line (Figure 2):
Fig. 2 mm. 4-14, pp. 2-3

The song's opening sixteenth-note triplet piano motive then appears again in variation, this time with each hand.
beginning on the third pitch of the original motive. Andrée's first, rather haughty characterization ensues, with the brusque assuredness of the vocal line, gaining in confidence with the accelerando and doubled by the piano, providing a clear contrast with the music employed for Strindberg (Figure 3):

![Musical notation]

Fig. 3 mm. 15-18, p. 3

Argento's assignation of visionary status to Andrée is then indicated with majestic yet simple chordal accompaniment to his thoughts of grandeur (Figure 4):
Fränkel's contemplative self-reference is given a slower tempo, softer dynamic, and single-note accompaniment. After a brief ascent of a half-step, the piano line gradually falls, suggesting a sinking feeling within as Fränkel asks himself why he is part of the expedition. The height of the stars is represented by a pianissimo high E in the vocal line (Figure 5):
Argento ingeniously word-paints Fränkel's final question of the Prologue: 'What attracted me to the North like the trembling needle of a compass?' The text is all sung on C#. The piano part begins on a low A and then depicts the traveling to the North by ascending with a series of perfect fourths. To conclude the song, the piano finally returns to the C# of the vocal line to represent the certainty of the needle of the compass pointing to the North (Figure 6):
The above passage also contains another variation of the opening sixteenth-note triplet piano motive, this time beginning in both hands, as expected, on the fourth note of the original motive. The original motive has developed as the song has unfolded to its conclusion.

Though the Prologue's text is ostensibly Frøekel's, in this song all three of the characters of the drama are introduced with separate and appropriate musical
characterizations. The singer and pianist must be prepared to evoke these musical delineations, not only in this song, but also throughout the course of the cycle. Argento provides appropriate indications in the score to help the performers delineate the three explorers. The vocal demands of the song are few, until near the end of the song, when some mezza voce singing must be employed near and above the passaggio. The piano part provides no difficulties.
CHAPTER 3

2. THE BALLOON RISES (STRINDBERG: LETTER TO ANNA)

The Text

Argento chose the text for the second song of The Andrée Expedition, Strindberg’s first song, from two areas of Andrée’s Story: a letter and a series of memorandum almanac entries, both written by Strindberg. The texts for the first half of the song are derived from Strindberg’s first shorthand letter to Anna, dated July 21, a week after the balloon had crashed to the ice. In the letter he recounts the events leading to the liftoff of the balloon, followed by his recollections of the beginning of the time spent aloft. To indicate that the text of this song is meant to be a letter, Argento opened the song with the text “Dearest Anna,” although none of the original letters began with that salutation. Argento then excerpted two sections of the lengthy July 21 letter to use as the text for the first part of the song, but as can be seen below, much of the letter’s original texts were omitted. In this and subsequent excerpts from Andrée’s Story, the material used
by Argento for the song is in boldface print. Added or
changed words or phrases which appear as song texts, though
not strictly in the original excerpts, appear in
parentheses. Any brackets which appear are from Andrée’s
Story unless otherwise noted. This first excerpt is from
page 384 of Andrée’s Story:

July 21 1 a.m. Greenwich time,
on an ice-floe: 82° 33.7’ N. lat., 29° 40’ E.
long. Gr.

I wrote my last letter to you the same day we
started [before the liftoff], you must have
received it, of course. Of what has happened
since you have learned from the accounts in the
papers, etc., but naturally I shall describe my
personal impressions, too. It was grand when it
was at last (at last it was) determined that we
should start. Andrée, Fränkel, and I and Machuron
went on shore and looked at the balloon from the
roof of the balloon-house. After we had discussed
the possibilities of starting for a while Andrée
asked us what we th[ought]: ‘(Well, s)hall we try
it or not?’ Fränkel at first answered evasively,
but then said that [we?] should(.). I answered ‘I think we ought to try it(.)’ and
Svedenborg was of the same opinion. Andrée was
serious and said nothing. We all went on hoard
again.

More than three lengthy paragraphs, comprising several
hundred words, follow in the original letter before other
texts appear on pages 385 and 386 which were chosen by

Argento:

Then Andrée cries: ‘Strindberg and Fränkel, are
you ready to get into the car [of the balloon - my
addition]?’ Yes! and so we got in. Now my
thoughts turned for a moment to you and my dear
ones (and to my parents and friends) at home. How would the journey succeed? And how fast my thoughts came(!) but I had to restrain them. I asked Machuron, who stood nearest and whom I had found most congenial, to give my love to you. I wonder if a tear did not tremble on my cheek at that moment. But I had to see that the camera was in order and to be ready to throw out ballast etc. And now all three of us stand there at the top of the car. There was a moment’s solemn silence. Machuron says, “Attendez un moment? Calme.” The right moment comes. ‘Cut away everywhere!’ comes Andrée’s voice. Three knives cut the three lines holding fast the bearing-ring and the balloon rises amid the cheers of those below(1); we answer with a cheer for old Sweden and then we rose from the balloon-house. A peculiar sensation, wonderful, indescribable! But one has no time for such thought. I photograph for a while and then we see that we are descending. Ballast is thrown out but we dip into the sea a moment. Then we rise again. And now everything seems to be going all right. We can still hear the hurrahs at a distance. I take one or two more photographs and then prepare the last card to you which I intended to throw down on Höllander Naze. But forgot it.

The texts for the second part of the song are taken from various pages from Strindberg’s memorandum almanac, which contain brief notes, mostly incomplete sentences, on the flight. Argento chose and rearranged the texts to suit his purposes. To show the material of the almanac, a few phrases before and after the chosen texts are included.

From page 1 of the almanac (page 367 of Andrée’s Story):

Good-bye is said 1.50 G.M.T.
Enter car 1.52 G.M.T.
start 1.55
Guide-rope lost
Höllander Naze 2.05
Across Vogelsang Island 2.23
h = 600 meters North Point 2.27
Mists are forming.
2h 29m (+) 1.0 (+) 0.4
(And then: s)ilent and still
Average speed 0.57 km/minute.

From pages 8 and 9 of the almanac (page 370 of Andrée’s Story), several pages later (in both instances):

6.50 Highland Point 327° S W
6.35 Aée pisses at the height of 600 m. [!!!!]
We rise probably on account of this throwing out of ballast
Mists begin below 7 o’cl. (At seven o’clock mists begin.) Northwards fogs.
Course at height of 600 m N 45° E
Aée (Andrée) goes to his berth (to rest.) 7.15

The next sentence of song text, “A black bird circles a moment in the distance, then disappears in the fog.” is an amalgamation of two passages on pages 15 and 19 of the almanac (pages 372 and 373 of Andrée’s Story). The passages are (with the amalgamated texts underlined):

12 kg [26.4 lbs.] thrown 1.10
1.25 A bird black in the distance Ice-leads (the large ones) in a direction N 80° E.

The pigeons start 11.22 One tried in vain to sit on the drag-line. Circle a moment. 2 settle on the ice.
Then they disappeared in the fog.

Argento went back to page 15 of the almanac (page 371 of Andrée’s Story) for the next brief phrase:

Guide-roping since 12.24. Sailing onwards in slight fog
The sun has gone(.), but we keep a very level course.
Finally, Argento concluded the song with the same text which Strindberg used to conclude the letter excerpted for the first half of the song -- simply the phrase "Good night!"

Several observations may be made. Appropriately, the almanac texts chosen by Argento are all from writings Strindberg made on July 11, the liftoff date, and the texts from his letter to Anna refer to events of the same time. Argento wisely chose to omit the letter’s references to Machuron and Svedenborg, two men who helped prepare the flight but who were not on the expedition itself and thus unnecessary and unwanted for inclusion in Argento’s song. Other than Anna, the intended recipient of the letter, Argento clearly wanted to focus on the explorers. Sometimes Argento left out words from the original letter to avoid awkwardness in today’s English, for example, by omitting the “on” from the phrase in the translation of the original letter “Fränkel at first answered evasively, but then said that we should on.” He also altered “my dear ones at home” to “my parents and friends at home,” perhaps to personify more clearly the “dear ones.” Other omissions from the original letter are made simply to avoid references to technical aspects of the flight, such as the ballast or the bearing-ring. The almanac primarily contained such technical accounts, but Argento avoided them, instead
choosing those texts which would be more plausibly included in Strindberg’s letter to his fiancée. A larger omission of text from the letter was likely made by Argento for musico-dramatic reasons. After the text “And how fast my thoughts came,” which is just the first part of a sentence in Strindberg’s letter and which occurred just as the explorers boarded the balloon, Argento skipped several sentences to the actual liftoff of the balloon. This abrupt change in action is paralleled by abrupt musical changes, examined in the next section.

The Music

Opening expressive indications of the song include con slancio (“with dashing, leaping, surging”) and fuggevole (“fleeting”), which can represent both the state of Strindberg’s emotions as the expedition is to begin and also simply the motion and activity of the flight itself. The song opens with a direct statement, to the text “Dearest Anna,” of the motive foreshadowed in the piano in the previous song after the text “blue-eyed goddess of his dreams,” thus cementing the association between the motive and Anna (cf. Figure 1). The piano answers the text with eighth-note figures comprised of the same pitches as the
Anna motive, and then transposes the pattern to other pitch levels beginning two measures later (Figure 7):

"Dear-est An-na, It was grand when at last it was de-ter-mined that we should start.

Fig. 7 mm. 1-5, pp. 5-6

After Andrée has asked his cohorts if they are set to embark on their journey, their varied degrees of readiness are accompanied in the piano by a pattern whose range vacillates three times between a major third and a minor third, perhaps
indicating some last-minute uncertainty in the minds of the explorers. The last pattern then includes another statement of the Anna motive, preparing for the following text "Now my thoughts turned to you" (Figure 8):

Fig. 8 mm. 8-14, pp. 6-7

The abrupt change in action indicated earlier between the text "And how fast my thoughts came!" and the actual ascent
of the balloon is musically delineated with a subito fortissimo dynamic level, marcato singing, a faster tempo, and frantic accompaniment emphasizing the lowest range of the piano. The ensuing, continually ascending vocal line and accompaniment mimic the ascent of the balloon, and "the cheers of those below" are indicated by a fortissimo high F in the vocal line and the notation of strepitoso ("clamorous, deafening, resounding") in the accompaniment (Figure 9):
poco accel... . . . .

ceed? And how fast my thoughts came!

Più mosso, molto brioso (d·c¾ ca.)

'Cut away every where!' comes Andrée’s voice. Three knives

cresc. poco a poco

cut the three lines and the balloon rises, rises,

(Fig. 9 continued on next page)
Fig. 9 mm. 19-29, pp. 8-9

As the balloon gets further and further from the well-wishers, the reality of the expedition sets in, with the alternating, unsure, major and minor third patterns recurring in the accompaniment. The onlookers' "hurrahs" are imitated by an upward leap of a minor seventh in the vocal line. The voice is unaccompanied at the pianissimo "silent and still," followed by a distant, extremely quiet
transposition of a chordal accompaniment in the Prologue

(Figure 10, cf. Figure 4):

Fig. 10 mm. 35-47, pp. 10-11
The vulnerable solitude of the explorers may then be seen in the continuing presence of the alternating major and minor third pattern which diminishes from piano to pianissimo. These dynamic levels are also appropriate for Andrée's resting, musically represented with a fermata of rest, and the black bird's disappearance in the fog. Strindberg himself finally settles down for the night with his "Good night!" to Anna, accompanied in the piano once more by the Anna motive (Figure 11):

Fig. 11 mm. 48-58, pp. 11-12
This song is one of the lengthier songs in the cycle for at least this reason: there is a great deal of action in it, and time must be taken to give each event its due. Not surprisingly, like many other songs in the cycle, it is operatic in scope, calling for a wide range of pitch and dynamic control, in addition to great technical prowess for the pianist. The two musicians must be able to evoke convincingly an emotional intimacy with Anna, and a frenetic excitement as the expedition begins, tinged with the slightest underpinnings of awe and doubt.
CHAPTER 4

3. PRIDE AND AMBITION (ANDRÉE: FIRST JOURNAL)

The Text

The text for the third song of The Andrée Expedition, the first song assigned to Andrée, comes from two sections of his first journal. The song opens with text from pages 10 and 11 of the journal (page 308 in Andrée’s Story):

All three of us must have a rest, and I sent Strindb. and Fr. to bed at 11.20 o’cl. (5567) and I mean to let them sleep until 6 or 7 o’cl. if I can manage to keep watch until then. Then I shall try to get some rest myself. If either of them should succumb it might be because I had tired them out.

It is not a little strange to be floating here above the Polar Sea. To be the first that have floated here in a balloon. How soon, I wonder, shall we have successors? Shall we be thought mad or will our example be followed? I cannot deny that all three of us are dominated by a feeling of pride. We think we can well face death, having done what we have done. Isn’t it all, perhaps, the expression of an extremely strong sense of individuality which cannot bear the thought of living and dying like a man in the ranks, forgotten by coming generations? Is this ambition?

The song concludes with material written on the inside cover of the journal (page 307 in Andrée’s Story). Portions of
the text which were unreadable when discovered are indicated by dots:

**Dispatch, July 11(, 1897.)** . . o’cl.
. buoy . . . .
Our journey has . . . .
. . . . . . . .
continues at . . . .
ters’ height . . . .
at first . . . .
due course but . . . .
towards N 45° east . . . .
**Four carrier-pigeons sent off(.)**
5.40 p.m. Greenw. time
flew westwards. We are now
in over the ice which is
much divided in every
direction. Weather magnificent(.)
Best of humour(.)
ANDRÉE STRINDBERG FRENKEL

In comparison with the text of Strindberg’s first song, here one notices that Argento changed none of the original journal material and added only “1897” to indicate the year of the expedition. Also, less text from the original is omitted from the song in this instance, though what was left out is telling. Argento’s portrayal of Andrée as a visionary perhaps necessitated the omission of the text “How soon, I wonder, shall we have successors? Shall we be thought mad or will our example be followed?” One whose focus is on the single goal of “glory and immortality,” as described by Frønkel in the Prologue, would not be concerned

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43 The final few phrases of this text are almost identical to the message borne by one of the carrier-pigeons. Cf. footnote 7, page 3.

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with the efforts of those who followed and also likely would not see madness in oneself.

In this song Argento continued his practice of combining texts written at different times or in different places when the texts ostensibly could be part of the same episode. The journal material employed for the first half of the song actually was written on July 12, but not only are Andrée's thoughts at this point conceivable, they also serve as a contrast to the excitement of the liftoff evoked more characteristically by Strindberg in the previous song. The material used by Argento for this song was written by Andrée during the flight and thus is serviceable chronologically.

The Music

Notated *tranquillissimo*, *mezza voce*, and *molto contento*, the beginning of the song also evokes soft, peaceful happiness in the clear simplicity of G major for a full measure. The first deviation from G major, a C# in the vocal line, is pointedly on the word "strange." The pitches then deviate further from G major, with the chromaticism and easy syncopation giving a freedom to the music and conveying the freedom of the balloon in the air. The word "floated" is appropriately sung on a high F against F# in the
accompaniment; this, along with the free chromaticism and gentle rising and falling of melodic lines in both the voice and the piano, contributes to a sense of assured pleasure, or even cockiness or drunkenness, in Andrée. Beginning at the end of the eighth measure, the right hand of the piano repeats the entire opening vocal melody while maintaining its initial accompanimental role. The voice adds to the texture with another melodic line, making use of quarter-note triplets to continue the sense of ease. The explorers' "pride" is marked with a gentle crescendo to suggest that it indeed is growing and "dominating" them (Figure 12):

(Fig. 12 continued on next page)
As Andrée turns more philosophical in the text, asking rhetorical questions, the texture again changes. The vocal line continues, like before, to ascend and descend, but here the descents are leaps while the ascents are stepwise, leading continually higher yet never seeming to reach a goal, perhaps signifying the lack of an answer to the questions. The text "living" is reached with a high E,
whereas "dying" plummets to an $F_{\flat}$. Like the voice, the accompaniment also strives upward, with grace note figures suggesting glissandi reaching ever higher. The lowest notes of the piano spell a tone row: $F_{\#}$, $G_{\#}$, $A$, $C_{\#}$, $D_{\#}$, $G_{\sharp}$, $F_{\sharp}$, $B$, $C$, $E_{b}$, $B_{r}$, and $E_{\flat}$. The inclusion of a tone row within a tonal context adds yet another layer to the freedom of the flight (Figure 13):

(Fig. 13 continued on next page)
Fig. 13 (continued)

Fig. 13 mm. 15-19, pp. 14-15

The music which opened the song then returns, though here Andrée’s dispatch resembles a monotone on F♯ (Figure 14):

Fig. 14 mm. 21-22, p. 15
The names of the three explorers, Andrée's conclusion in the song, are sung with the same pitches which appeared in the accompaniment earlier in the song, after the text "To be the first that have floated here in a balloon," which of course refers to the three men (cf. Figure 12, mm. 6-8, right hand of the piano). The song concludes with a glissando reaching the highest note on the piano (Figure 15):

Fig. 15 mm. 26-28, p. 16
In this third song of the cycle, Andrée introduces himself by revealing his state of mind. Argento's title for the song, "Pride and Ambition," culled from two important words in the text of the song, sums up his view of Andrée's psyche. The performers must manifest the pride of the song in an understated manner, for excessive haughtiness would not correlate with the question Andrée asks later in the song, that is, whether, the quest for fame is really ambition or simply a desire for immortality. A subtle approach is supported by the dynamic level of the song, which never exceeds mezzo forte. The song demands good breath control from the singer, as well as some brief mezza voce singing. The accompaniment provides few difficulties, although a delicate touch is required.
CHAPTER 5

4. DINNER ALOFT (STRINDBERG: LETTER TO ANNA)

The Text

Unlike what the title to Strindberg’s second song implies, very little of the text for this song comes from any of his letters to Anna. The song opens with material taken from page 29 of Strindberg’s memorandum almanac (page 374 in André’s Story):

12 o’cl. [Speed] = 3.0 m/s
Taken while Chateaubriand is boiling in the Göransson cooking apparatus.

**diner du 13 Juillet**⁴⁹ [dinner of July 13]
**Potage Hotch Potch** [Hodgepodge soup]
**Chateaubriand** [Large grilled rump steak]
**The King’s Special Ale**
**Chocolate with biscuits**
**Biscuits with raspberry syrup and + H₂ O**

A good(,) and invigorating meal!

Saw bear-track just after midday. This morning I put on snowboots with woollen [sic] stockings

---

⁴⁹ A comparison of this phrase with the text in the score reveals a mistranslation on the part of Argento. The “13” is written out as an ordinal number in the score, but instead of reading “treizième” (“thirteenth”), the score reads “troisième” (“third”), which would be eight days before the expedition began. When asked about the mistranslation in a recorded telephone interview, Argento replied, “Well, you know, it’s the funniest thing . . . I guess my French is pretty . . . it’s been a long time since I had it.”
first and then wool-and-hair stockings inside and
I find this to be a warm and pleasant footwear.

Thus is the basic text of the song, with four small
additions from other writings of Strindberg. Argento’s
first insertion was a phrase from Strindberg’s July 24
letter to Anna, a passage in which he is describing the
typical eating patterns not in the balloon, but as the
explorers make their way on the ice, although the balloon
crash has yet to occur in the song cycle. In Strindberg’s
song this phrase is inserted after “Dîner du 13 Juillet”
(from pages 387 and 388 in Andrée’s Story):

Now we have camped for the night and had coffee
and eaten our sandwiches with cheese and h . . .
biscuits and syrup and . . . Just now we are
putting up the tent and Fränkel is taking the
meteorological observations. Now we are enjoying
a caramel, it is a real luxury. You can fancy we
are not over-delicte here. Yesterday evening I
gave them (for it is I who attend to the
housekeeping) a soup which was really not good,
for that Rousseau meat-powder has a bad taste
[and] one soon becomes tired of it. But we
managed to eat it in any case . . .

Directly after that phrase comes another brief insertion,
this time taken from one of Strindberg’s logbooks (found on
page 380 of Andrée’s Story). This other added phrase, Repas
pendant le voyage (“Meals during the trip”), is a heading
for a twelve-day list of food consumed during each meal
beginning on August 4. In the song, the menu items listed
above follow the heading, and the logbook’s supper entry for
August 5 (also on page 380 of Andrée’s Story) provided Argento with another qualifying phrase for the “Potage” besides “Hotch Potch”; for supper on August 5, the explorers dined on, among other things, “Potage d’Oseille,” or “Soup of sorrel” (a plant with sour juice).\(^{50}\) Finally, Argento concluded Strindberg’s “letter” as Strindberg concluded his actual July 24 letter, with the phrase “Au revoir!,” though it is contracted to “Aur’voir!” in the song.

Argento may be forgiven for resorting to material from Strindberg’s memorandum almanac and logbooks for much of this “letter” to Anna. Of the four surviving letters, the only letters Argento actually used for the song cycle were dated July 21, 22, and 24, with the only other one, dated July 31, being extremely brief and sterile compared to the other three.\(^{51}\) This text, despite its mostly non-letter status, serves as a useful contrast to the topics of the other songs, and Argento added two brief phrases from actual letters to help the recitation of the menu seem to be an

\(^{50}\) Sorrel soup may not sound particularly appetizing today, but perhaps it was palatable among such other foods stocked and consumed on the journey, such as “Rousseau meat-powder,” “Cloetta meat-powder cocoa,” lactoserin, “Mellin’s food-powder,” and “Mellin’s food gruel,” not to mention the various parts of polar bears which the explorers killed, including the ribs, chops, kidneys, heart, and brain. See pp. 377-82 of Andrée’s Story.

\(^{51}\) Swedish Society for Anthropology and Geography, Andrée’s Story, 389.
authentic part of a letter. In this and the previous song assigned to Strindberg -- namely, the songs which occur in the cycle as the expedition is still afloat -- Argento also had to be careful in his choices of texts, since all of Strindberg's letters are dated during the expedition's sojourn on the ice; thus, as seen earlier, texts had to be culled which conceivably could have taken place in the balloon.

The Music

Strindberg's second song continues in much the same excited vein as his first song, notated Allegro con spirito ("Fast with spirit") and scherzando ("in a joking manner"). Both the piano (marked secco or "dry") and vocal line open with many accents and staccati and a strong dynamic level, but softer dynamics and a broader articulation are used for Strindberg's parenthetical comment, "for it is I who attend to the housekeeping." The exuberance of the flight and its special meal are underscored by the C major tonality and frequent use of bright major or augmented tonalities. The vocal line is doubled in the piano, as it is throughout almost the entire song (Figure 16):
Fig. 16 mm. 1-7, pp. 16-17

Harmonic clusters make their first appearance in the cycle in measure eight, leading to the announcement of the menu. This new section, marked con slancio ("with dashing, leaping, surging" -- used also in Strindberg's first song) and with an even faster tempo, builds in excitement for eighteen measures with each new menu item. The vocal line, gradually increasing in volume, surges upward and downward, imitating either the motion of the balloon or the excitement of the meal (or both). The melody is underscored in the
piano not only with pitch doubling but also by almost constant, repeating, staccato eighth note figures employing major harmonies. The fortissimo climax is reached with the crowning glory of the meal, "H₂O" (Figure 17):

(Fig. 17 continued on next page)
Fig. 17 (continued)

Choc·late Choc·late with bis·cuits

Biscuits with rasp·ber·ry syr·up and plus

Fig. 17 mm. 8-28, pp. 17-19
The song ends by returning to the musical material of the opening, giving a ternary form to the song, perhaps alluding to a scherzo in addition to a scherzando emotional quality (Figure 18):

\[ \text{Tempo I} \]

\[ \text{A good, invigorating meal!} \]

\[ \text{Aurévoir!} \]

Fig. 18 mm. 31-35, p. 19

Strindberg's second song has an obvious jovial and joyous quality to it, easily portrayed by the performers. However, the singer and the pianist should beware to pace the joviality. The high tessitura of the song demands that
the singer must not push the voice; at the same time, the pianist must take care not to let the doubling of the vocal line and the repetitive rhythmic pulse overshadow the voice.
CHAPTER 6

5. THE UNFORESEEN PROBLEM (FRÄNKEL)

The Text

Fränkel’s second song of the cycle continues his narrative role, while he also remains a member of the expedition. Again, the text is Argento’s, though based on circumstances related in the writings of Andrée and Strindberg:

Indeed, it was a very good meal, Anna. But your fiancé neglected to mention that it was consumed under -- what Andrée called: trying circumstances.

By the third day of our flight, a steady fine drizzle had deposited more than a ton of ice above our heads. On the webbing that encircled the balloon’s equator, thousands and thousands of icicles formed. Every fifty meters we paid unplanned visits to the surface, stamping it angrily, like some enraged behemoth, then lurching up into the air again.

Strindberg became seasick and vomited that excellent dinner, while Andrée glared at the fog, attempting to will the enshrouded sun to appear and melt away our glistening crown of thorns.

This text roughly recounts some of the actual events of the flight as trouble developed, and unlike Fränkel’s Prologue, which is not taken from Andrée’s Story, there are four areas
in Fränkel's second song whose texts Argento took directly or slightly adapted from the writings of Fränkel's fellow explorers, primarily Andrée's first journal. The first example is based somewhat on one of Andrée's most important entries - the last words of his first journal. Argento saw this entry as noteworthy enough to quote on one of the preliminary pages of the score of The Andrée Expedition (page 361 of Andrée's Story): "No one had lost courage; with such comrades one should be able to manage under, I may say, any circumstances [[italics mine]]." An interesting aspect of this text choice is that it actually was written, at the earliest, on October 2, after the explorer's ice house had been destroyed. Andrée did not use the phrase "trying circumstances" in his writings while the balloon was in flight, but Argento adapted "circumstances" from another section of the journal. Interestingly, Argento italicized the word "circumstances" in the song, but the phrase "trying circumstances" on a preliminary page of the score.

The next bit of text comes from page 27 of Andrée's first journal (page 312 of Andrée's Story), but again it comes from text after the balloon had crashed, dated July 15: "In the air there is visible a steady fine [[italics Andrée's]] drizzle which gives a good explanation of the fact

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\[52\] Swedish Society for Anthropology and Geography, Andrée's Story, 303-11.
that so much ice was deposited on the balloon.” This ice, “unforeseen” as noted by Argento in the title of the song, was one of the reasons the balloon could not stay aloft very high. From this sentence, Argento incorporated “steady fine drizzle” and “deposited” into the song text.

Andrée’s first journal was also the source for the third area of text used for Fränkel’s song, here a longer, more direct usage of a section. This text, from page 9 of Andrée’s journal (page 307 of Andrée’s Story), also was actually penned while the balloon was in flight, though dated July 12, not 14 as Argento’s “By the third day of our flight” would suggest: “paid visits to the surface and stamped it about every 50 meters.” A striking aspect of this text is its placement in the journal: a page earlier than the proud text which Argento employed to open Andrée’s first song. Argento of course gave no musical indication of doom in Andrée’s song, saving it for this song of Fränkel’s, but in reality Andrée noted the visits of the balloon to the ice rather nonchalantly before he wrote of the pride of the explorers. In addition to Andrée’s journal, Strindberg noted on page 31 of his memorandum almanac (page 375 of Andrée’s Story), also dated July 12: “2.15 o’cl. For with fine drizzle, which settles in the form of hoarfrost on the ropes.”
The final recounting of an actual event in this song involves Strindberg’s vomiting, noted by both Andrée and Strindberg on July 13, as in the song. Page 14 of Andrée’s first journal (page 309 of Andrée’s Story) opens: “8 o’cl. Strindberg seasick,” while page 34 of Strindberg’s memorandum almanac (page 376 of Andrée’s Story) includes: “I tried to lie down in the car at 7 o’cl. but in consequence of the bumping I became seasick and vomited. Fire.”

The text of Fränkel’s second song is in marked contrast to the previous song texts, indicating for the first time a source of worry for the explorers. Though the balloon began bumping the ice every five minutes on July 12, Argento chose for dramatic purposes to separate the expedition’s proud, happy, and carefree moments in the air, including Strindberg’s July 13 menu recitation, from the foreboding ones. This is also seen in retrospect when one remembers Argento’s construction of Strindberg’s second “letter” to Anna. In Argento’s letter, only the menu is mentioned, not its aftermath, though Strindberg noted both in his almanac.

The Music

Fränkel’s recounting of the meal, opposed to Strindberg’s freewheeling account, contrasts musically with

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53 Ibid., 307. Directly after that report, however, Andrée optimistically wrote: “Humour good.”
the previous song from the very beginning, most obviously with the softer dynamic level and much slower tempo. A sparser texture is also employed, with the piano doubling the voice alone or against a simple chord stated once. Though the piano implies F major so as to adhere to the key scheme of The Andrée Expedition, Fränkel’s text initially continues the C major tonality of the previous song and in fact imitates Strindberg’s “A good, invigorating meal!” with the same pitches at “it was a very good meal” (cf. Figure 18, mm. 32-33). The connection with Strindberg’s song is also emphasized in the initial motives of the piano accompaniment, transposed from figures in the previous song (cf. Figure 17, mm. 26-28). Fränkel also reports the event to Anna in a matter-of-fact manner, senza espressione, straying from Strindberg’s C major (Figure 19):

\[\text{Larghetto (d=48 ca.)}\]

\[
\text{In deed, it was a ver y good meal, An na.}\]

(Fig. 19 continued on next page)
Fig. 19 (continued)

Fig. 19 mm. 1-6, p. 20

The initial piano motive of the song becomes even more sparse as Fränkel explains the circumstances of the meal. The motive is rhythmically varied and the octave of the original motive is reduced to a single note. Combining the accompaniment with the vocal line reveals mostly triadic but non-functional harmonies, as if to suggest the outcome of the event and even the flight itself is unsure (Figure 20):
third day of our flight, a steady fine drizzle had deposited more than a ton of ice a-

Fig. 20 mm. 7-14, pp. 20-21

The texture increases as the weight of the ice on the balloon accumulates. The initial piano motive again employs octaves, and a counterpoint to the vocal line ensues. The tempo (incalzando -- "pressing onward") and dynamic level also gradually increase, and triadic harmony begins to disintegrate. In measures twenty-three through twenty-seven the right hand of the piano restates the material of the vocal line beginning at measure nine (cf. Figure 20), here with greater activity and more chaotic harmony (Figure 21):

(Fig. 21 continued on next page)
Fig. 21 (continued)

Every fifty meters we paid unplanned visits to the

Fig. 21 mm. 16-27, pp. 21-22

The following Agitato section evokes the repeated stamping of the balloon against the ice in every measure of the accompaniment, using marked chords employing notes from the lowest range of the piano. At the same time, the lurching of the balloon into the air is represented in the vocal line with upward portamenti encompassing the range of a
diminished octave, eventually reaching a high F♯ sung at a fortissimo dynamic level (Figure 22):

*Agitato (d=ca. 60)*

*siuif*

*surface,*

*siuif*

*gebasso*

---

*stamp-ing it an-gri-ly, like some en-raged be-he-moth,*

---

*allargando*

---

*then lurch-ing up in-to the air a-gain.*

---

Fig. 22 mm. 28-35, p. 22
The piano follows with a dramatic eight-measure interlude employing almost the full range of the instrument. The inner melodic line is a transposition of material beginning in measure seventeen (cf. Figure 21). The section ends with a transposition of the accompaniment to the earlier text "it was consumed under -- what Andrée called: trying circumstances" (cf. Figure 19, mm. 5-6) and a transposed lontano ("distant") restatement of music from Strindberg's song at the text "invigorating meal" (Figure 23, cf. Figure 19, m. 22):

Fig. 23 mm. 37-43, p. 23
Those two restatements of earlier material referring to the meal announce the text “Strindberg became seasick,” which returns to the pitch levels of the opening of Fränkel’s song in addition to Strindberg’s C major tonality. The following material, beginning at “while Andrée glared at the fog,” returns to the imminent danger of the flight itself with a transposition of the music from “By the third day of our flight” (cf. Figure 20). The song ends in a foreboding F minor tonality, with the pointedness of the icicle “thorns” initially clashing with an E which resolves to an F (Figure 24):

Fig. 24 mm. 44-56, pp. 23-24
Fränkel's second song portends the doom of the expedition for the first time in an overt manner. Melodic intervals are more often diminished or augmented than in previous songs, and harmonies often are not treated functionally, used instead for affect. The song demands a wide range of pitch and dynamic control from both performers, and the singer must return to Fränkel's narrative demeanor for the first time since the beginning of the cycle. Long vocal phrases also need secure breath control.
CHAPTER 7

6. THE FLIGHT ABORTED (ANDRÉE: FIRST JOURNAL)

The Text

Andrée's second song comes at the conclusion of the first part of Argento's cycle and thus at the conclusion of the balloon's flight. As before, Argento incorporated texts from a few areas of Andrée's first journal for the song's text, adapting the text slightly to suit his purposes. The opening text comes from pages 9 and 10 of the journal (pages 307 and 308 of Andrée's Story), dated July 12, two days before the balloon's crash to the ice:

speed 3m [9.9 ft.] per s. 9.05 o'clock.
mg S 60° W 9.35 o'clock. 5567
Ice smoother
fog still dense (Fog still intense)
1.75 m [68.25 in.] per sec. 9h45 5567
mag S 60° W 10.30 o'clock. 5567
touch every minute or every other minute
paid visits to the surface and
stamped it about every 50 meters
10.53 the balloon stopped
with a wind velocity of 4.5 meters [14.85 ft.]
Psycrh. + 0.5 + 0.5 Everything
is dripping and the balloon
heavily weighted down
Although we could have thrown out ballast, and although the wind might, perhaps, carry us to Greenland, we determined to be content with standing still. We have been obliged to throw out
a great deal of ballast today and have not had any sleep or been allowed (permitted) any rest from the repeated bumpings (slamming against the ice.), and (W)e probably could not have stood (cannot stand) it much longer. All three of us must have a rest, and I sent Strindb. and Fr. to bed at 11.20 o’cl. (5567) and I mean to let them sleep until 6 or 7 o’cl. if I can manage to keep watch until then.

The next passage of text used for Andrée’s song occurs several lines later in Andrée’s journal (page 11, page 308 in Andrée’s Story). Argento reversed these two boldface passages in Andrée’s song:

The rattling of the guide-lines in the snow and the flapping of the sails are the only sounds heard, except the whining in the basket.
The aneroid 743mm [28.977 in] at height of 30 m [98.4 ft] morning July 13 1.20 o’cl. 5567 (3rd day of journey)
Velocity of wind 2.68m [8.84 ft.] per s. 1h 20 d:o
The wind is northerly [italics his]
July 13 Psychr. + 0.3 + 0.3 2.08 o’cl. 5567
The balloon sways, twists, and rises and sinks incessantly. It wishes to be off but cannot(.)
for now the wind is only 2.1 m. [6 ft. 10 in.] per sec. Now i.e., 2.10 o’cl. (5567)

Following “are the only sounds heard” in Andrée’s song is another text about sound from page 13 of the journal (page 309 of Andrée’s Story), dated July 13:

constant bumpings violent
d:o fog
The ice as usual easy to traverse as far as smoothness [italics his] is concerned but the cracks!
7.0 p.m. fire in the car
Course E 20° N 7h 18 o’cl. 5567
speed 0.9 m [2.97 ft.]
course E 20° N 7.30 o’cl. 5567
No bird is seen or heard and so I suppose there is no land near.
I received a hard blow on the head from [?]
The balloon contains much gas, it has fallen in only up to 1/3 of the band

The first passages actually from July 14, the date of the crash, are then used. From pages 17 and 18 of the journal (page 311 of Andrée’s Story):

One of our pigeons flies around us now. Perhaps it has done the same as Glaisher’s pigeon? Magnificent, smooth ice 1.50 o’cl.

**Monotonous touch new touch another touch**
Bear-tracks at 2.06 (5567)
82° 18  23° 40  2.11 o’cl.  5567
2.25 o’cl. adjusted the steering apparatus at its maximum southwards
Course N 80° 3.15 a.m.
immediately after the side-sails had been cut loose
July 14
Course N 65° E 4.27 o’cl.
Course N 55° E 6.05 o’cl.
6.20 o’cl. the balloon rose to a great height but we opened both valves and were down again at 6.29 o’cl. (at 6:29 we were down again.)
8.11 p.m. (W)e jumped out of the balloon.
The landing
Worn out and famished but 7 hours’ hard work had to be done before we could take our recreation.

Argento finished the last phrase with text adapted from an entry dated July 15, the day after the crash. From page 27 of the journal (page 312 of Andrée’s Story):

July 15, 10.55 a.m. 5567 all in movement and we determined to set out from the point where we were. (now are on foot.) In the air there is visible a steady fine drizzle which gives a good
explanation of the fact that so much ice was deposited on the balloon.

An examination of the placement of these texts in the original journal reveals, more than in any of the previous songs, that often Argento’s choices of texts for different songs actually came from the same place. For example, the two phrases which open Andrée’s second song are taken from material which also contains phrases that Argento adapted for use in Fränkel’s second song, seen in the previous chapter (see the underlined passage above).

A perusal of the texts next used in Andrée’s song is even more surprising. The texts “we probably (cannot stand) it much longer” and “The rattling of the guide-lines,” used in Andrée’s second song, surround material which Argento used for Andrée’s first song -- namely, the texts dealing with the pride of the explorers.54 Thus, the texts which in Argento’s song cycle help to demonstrate Andrée’s fearless, visionary status in reality occurred after the balloon had been bumping the ice. It has been already noted that Argento combined material from different dates or even different sources for use as text in a single song, which also holds true for this song, which uses journal entries from July 12 through 15. However, in this song, probably more than in any of the others, these texts demonstrate

54 See page 51.
Argento’s adaptation and reconfiguration of material to suit his musicodramatic purposes. Though apparently in reality the bumping of the balloon against the ice did not overly concern Andrée, Argento chose to avoid any such texts until after the confidence of the explorers had been established in the fictional, though historically-based, song cycle *The Andrée Expedition*.

**The Music**

The doom portended in Fränkel’s previous song is continued in Andrée’s second song. The weight of the ice on the balloon is ever present in the left hand of the piano, which is to be played an octave lower than written throughout the entire song, thus reaching the lowest pitches of the instrument. These pitches are used in full triadic harmonies for the first forty-seven measures of the song, producing a muddy effect, compounded by Argento’s notation of *indistinto e turbato* in addition to *Agitato misterioso*. A weighty piano introduction in B♭ major leads to the vocal entrance in the fourth measure. The vocal line sweeps upward and downward over the course of several notes, generally spanning an octave or more. These vocal sweeps, which imitate the motion of the balloon, are reinforced by gentle swells and dissipations of the dynamic level. The
text "repeated slammings against the ice" is accompanied by variations of the rhythmic motive which underlay the same event in Frøkel's previous song at the text "stamping it angrily, like some enraged behemoth" (Figure 25, cf. Figure 22):

(Fig. 25 continued on next page)
Fig. 25 (continued)

Fig. 25 mm. 4-16, pp. 25-26

One must examine all of Figure 25 to observe an important structural basis for this sweeping yet foreboding music. Triadic, but again non-functional, harmonies permeate the section, all of them major except for measure sixteen. A list of the roots of these harmonies reveals another tone row, a compositional method seen previously in Andrée's first song. As may be seen in Figure 25, the pitches of the row are as follows: Bb, E, B, D, Eb, A, G, C, Db, F, Gb, and Ab. This row is related to the previous row in that the first and second pitch classes of each row are the eleventh and twelfth pitch classes, respectively, of the other row.\textsuperscript{55}

\textsuperscript{55} Cf. p. 53.
The text "We probably cannot stand it much longer" is answered in the piano by the alternating minor and major third motive first introduced in Strindberg's first song (cf. Figure 8), indicating, as before, doubt in the explorers' minds regarding the probability of success for the expedition. The vocal line maintains its continuous ascents and descents, reaching appropriately high notes on the words "rising" and "wishes" and a low B# at "sinks incessantly." The vocal line takes a new shape at the text "The rattling of the guide-lines and the flapping of the sails," imitating their motion by alternating ascents and descents with each pitch rather than every few pitches. As in the previous section, low, muddy, non-functional triads continue in the left hand of the piano. Here the roots of the triads complete a near-row: B♭, E, A, F, B, C#, G#, G, E♭, D, and C, missing only F#. In this section the right hand of the piano also provides more of a counterpoint to the voice than before, thickening the texture. A tranquil C major is reached at the text "only sounds heard," acting as the calm before the impending storm (Figure 26):
Fig. 26 mm. 17-33, pp. 26-27
The calm C major section continues, portraying the text "No bird is seen or heard and so I suppose there is no land near." The text is set with a dolcissimo ("very sweetly") indication for the vocal line and the accompaniment marked quasi mormorando ("almost murmuring"), and the passage is at a pianissimo dynamic level (Figure 27):

Fig. 27 mm. 34-42, pp. 27-28
The serenity of the C major section is interrupted by the balloon bumping against the ice at "Monotonous touch new touch another touch." These touches to the ice are represented musically in the piano by sforzandi figures which are answered in the right hand of the piano by restatements of three motives from previous songs in the cycle, as if to suggest the flooding of images which can occur as danger is imminent. The first reminiscence, in measures forty-three and forty-four, is the music sung to the text "already photographed and measured for his waxwork likeness," from Fränkel’s Prologue and referring to Andrée (cf. Figure 4, mm. 19-21). The second restatement, in measures forty-five and forty-six, recollects the melody sung to the text "what Andrée called: trying circumstances" in Fränkel’s second song, though the pitches are slightly varied (cf. Figure 20, mm. 7-8). The final return of previous material, in measures forty-seven through forty-nine, comes from the melody sung to “It is not a little strange to be floating here,” the opening text of Andrée’s first song (cf. Figure 12, mm. 1-2). The three images of times past are accompanied on the middle staff of the piano part by a C#⁷ dominant pedal which resolves to a grand climax on F# major (importantly, the note missing from the end of the last tone row) on the text “the balloon rose to a
great height," with "great" appropriately and dramatically sung on a high F# at a fortissimo dynamic level (Figure 28):
The final descent of the balloon is then indicated by the largely chromatic descent of the chords in the right hand of the piano. Beginning on the third beat of measure 50, the left hand roughly imitates the opening seven measures of vocal melody in the song (cf. Figure 25, mm. 4-10). The text "We jumped out of the balloon" is marked by a stepwise descent (Figure 29):

![Musical notation image]

Fig. 29 mm. 50-56, pp. 29-30

The song ends with the indication con stanchezza ("with tiredness"), a much slower tempo, and much softer dynamic level after the harrowing experience of the crash. As the explorers decide to make their way on foot, the unsure,
alternating minor and major third figure returns once again to portray their doubt (Figure 30):

Fig. 30 mm. 59-65, p. 30

Andrée's second song culminates musically and dramatically the first part of The Andrée Expedition. The balloon crashes to the ice with the largest climax of the cycle to this point, demanding a great deal from the performers as the song unfolds. The performers must spend much time on ensemble cohesiveness due to the weighty, muddy quality of the accompaniment, which presents many rhythmic
difficulties. The wide range of the vocal line, even within individual phrases, demands the secure connection of all areas of the voice, and some long phrases require steady breath control. The reality of the demise of the flight, resulting in a sense of exhausted disappointment and doubt, must be absorbed by the performers and the audience, just as it had to have been for the explorers. A short break at this point in *The Andrée Expedition* is needed for all concerned.
CHAPTER 8

7. MISHAP WITH A SLEDGE (STRINDBERG: LETTER TO ANNA)

The Text

Strindberg’s third song of the cycle is set to text from his July 22 letter to Anna, which Argento used only for this song. The text recounts the explorers’ initial exposure to some of the daily hazards faced on the ice. As before, series of dots indicate indecipherable text:

It is nearly 7 p.m. and we have just packed our sledges ready and intend to start from our landing-place. Yes, now we are starting [?] o’clock G.M.T.

We shall see how we shall manage to get to Cape Flora; the sledges are heavy to pull. Yes, now we are going . . . At the 1st camping place 7/22, 12 o’cl. midnight [before the 23rd] . . . . . . . . . . . . . .

Well, now your Nils knows what it is to walk on the Polar Ice. We had a little mishap at the start(:). When we were crossing from our ice-floe with the first sledges it (when crossing from one ice-floe to the next, the first sledges) went crooked and fell in. It was with difficulty we succeeded in getting it up (it was saved). I climbed down up to the knees (I jumped down into the water) and held fast the sledge so that it should not sink. [In Strindberg’s song, Argento placed this sentence before the previous sentence, thus ending with “It was difficulty it was saved.”] Andrée and Frænkel crossed over to the other ice-floe and then suddenly we managed to get the sledge up but I expect that my sack which was
on the sledge is wet inside. And it is there that I have (Andrée was angry that I had taken such a risk, since we have two more sledges and provisions enough. Of course, he did not know that in the first sledge is my sack with) all your letters and your portrait. Yes, they will be my dearest treasure during the winter. Well, my dear, what will you be thinking all winter? That is my only anxiety.

Thereafter follows several sentences dealing with the navigation of the sledges. The entry ends with material from which Argento incorporated the last phrases to conclude Strindberg’s song:

Now we have encamped on a picturesque bit of ice and have pitched our tent. In the tent we have our sleeping-sack in which all three of us are now lying side by side. It is a squeeze but the fellowship is good. Well, (T)here is much I should write about but now I must sleep. Good night.

A perusal of this text reveals that Argento made choices similar to those already seen. Some areas of original text were excerpted almost wholly, while others gave Argento only a sentence or phrase or two. For this song, as in Andrée’s previous song which concluded the first part of The Andrée Expedition, Argento reversed the order of two sections of text to suit his dramatic purposes. This text also reveals another instance of dramatic license on the part of Argento. There is no record in the original texts that Andrée became angry with Strindberg for trying to rescue the sledge.
Andrée's journal entry for July 22, on page 30, notes the event with little concern:


Argento's insertion of the interaction with Andrée is consistent with his vision of Andrée's character as a single-minded visionary focused on his place in history, while reinforcing Strindberg's romantic status.

The Music

Reminiscent of the opening of the cycle, the second part also begins with essentially unmetered music. Argento assigned a bracketed 4/8 time signature to the song but also indicated that the material is to be sung A piacere ("At pleasure, freely performed"), lending a quality of recitative to the vocal line. An Eb major key signature is given to the vocal line and the left hand of the piano, which intones an almost constant Eb pedal, but the right hand is not assigned a key signature. Throughout the song the voice and the piano have a relationship of call and response; Strindberg's vocal utterances are answered with piano figures whose quintuplet rhythm pervades the song.

56 Swedish Society for Anthropology and Geography, Andrée's Story, 313.
The barlines of the piano and vocal parts never coincide, suggesting an antagonistic relationship which may be transferred to an image of Strindberg and his sledge. Thus, each of his utterances to Anna are followed by another push of the sledge. Strindberg's opening line, "Well, now your Nils knows what it is to walk on Polar Ice!," is notated scherzoso ("humorously"), indicating his positive attitude for Anna's sake. His relation of the incident follows, as does the call and response relationship of the piano and voice (Figure 31):

![Musical notation]

Fig. 31 first and second systems, p. 31

During each piano response, the voice sustains a held note, marked with a fermata. These held pitches allude to another
instance of structuring music on the basis of a tone row, though as before the idiom of the song is clearly tonal. As also seen before, here the row is really a "near row," since a couple of pitch classes are duplicated before the end of the row, indicated here with parentheses: B♭, F, G, A♭, C, D♭, G♯, F♯, (B♭), B♭, D, A, (A♭), and finally E♭, the key of the song. The piano's responses, in the right hand, also allude to construction on the basis of a row, with each response implying a key center for that response, thus explaining the lack of key signature for the right hand of the piano part. As before, the row is incomplete, and one response, unlike the others, does not imply a major key signature, indicated with a question mark: A♭, C, B, G, D♭, A, E, F, B♭, (?), D, F♯, and finally E♭, the key of the song. The pitch class F is missing from the row, but it occupies an important place in yet another row employed for the song, at the text "Yes, they will be my dearest treasure during the winter." This text is set to a complete tone row, with the highest pitch, at the word "treasure," being a mezza voce F, which was missing from the previously mentioned row. This text is also introduced by another instance of the Anna motive, varied with an altered last interval, a minor third instead of a major third. This ominous change could indicate that Strindberg may not see
his beloved again, but he corrects the interval in his reply, maintaining good faith. This important text is set off by a double bar and a very slow tempo indication (Figure 32):

![Meno mosso (A = 60 ca.)](image)

Yes, they will be my dearest treasure, during the winter:

(a tempo (Anna motives)

Fig. 32 second system, p. 34

Strindberg's conclusion to the letter, "Good night!" is answered in the piano with the initial, unaltered Anna motive (Figure 33):

![poco a poco dim. a niente](image)

Fig. 33 third system, p. 35
Obviously, all of the construction of this song on the basis of a tone row is lost to the audience and even escapes the performers without analysis of the music. The analysis in this case, however, does provide the performers with clues as to why certain aspects of the song are to be brought out more than others. The song, never rising above mezzo forte, is primarily conversational in tone, as a letter might be, with continuous interjections from the piano throughout the song. The sameness of the music, varied in its pitch construction, leaves the audience with an appropriate sense of the monotony of the daily routine of pulling the sledge. The devotion to Anna, however, is seen in Strindberg's gentle protection of her letters and her portrait and must be evoked musically. Other than a couple of instances of high mezza voce singing, the song presents few vocal difficulties, though ensemble cohesion requires some practice due to the lack of coinciding barlines.
CHAPTER 9

8. THE KING’S JUBILEE (ANDRÉE: FIRST JOURNAL)

The Text

As for Fränkel’s second song, Argento made use of texts from both Andrée and Strindberg for Andrée’s third song, even though the title of the song indicates otherwise. The opening text is from pages 96 and 97 of Andrée’s journal (pages 351 and 352 of Andrée’s Story):

Sept. 18. (A beautiful day. The King’s) Jubilee(.) day was (A) lucky day for us. The weather was beautiful and our work went on quickly. I had succeeded in shooting another seal, this time with small shot, He was not quite dead but we got him anyway. Fearing that he would exhale all his breath at the last minute and go to the bottom I gave him a new small-shot cartridge in the back at very close range. These small shots were afterwards found between the blubber and the flesh and consequently had not had any deadly -- if even damaging -- effect. Then I cut up the seal and found among other things that the bones of the skull are as thin as egg-shell so that it should be possible to kill a seal easily with small shot in the head. Of the inner parts of the seal we have now tried and eaten the following: the brain, the intestines, liver, lungs, meat, blubber, kidneys, heart, stomach, contents of stomach, blood. We had the Swedish flag hoisted and finished the day with a ceremonial meal(.) consisting of seal-meat with 1.5 Schum. bread, ivory gull with wine, chocolate (lactoserin) with Mellin’s food and biscuit, Stauffer’s plum-cake with syrup-sauce and wine,
the King’s health with hurrahs and national anthem, Bostrom’s cheese with the butter and biscuits.

The underlined passage above was combined by Argento with passages from the September 18 entry in Strindberg’s second logbook (page 382 in Andrée’s Story):

Banquet Sept. 18, 97
  on an ice-floe immediately east of . . .
  Seal-steak and ivory gull fried in butter and
  seal-blubber, seal-liver, brain, and kidneys.
  Butter and Schumacher bread.
Wine
Chocolate and Mellin’s-food flour with Albert biscuits and butter
Gâteau aux raisins
Raspberry syrup sauce
Port wine 1834 Antonio de Ferrara given by the King.
Toast by Andrée for the King with royal Hurrahs!
The national anthem in unison
Biscuits butter cheese.
A glass of wine
Festive feeling
During the day the Union flag waved above the camp.

The underlined passages were combined by Argento into the following song text:

Then with a fine Port, Antonio de Ferrara, 1834, given to us by the King himself, we drank the King’s health with Royal Hurrahs and in unison we sang: Du gamla, du fria, du fjällhöga Nord.
[Words from the Swedish national anthem which translate as “You old, you free, you mountainous North.”]

That text is followed by a sentence which comes in Andrée’s journal directly after the material above: The general feeling was one of the greatest good cheer and we lay down
satisfied and contented. Argento closed the song with further words from the Swedish national anthem, inserting them in parentheses: *(Ack, jag vill leva, jag vill dö i Norden!)* [The text translates as "Ah, I want to live, I want to die in the North!"]

A clear difference in these texts compared to those used for the previous songs is the late date, September 18. Except for the use of the final word from Andrée’s October 2 entry, all former texts were originally written by August 5, with the great majority in July. Otherwise, Argento’s method of text selection remains consistent with what has already been shown. Argento omitted ordinary details such as the shooting of the seal, instead focusing on the meal of the Jubilee day. This also explains the disregard of about two months of text from Andrée’s journal, since much of it recounts various measurements and the mundane, everyday aspects of life on the ice for the explorers.  

The Music

The song opens with seventeen measures of piano introduction, which serves two purposes: it provides the singer with a welcome vocal rest, preparing for what is to

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*57* Swedish Society for Anthropology and Geography, *Andrée’s Story*, 314-61. Andrée’s next song does use some of this material, however.
come, and it represents the passage of time from July 22, the date of Strindberg's previous song, to September 18. The tempo is quite slow, and each measure contains a pulling back (trattendo) and pushing ahead of tempo, suggesting the slow trudging along the ice with the sledges. The right hand of the piano maintains an ostinato rhythmic pattern, incorporating many harmonic seconds and sevenths, while the left hand assumes a melodic role. The first four measures contain references to upcoming vocal melodies: a motive from the national anthem and a motive set to the text "satisfied" (Figure 34):

![Musical notation image]

Fig. 34 mm. 1-4, p. 36

At one point the left hand of the piano travels through the circle of fifths, as if to represent in microcosm the key structure of the entire cycle, suggesting the passage of time for the expedition and its ascent from and return to the ground (Figure 35):
Fig. 35 mm. 9-12, pp. 36-37

The voice enters by imitating the first half of the ostinato rhythm, keeping the shape of the inner moving notes previously played in the piano, and the piano responds with the second half of the ostinato rhythm (Figure 36):

Fig. 36 mm. 17-19, p. 37

As Andrée recounts the thrill of the event, the ostinato rhythm is abandoned in the vocal line, which uses shorter rhythmic values to indicate his increasing excitement. The upward motion of a toast is represented by an ascending
vocal line at the text “we drank the King’s health.” As the vocal line consists of shorter rhythmic values, the piano employs longer ones, and in measure twenty-four the left hand states a tone row, a technique used in Andréé’s previous songs. The row is a transposition of the row sung in Strindberg’s previous song to the text “Yes, they will be my dearest treasure during the winter” (cf. Figure 32), thus implying that its use in Andréé’s song, during text which hails the King, indicates that Andréé’s “dearest treasure” is the fame that the King and all of Sweden would have acclaimed to him had the expedition to the North Pole been successful (Figure 37):

(Fig. 37 continued on next page)
Fig. 37 (continued)

The excited motion and dissonant accompaniment comes to a respectful halt as the anthem is sung to functional triadic accompaniment (Figure 38):
The explorers settle down after the meal as the left hand of the piano slowly descends in a stepwise fashion. The text "we lay down" is appropriately set with a descending vocal line. The vocal motive set to the word "satisfied" recalls its use in the introduction of the song, as does the following motive from the national anthem, which is accompanied by the tone row used a few measures earlier, reinforcing Andrée’s love and quest for fame from his countrymen. The notation quasi sognando ("almost dreamlike") indicates that the explorers fall off to sleep with thoughts of the anthem in their heads (Figure 39):
The general...

Cresc. ed accel...

feeling was one of the greatest good cheer... and we lay down satisfied... and con-

mezzo tratto... a tempo

Adagio assai (D:560 ca) quasi segnando

tent-ed...

(Ack, jag vill leva, jag vill dö i Nor-

tratt... in tempo... tratt... sempre sim. al fine

Fig. 39 mm. 32-41, p. 39

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Andrée's third song maintains his visionary status and his positive attitude after more than two months on the ice. At the same time, the often dissonant accompaniment belies that attitude. The singer and the pianist must devote much attention not only to ensemble cohesion, given the constantly changing tempi, but also to a realistic portrayal of patriotism mixed with unwarranted optimism. Some long vocal phrases require good breath control, though the range is manageable.
CHAPTER 10

9. ILLNESS AND DRUGS (FRÄNKEL)

The Text

Fränkel’s third song is derived from assorted entries in Andrée’s first journal which span forty pages, or about three weeks of time. Argento’s text for the song is as follows:

It is hard to believe that Jubilee Day was scarcely a month ago. An observer might have found our patriotic display pathetic. Strindberg was bandaged all over for cuts and boils. My feet were useless and I could no longer pull my sledge; all three of us suffered from cracked lips, a permanent catarrh, noses running constantly, attacks of diarrhoea (sic) and cramps . . .

The good doctor Andrée prescribed morphine and opium tablets. We rested: then marched a few more kilometers. More morphine and opium -- a few more kilometers.

How long did he think the drugs would last?

Argento’s text for Fränkel in this song would indicate that he would be speaking in mid-October at the earliest, given that “scarcely a month” had passed since September 18. This reinforces Fränkel’s status as a narrator after the fact. In reality, of course, the texts used by Argento to base his
text for Fränkel’s song were written much earlier than mid-
October, given that very little was written after September
due to the destruction of the explorers’ ice shelter, as
noted before.

The situations which Fränkel recounts in this song,
however, did befall the explorers, and Argento’s text was
based on writings from Andrée’s first journal. On page 58
of the journal (page 330 of Andrée’s Story), Andrée noted on
August 15: “Diarrhoea attacks S-g and Aée. Strindberg
bandaged all over with cotton-wool and bindings for a cut in
the hand and a boil on the upper lip. Washing with
sublimate solution.” In the margin, Andrée also made the
notation “opium.” On page 89 of the journal (page 348 of
Andrée’s Story), Andrée wrote: “Sept. 9 6 p.m. Start. F’s
foot is now so bad that he cannot pull his sledge but can
only help by pushing. S. and I take turns to go back and
bring up F’s sledge. This taxes our strength.” Other
health problems were noted a month earlier on page 48 of the
journal (page 324 of Andrée’s Story), dated August 8: “All
three of us have our noses running constantly. A permanent
catarrh.” Andrée’s August 24 entry on pages 69 and 70 (page
336 of Andrée’s Story) noted: “Last night F had severe
diarrhoea but this prob. was the result of catching cold. He
suffers sometimes from cramp perhaps on account of over-
exertion." These and other problems forced the explorers to improvise solutions constantly. As related by Fränkel in this song, one of the many methods used to combat pain and illness was the medicinal use of powerful drugs; on page 75 of his journal (page 340 of Andréé's Story), Andréé wrote the following on August 28: "F. is bad again. Yesterday he had an opium tablet against diarrhoea and this evening he has had a morphine tablet against the pains in his stomach. We shall see if he can be made a sound man again." Such entries occur at various points in the journal with little elaboration in the midst of other, quite typical details, indicating that the resort to drugs was simply one of the many ways the men of the expedition struggled to overcome their adversities and survive.

The Music

Fränkel's third song, continuing the narrative, conversational tone seen particularly in his previous song, is initially set as a recitative with very sparse yet dissonant accompaniment. Though the key signature and the initial vocal line indicate C# minor, an E# intones in the piano before every vocal phrase. At the end of each phrase, the accompaniment includes biting diminished octave figures, eventually incorporated into the vocal line (Figure 40):
Recitativo, lento (1.46 ca.)

It is hard to believe that Jubilee Day was scarcely a month ago. An ob-

po più lento e rall... mp

servant might have found our patriotic display pathetic: Strindberg was

più mosso, agitato

trott... a tempo

band-aged all over for cuts and boils; my feet were useless and I could no lon-

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Fig. 40 first three systems of song, pp. 40-41

The men's suffering, elicited in sometimes tense or passionate recitative, is relieved by Andrée in a peaceful
release, evoked in C# major and given a 4/4 meter. The piano recalls a harmonic progression from the first two songs of the cycle, alternating between consonances and tritones (cf. Figures 4 and 10). The song concludes with two final intonations of the E# and another statement of the diminished octave motive in the piano (Figure 41):

![Musical notation image]

Fig. 41 mm. 1-5

Fränkel's third song in The Andrée Expedition is brief, little more than two pages. It reveals the travails of the
explorers and one method they employed to attempt to overcome those travails. This revelation is simple and conveyed as a matter of fact, but it also shows the exhaustion of the explorers, which the performers must convey. The vocal range is limited, allowing the singer to rest before what is to come, but some mezza voce singing is included. The accompaniment provides no difficulties.
CHAPTER 11

10. HALLUCINATIONS (ANDRÉE: FIRST JOURNAL)

The Text

As alluded in the title, Argento intended in this song to portray the effects of the medicine mentioned in Frænkel’s song. The text is adapted from several days’ worth of entries from Andrée’s first journal. The first part of the text comes from pages 64 and 65 of the journal (pages 333 and 334 of Andrée’s Story), dated August 22:

The floes came at a great speed and there was a creaking round about us. It made a strange and magnificent impression. The day has been extremely beautiful. Perhaps the most beautiful day we have had. With a specially clear horizon we have again tried to catch sight of Gillis Land but it is impossible to get a glimpse of any part of it. Our course has been S 60° W as on the previous days and the day’s march has probably brought us about 3 min. in the direction of our course. The clear air was utilized by S-g to take lunar distances. He saw haloes on the snow: an inner one more sharply defined with the inner boundary red and a distance to the sun (the halo-radius from the inner boundary) 21° 45′; . . . outer halo (47°) where the colours [sic] however could not be determined quite absolutely. Observed from the ground these haloes seemed to be extremities of parabolas or ellipses.

Magnificent Venetian landscape with canals
between lofty hummock edges on both sides, water-square with ice-fountain (fountains of ice) and stairs down to the canals. Divine. Bear-ham several days old exquisite. I massaged F’s foot. He had been pulling so that his knee went out of joint but it slipped in again and there was no harm done. S-g had a pain in one toe, cause still unknown.

The next phrases of text come from an entry of a few days later, on page 79 (page 342 of Andrée’s Story):

The 31st at 9:30 p.m. Start. The sun touched the horizon at midnight. The landscape on (caught) fire. The snow a sea (an ocean) of flame. (Divine.) The country fairly good. For the first time we had broad new ice to cross.

The text for the last part of the song is, as was seen also in Strindberg’s first song of the cycle, an amalgamation of texts from two different areas of the journal. Part of the August 24 entry, on page 69 of the journal (page 336 of Andrée’s Story), reads:

We have several times seen a black little bird with white on the wings like a black guillemot, but white under the belly like an auk. It has a kind of twitter and we have not seen it fly but only dive. What kind of bird is it? Fulmars and ivory gulls sail around us pretty often.

The next day, on page 70 (page 337 of Andrée’s Story), Andrée observed other birds:

A bird was seen, most likely a skua. He was quite black with the exception of underneath where he was blackish-brown. Flew as silently as a spirit and dived down here and there for food. I shot one of those mystical auks. He looked like an ordinary auk but was white all the way up
the side in front of the wing so that at a distance he looked like a black guillemot and in addition the tips of the feathers were white on the inner half of the wing. Three-toed without spur, the beak quite black.

Argento combined aspects of the underlined passages above to arrive at the following text, which concludes the song:

"We have several times seen a bird, quite black and silent as a spirit. We have not seen it fly but only dive.

Silent as a spirit. What kind of bird is it?"

As before, Argento took some liberties with the actual chronology of events to serve his musicodramatic purposes. All of the entries from which he procured text for this song (and, for that matter, Fænkel’s song which leads to this song) actually were written before the Jubilee Day events portrayed in Andrée’s previous song. Argento likely wished to avoid the impression that the explorers enjoyed the special day simply because they were under the influence of morphine and opium.

The images chosen by Argento for the first two-thirds of the song are quite vivid descriptions of the terrain and are thus serviceable to portray hallucinations. An examination of the original text, however, reveals that for the most part these descriptions were included amongst very ordinary circumstances, such as taking measurements or
massaging Strindberg's foot. In Argento's song, Andrée is
unable to identify what kind of bird the explorers see, yet
the written accounts indicate detailed knowledge of the
appearance of various sorts of birds. Such accounts show
that although it is possible that the drugs may have had
some side effects, their primary influences on the
explorers were medicinal. Argento heightened the drama of
the cycle by imagining the side effects.

The Music

Andrée's hallucinations are initially evoked musically
in two ways. The legatissimo ("very broadly") vocal line
contains many leaps, ascending and descending, encompassing
wide melodic intervals such as sixths, sevenths, and
octaves. Providing a constant background is a repetitive
leggiero ("lightly") sixteenth-note accompaniment, played
softly with consistent decrescendi. The ostinato piano
motive clearly spells F# minor, the key of the song, but
the highest note, G♯, provides an eerie dissonance to the
otherwise diatonic context. In the fifth measure, this
motive is revealed to be the first six pitches of another
The opening tertian structure of the row, combined with a
series of fourths at the end, allows the row to fit easily into a tonal context. The voice never cadences at the end of a phrase onto the tonic pitch, as it could, for example, on the word "beautiful." Instead, the vocal line is dominated by high C#s, the dominant scale degree of F#, avoiding a grounded feeling in the music. The hypnotic mood is also indicated by Scorrevoe ("sliding, fluent, flowing") at the beginning of the song (Figure 42):

Fig. 42 mm. 1-6, p. 43
To portray the text "Magnificent Venetian landscape," Argento employs a barcarole. Diatonic writing is still palpable, though altered second, third, and sixth scale degrees appear, changing the modality from moment to moment. The longest sustained note is still a C#, maintaining the "hallucination" of sighting the landscape (Figure 43):

Fig. 43 mm. 14-20, p. 44
The ecstatic text “Divine” is evoked with an upward leap of a major ninth to a high sustained D#, giving new heights to the hypnotic visions (Figure 44):

Fig. 44 mm. 24-26, p. 45

The ecstasy subsides in a brief piano interlude, which eventually returns to the opening sixteenth-note motive, heralding a recapitulation of the opening vocal melody at the text “The sun touched the horizon at midnight” as if to begin another verse of a strophic song. The ease of the mood changes dramatically, however, as the text “The landscape caught fire. The snow an ocean of flame” is portrayed musically with a crescendo and accelerando. The
word "flame" is sung on a high G♯, the highest note of the cycle, accompanied by frenetic piano activity alleviated at the second "Divine". Leading to the frenzy are several statements of the row used a few measures earlier (Figure 45):

Fig. 45 mm. 36-46, pp. 46-47
The barcarole music returns to accompany the text about the bird. The vocal melody at "We have not seen it fly but only dive" is a restatement of an earlier piano countermelody (cf. Figure 43, mm. 19-20). The text "Silent as a spirit" is answered by a final statement of the row, excepting the last D#, which reaches the upper range of the piano, suggesting a "spirit" flying in the bird. The missing D# occurs in the piano postlude, which imitates the "Divine" motive (Figure 46):

Fig. 46 mm. 50-59, p. 48
Andrée's fourth song in the cycle is a tour de force for both the singer and the pianist. The vocal demands include extreme pitch range, especially in the high tessitura, mezza voce singing, and long legato phrases requiring a great deal of breath control. The pianist must have a light touch to evoke the hypnotic music of the song and an accomplished technique for the bombastic music. Much attention to ensemble is also required to work out complicated rhythmic interplay in rubato sections so that the hallucinatory character of the song is effective and convincing.
CHAPTER 12

11. ANNA’S BIRTHDAY (STRINDBERG: LETTER TO ANNA)

The Text

Strindberg’s final song in The Andrée Expedition consists of text taken directly, with one small addition and one small change by Argento, from two sections of Strindberg’s July 24 letter to Anna. The following passages appear on pages 387 and 388 of Andrée’s Story:

July 24, 12.05 o’cl. G.M.T. (25...)

We have just stopped for the day, after drudging and pulling the sledges for ten hours. I am really rather tired but must first chat a little. First and foremost I must congratulate you, for this is your birthday. Oh, how I wish I could tell you now (, Anna, ) that I am in excellent health and that you need not fear for us at all. We are sure to come home by and by. . . . . . . . . . . . . . . . . . . . . . . . . . . . . .

. . . . . yes, how very much all this occupies my thoughts during the day, for I have plenty of time to think and it is so good to have such pleasant memories and such happy prospects for the future as I have, to think about!

Argento concluded the song with passages from a later portion of the same letter:

Well, we have stopped for the night on an open place, round about there is ice, ice in every
direction. You saw from Nansen’s pictures how such ice looks. Hummocks, walls, and fissures in the sea alternating with melted ice, everlastingly the same. For the moment it is snowing a little but it is calm at least and not especially cold (-0.8°). At home I think you have nicer summer weather.

Yes, (But) it is strange to think that not even for your next birthday will it be possible for us to be at home. And perhaps we shall have to winter here for another year more. We do not know yet. We are now moving onwards so slowly that perhaps we shall not reach Cape Flora this winter, but, like Nansen, will have to pass the winter in an earth-cell. Poor little Anna, in what despair you will be if we should not come home next autumn. And you can imagine how I am tortured by the thought of it, too, not for my own sake, for now I do not mind if I have hardships as long as I can come home at last.

The most striking aspect of these texts, apparent only when one can note their original source, is when they were written in comparison with the texts used for Strindberg’s other songs in the cycle. A mere three days passed between the letter used for Strindberg’s first song and this letter, yet their placement in The Andrée Expedition implies that this letter was written after September 18, Jubilee Day, and probably some time after that. This text obviously cements Strindberg’s status as the romantic persona in the song cycle, making it appear that after all of the incredible ordeals the men endured, Strindberg’s devotion to Anna was not only foremost in his mind, but could also be expressed to her eloquently and
optimistically. The letter used for the text of this song was written after only the third day of traveling on the ice, not after nearly two months. Given the conditions suffered by the explorers for such an extended period of time, it is doubtful that Strindberg, in reality, would still have been so lucid in writing to Anna, but it must be admitted that Argento’s musicodramatic decision to make this text appear to have been written at such a late date lends a tremendous, transcendent emotional impact to the song, such as might be conceivable only when communicating love at the time of impending death.

The Music

Keeping in mind the key structure of the songs in The Andrée Expedition, the key of this song should be B (or Cb) major or B minor, but the key signature of six flats initially suggests a key of Gb major or Eb minor. Further examination reveals, however, a clear key center of Cb. Just as clear in the score are Fb’s, rather than Fb’s as would be the case for the key of Cb major, leading to the determination of the key as Cb in the Lydian mode. The vocal line is appropriately notated con stanchezza (“with tiredness”), while the piano part ironically contains the
indication con calore ("with warmth"). Almost constant

_tenuto_ marks in both the voice and piano imitate the
weight, also indicated by _pesante_ ("heavy") in the tempo
marking, represented in pulling the sledges mentioned in
the text. Doubled in the piano, the vocal line spans a
narrow range, while the piano provides a countermelody
which ascends in stepwise motion and descends in leaps,
suggesting the steady application of pulling strength
followed by a release. The piano accompanies the ends of
phrases with colorful, weighty, major and minor seconds.
Quarter-note triplets predominate, providing opportunities
for rhythmic juxtaposition with duple patterns (Figure 47):

Fig. 47 mm. 1-7, p. 49
Strindberg gathers the energy to congratulate Anna, encompassing a wider vocal range and incorporating the previous piano countermelody (Figure 48):

![Musical notation image]

Fig. 48 mm. 8-10, p. 49

Modality is briefly discarded at the text "Oh, how I wish I could tell you now," which is sweetly ("dolce") set to the diatonic tonality of G major. The truth of the text "that I am in excellent health and that you need not fear for us at all" is belied by the harmonic structure underneath, tertian yet non-functional, perhaps searching for a key as the explorers search for home. The music finally arrives at E major as the piano gently and lovingly intones the music previously used at the text "Oh, how I wish I could
tell you now." A yearning leap of a minor seventh in the vocal line evokes the text "We are sure to come home by and by." A deceptive cadence onto C♭ minor prepares for a return to the original C♭ Lydian modality (Figure 49):

Fig. 49 mm. 13-27, pp. 50-51
After a return to the opening musical material, a gradual crescendo and accelerando accompany the realization that Strindberg may not be able to return to Anna for another year. The passion is intensified by the constant presence of harmonic seconds, which eventually become tone clusters (Figure 50):

Fig. 50 mm. 34-41, pp. 51-52
The reality of Strindberg's fate, his physical separation from Anna, is evoked dramatically by a sudden decrease in volume and a return to the melody previously sung to the text "Oh, how I wish I could tell you now, Anna," set a whole step higher than before (Figure 51, cf. Figure 49):

Fig. 51 mm. 43-51, pp. 52-53

That melody is evoked one last time in the piano underneath the text "for now I do not mind if I have hardships," another whole step higher, suggesting that the love will
always soar to new heights. The Anna motive seen in Strindberg's opening song is heard for the final time in the piano at the conclusion of this, Strindberg's last song. An F♯ keeps with the Lydian mode of this song, if not the melodic intervals of the first occurrence of the motive (Figure 52, cf. Figure 7):

Fig. 52 mm. 53-62, p. 53

Strindberg's last song in The Andrée Expedition is a poignant love song with a large musical and dramatic range.
The passion elicited in the most dramatic moments is operatic in scope, whereas the tender devotion to Anna is also expressed in intensely intimate music reminiscent of an art song. The portrayal of Strindberg, as always in the cycle, must seem optimistic on the surface, but underneath his assured and assuring countenance presented to Anna lies hints of an undesired farewell. Argento's choice to include the text "Oh, how I wish I could tell you now, Anna, that I am in excellent health and that you need not fear for us at all" at this point in the cycle, when the previous events of the drama have betrayed that statement, foreshadow the farewell and thus demand a nuanced, multidimensional approach to and performance of the song. The primary vocal difficulty of the song is its tessitura, with much of the song lying just below or at the passaggio, often at a soft dynamic level. The accompaniment provides some difficulties when tone clusters are employed.
CHAPTER 13

12. EPILOGUE (FRÆNKL)

The Text

The title of this song indicates a symmetry to the dramatic structure of the cycle. Frænkel’s Prologue opened the cycle, his Epilogue concludes the action of the drama, followed only by Andrée’s brief “Final Words," to be examined in the next chapter. Other than brief references to actual events at the beginning of the song, the text and drama was invented by Argento:

We built our winter house of ice and snow. Andrée christened it: ‘home.’ A week later, I buried Strindberg and I fashioned a crude black mourning ribbon to adorn my coat. Poor Andrée -- unaware that Strindberg had died; that he himself was dying -- continued to babble on and on about the next expedition and filled a few more pages in his notebooks. Before long, there bloomed a second ribbon. Next will come my turn and then it all will be . . . concluded.

It is clear to me now that Andrée knew from the start that our journey was doomed. And I think I understand what made him persevere to the end: in the years to come, when our frozen bodies have been found and returned home to Sweden, the bright, elusive glory he sought will be his after all. Even Strindberg’s foolish example will, in
time, be transformed as a legend for lovers. But I, Frænkel, who measured the winds, I, who plotted the starts and asked myself over and over again -- I still will not know what attracted me to the North like a trembling needle of a compass.

Was it only for this: to perish here, alone, amid the howling winds of an Arctic night, reading and re-reading these undeliverable love-letters of a simple soul and this already-fading journal of a prideful Swede?

Was it only for this?

The "winter house of ice and snow" christened "home" by Andrée refers to the shelter which was demolished when the ice-floe broke up, forcing the expedition to White Island. The only remnants from the shelter found around the skeletal remains of Andrée and Frænkel by the Bratvaag and Isbjörn expeditions were a whale bone and driftwood.58 It is unknown when Strindberg was buried, but it certainly was much more than a week after the September 28 christening,59 for Strindberg was still alive on October 17, the date of his last logbook entry. The song's black mourning ribbons also are instances of dramatic license. Andrée's Story makes no mention of such ribbons, but in Per Olof Sundman's The Flight of the Eagle, a fictional novel

58 Swedish Society for Anthropology and Geography, Andrée's Story, facing 208.

59 Ibid., 360.
based on the 1897 expedition, Fränkel also was the last to perish, and he placed a "black rosette" on his coat after Andrée's death, but not Strindberg's.⁶⁰

Andrée’s confused babbling about future expeditions clearly is another example of dramatic license; Argento wished to emphasize further the effects of the morphine and opium portrayed in "Hallucinations" in addition to, of course, the rigors of the travels on the ice. There is also no way of knowing whether Fränkel read the journals and letters of the others, or for that matter, whether he died after Andrée, since there simply were no written accounts of such events discovered among the remains.

In his text for Fränkel's Epilogue, Argento summarized his vision of the characters of the expedition. Andrée still would realize fame, if posthumously, and Strindberg's letters would reinforce his romantic persona. Argento's assignation of cynicism to Fränkel, conceivable as at least a possibility since he left no narrative accounts of the expedition, forces Fränkel into a final self-examination as he awaits impending death.

⁶⁰Sundman, 382.
The Music

The first two pages of the Epilogue are filled with musical references to previous songs and motives. The Epilogue opens with the same icy sixteenth-note triplet motive which began the cycle, and the vocal recitative also recalls the melodic idiom and pitches of the opening of the Prologue (Figure 53):

![Musical notation]

Fig. 53 first system, p. 54

The assignment of the pitch A to the text “home” pointedly demonstrates, in a microcosm, Argento’s key structure of the work, which returns home to A after traveling through the circle of fifths. Frâneckel’s references to his cohorts are indicated musically with restatements of motives associated with the characters. The text “A week later, I buried Strindberg and I fashioned a crude black mourning
ribbon to adorn my coat" is set to motives taken from, in order, the opening to Strindberg's second and first songs (cf. Figures 16 and 7). Andrée's music is recalled in the following text with music from Fränkel's description of Andrée in the Prologue, followed by a return to the heady music and monotone report of Andrée's first song (Figure 54, cf. Figures 3 and 12):

Fig. 54 last two systems, p. 54, first two systems, p. 55
Fränkel's realization that Andrée foresaw the failure of the expedition is meaningfully accompanied with the same harmonies used for his pronouncement of Andrée's future fame as a wax statue in the Prologue (Figure 55, cf. Figure 4):

It is clear to me now that Andrée knew from the start that our journey was doomed. And I think I understand what made him perse-

Fig. 55 mm. 1-4, p. 56

Andrée's upcoming fame is evoked musically with a ten-note melisma on the word "glory," approached by an upward leap of a tritone and indicated to be sung rather like a
cadenza. Sustained high G’s in the vocal line are accompanied by pointed, noisy augmented unisons in the piano, marked con trionfo, suggesting the grand pealing of bells (Figure 56):

Fig. 56 mm. 8-10, p. 57

Strindberg’s romantic legend is evoked by returning to motivic material seen in the Strindberg’s previous song in the cycle, though here with a loud dynamic level as opposed
to the softer designation used to suggest his exhaustion. The phrase concludes with a new motive in the piano, presented at three different pitch levels, which introduces Fränkel’s final self-examination, returning to the same music and text of his Prologue (Figure 57, cf. Figure 5):

![Musical notation]

Fig. 57 mm. 12-15, pp. 57-58

Fränkel asks himself “Was it only for this?” with the pitches of the new motive seen in Figure 57. Ending with a
melodic ascent, the motive imitates the upward pitch inflection at the end of a spoken question. Fränkel’s contemplation of his mortality is elicited with hushed, very slow music, sparsely accompanied by the piano with a single melodic line, a canon of the vocal line. The winds are heard in the slight emphases on the upper notes of the motive, encompassing a minor second, used for the text "howling." The canon continues as Strindberg’s love letters are mentioned, reminiscent of the canon employed as Fränkel introduced Strindberg in the Prologue (cf. Figure 2). The reference to Andrée’s journal is accompanied with the series of chords used to underlie Andrée’s characterization of fame in Fränkel’s Prologue (cf. Figure 4). A long pause ensues before Fränkel, in music marked quasi susurrato ("almost whispering") and diminishing to nothing, asks himself for the last time "Was it only for this?" (Figure 58):

(Figure 58 continued on next page)
winds of an Arctic night, reading and re-reading these undeliverable

love letters of a simple soul and this already-

fading journal of a prideful Svede? was it

only for this?
With this song Fränkel, as did Strindberg in his final song, bids farewell with music that encompasses a wide musical and dramatic range. Not only does he examine his own life in music both grandiose and intimate in scope; he also serves for the final time as the narrator of the events in the drama of the cycle, as opposed to his place in history as the member of the expedition who was silent, who left nothing of narrative interest behind to be discovered. Fränkel, via Argento, gives in the Epilogue the final impressions of the members of the expedition as he gave the initial impressions of the characters in the Prologue, providing a framed structure for the song cycle. The performance of music exuding these final impressions, so divergent in scope, must be pursued with seriousness, respect, and love for the characters. The mostly subdued, resigned character of the music requires secure control of dynamics on the part of the singer, including a mastery of mezza voce technique. At the same time, the only passage of louder singing includes two sustained high G's, testing the singer's vocal range to the utmost. The technical requirements for the pianist are similar, demanding a delicate touch except for one bombastic passage.
CHAPTER 14

13. FINAL WORDS (ANDRÉE: SECOND JOURNAL)

The Text

Occurring after Frænkel’s Epilogue for the cycle, Andrée’s last song is not a narrative; it is, as the title says, an evocation of words. Argento excerpted the text for this song from two sections of Andrée’s brief second journal. The song opens with text from the second page of the journal (pages 362 and 363 of Andrée’s Story):

In the evening 5 b . . . . .
Riders or geese . . . . .
5th in the morning . . . . .
the previously mentioned . . . . .
we had . . . . .
lucky that we . . . . .
there and . . . . .
ing it . . . . .
I . . . t . . .
. . . . .
along the glacier . . . . .
from the glacier . . . . .
our hard . . . not . . .
even if late at night . . . . .
the day’s energetic labour . . . . .
(the) middle of the night . . . . .
(shadows on the glacier)
. . . for the flaming . . . outside . . .
northern lights neither . . . . .
warmed . . . . .
The song concludes with text taken from the end of the journal, on pages 4 and 5 (page 364 of Andrée’s Story):

... g was busy ... at ... feared that ...
such with ...
which we f ...
of it ...
rings ...
cier ...
had set foot ...
if it possibly ...
to look at tr ...
the glacier ...
ought I think ...
than one ...
the visible ...
the sea but ...
not since ...
to. Our ...
s ...
worth ...
... mon with ...
and intestine ... envious
now give ... impression ... (not of) innocent
white doves but of ... I carrion
birds ...
... bad weather(,) and we fear ...
... we keep in the tent the whole day ...
... so that we could ...
... on the hut ...
... to escape ...
... like ...
... out (to) on the sea ...
... crash ... grating ...
... . . . . . . . driftwood ...
... to move about a little ...
... ermits
One might assume that these apparently incoherent phrases of text were penned by Andrée either as a result of directly impending death or under the influence of morphine and opium, but there is a more logical, less dramatic explanation. This last song is the only one to derive its text from Andrée’s second journal, and this journal, unlike the first journal, suffered severe weather damage which obliterated parts of pages, if not entire pages. This can be seen in an examination of the above texts; on the even-numbered pages the right side was destroyed, on the odd-numbered pages, the left. The text of the five pages of the journal which remained was deciphered only with the aid of infrared rays.\footnote{Swedish Society for Anthropology and Geography, Andrée’s Story, facing 368.} In spite of this logical explanation for the seemingly scattered texts, Argento decided to set them from a different perspective, continuing the hallucinatory portrayal of Andrée seen in his previous song and combining it with the ebbing away of Andrée’s life.

The Music

The music for this brief, extremely sparse song evokes Andrée’s final words with a tempo so slow as to be almost
nonexistent. The dynamic level rises barely above piano at one point; otherwise, as the song progresses, the volume diminishes to nothing. Against a steady accompaniment of single eighth notes, the vocal utterances provide rhythmic contrast, often moving off the beat. More often than not, the vocal phrases end with a melodic ascent, imitating the ascent of arpeggi in each measure of the accompaniment, as if each utterance is sent into the beyond. The music of the piano is based on two tone rows, a structural technique employed in every one of Andrée’s previous songs. At the beginning of each measure, the left hand of the piano part intones a pitch which serves as the root of a major chord which is then arpeggiated in the left hand for the rest of the measure, leading to a single note on the downbeat of the following measure in the right hand which is also part of the major arpeggio. The pitches of the tone row which serve as roots for the chords, which progress non-functionally, are A, G, F#, D (which are also the pitches of the Anna motive in Strindberg’s first song), C#, G#, B♭, E, E♭, C, F, and B♭. The pitches of the right hand at the downbeat of each measure constitute a second tone row: G♯.

⁶²These pitches are a transposition of the retrograde of the row employed at the beginning of Andrée’s second song.
E, B, F#, A, C#, D#, D#, G#, B♭, C, and F#. The pitches of the vocal part sometimes fit within the major chords of each measure, but sometimes they do not (Figure 59):

Fig. 59 mm. 1-12, pp. 61-62
The concluding word, "driftwood," is answered in the piano by a final statement of the sixteenth-note triplet motive which opened the cycle (Figure 60):

Fig. 60 mm. 13-15, p. 62

Andrée's final words, the conclusion of The Andrée Expedition, are evoked with a sense of simplicity, with an aura of emptiness, with timelessness, and with poignancy. The employance of tone rows provides a structural basis for the music but does not overshadow these emotional qualities. Performers of the song should not force the examination of Andrée's mortality, but allow the song to simply run its course. The musical stillness of the song must be paralleled by physical stillness of the body, especially when high mezza voce singing is employed.
CHAPTER 15

CONCLUSION

*The Andrée Expedition* is a sophisticated musical work, demanding from prospective performers respect, study, technical diligence, and the careful application of musicianship in preparation for a performance. At the same time the song cycle must be approached with a sense of adventure, intimacy, and honesty, in addition to a willingness to explore the emotional ramifications of the drama. Irrespective of one’s views on the expediency of the Andrée Expedition, a performance of Argento’s song cycle based on the event must be grounded in a belief in the attainment of the expedition’s ultimate goal if the performance is to be successful. Yet Argento’s work examines much more than just the expedition as an event; it delves into the lives, personalities, and aspirations of the three explorers in the context of the event, allowing us to
reflect on our own humanity as the explorers are revealed in
the course of the cycle.

The performance demands of Argento’s cycle are
significant. For at least forty minutes, with only a small
break, the singer and pianist present music that is often
quite difficult technically, not to mention a story which
runs through a gamut of emotions. Both performers must be
prepared to devote careful attention and a lengthy amount of
time to learning the music, individually and collectively.
Much collaboration between the performers is necessary in
order to come to a point, musically and dramatically, which
meets the integrity of the cycle, the event it portrays, and
the life issues it explores.

The Andrée Expedition requires a mature vocal
technique. The cycle spans a range of almost two octaves,
with every area of the voice engaged at practically every
dynamic level. A secure technique of breath management is
needed in order to support lengthy musical phrases, often
near, at, or above the passaggio. The vocal stamina of the
singer is tested not only by the length of the cycle, but
also by the particularly difficult music toward the end of
the cycle, in which the singer is variously called upon to
sing the highest note of the work three times, spin out long, angular, yet legato vocal phrases, and employ a mezza voce technique for lengthy periods at or near the passaggio. A willingness to exploit different vocal colors is also paramount.

Notwithstanding the difficulties of the cycle, Argento clearly wrote the piece with a knowledge of the voice. Meticulous and helpful vocal and musical indications throughout the score suggest appropriate and healthy vocal approaches, giving the singer what he needs. The upper portion of the voice is often, though not always, approached in stepwise fashion, and the sustained vocal lines are somewhat mitigated by the mostly syllabic setting of the text. The singer's vocal stamina is also eased with frequent fermatas of rest at the ends of songs, and the final four quite difficult songs are preceded by three comparatively simpler ones.

Given the length, technical difficulties, and dramatic scope of the cycle, its inclusion with other songs in a recital is difficult to justify. However, given the general unfamiliarity, particularly outside of Scandinavia, with the
story of the Andréé Expedition\(^3\), Argento’s cycle does lend itself well to a lecture recital format, though the performer would be cautioned to be mindful of the detrimental vocal effects of speaking for a lengthy period of time. A performance of the work could be enhanced further by the presentation of slides duplicated from the photographs taken of the expedition, though care must be taken to observe copyright laws.

Argento’s The Andréé Expedition, despite the deaths of the explorers which it portrays, is ultimately more than a tragic work. In a much broader sense, it celebrates the resourcefulness and will of the human spirit. These facets of humanity are memorialized in the Andréémuseet, a museum dedicated to the expedition and its explorers, which is located in Gränna, Sweden, Andréé’s hometown. Argento’s cycle is written in the same spirit. When facing his mortality in the Epilogue of The Andréé Expedition, Frankel rhetorically asks, “Was it only for this?” The museum in Gränna and all of the works which dramatize the historical

\[^3\text{This point has been driven home to the author during the writing of this document, during which the centennial of the beginning of the Andréé Expedition occurred, with little, if any, recognition of the event in the United States.}\]
event, including Argento’s song cycle, remind us that it certainly was for much more.

States. To be fair, however, the author also knew nothing about the event before studying Argento’s work.
AFTERWORD

The men of the Andrée Expedition are examined in detail in Argento’s song cycle of the same name, but one other very important character is referred to in almost half of the songs -- Anna Charlier, Strindberg’s fiancée. She is revealed primarily through Strindberg’s communication with her, acquiring the status of his ideal. This ideal becomes unattainable as the events of the drama unfold, preventing Strindberg from returning to his beloved. One might wonder if Strindberg’s devotion to Anna was reciprocated in reality by her faithfulness to him as time passed, in spite of his absence. To an extent this seems true, for thirteen years passed before Anna married the English teacher Gilbert Hawthre and moved to England. Coincidentally, she had returned to Sweden for a visit in the fall of 1930 when the newspaper headlines announced, "The Andrée men found again, Strindberg’s grave discovered." She had never forgotten him, and when the remains of the expedition returned to
Sweden, she asked that upon her death her heart should be allowed to rest next to her beloved Nils. When she died in an English mental hospital in 1947 or 1948, Hawtrey fulfilled Anna’s request by cremating her heart, placing it in a silver chest, and mailing it to Nils’ brother in Sweden.  

Argento’s song cycle The Andrée Expedition is one of many various dramatizations of the 1897 event, though currently the only major one to have been initially undertaken using the English language. Per Olof Sundman’s novel The Flight of the Eagle, translated from the Swedish by Mary Sandbach, is based on the expedition and seems to draw much of its material directly from Andrée’s Story. Another novel, translated into English with the title Anna’s Story, is written from Anna’s perspective of her relationship with Strindberg and its results. The Swedish filmmaker Jan Troell created a movie about the expedition in

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"Argento, recorded telephone interview with the author. Publication information of Anna’s Story unavailable."
1991 starring Max von Sydow as Andrée, and Troell currently is producing a documentary about the expedition, slated for release in late 1997. At least one theatrical play also dramatizes the story, and the Swedish composer Klas Torstensson has composed an opera based on the expedition which is scheduled to be premiered in Sweden in 1998.\footnote{Web site http://andree.grm.se/(en)/jubileum.}
APPENDIX A

CHRONOLOGICAL LIST OF DOMINICK ARGENTO’S VOCAL WORKS

All works published in New York by Boosey & Hawkes unless otherwise noted. When two years are given, the first is the year of composition and the second is the initial year of publication.

<table>
<thead>
<tr>
<th>Work and Text Source</th>
<th>Year</th>
<th>Other information</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ode to the West Wind</td>
<td>1957</td>
<td>Concerto for (not soprano and pub.) orchestra; Eastman Ph.D. thesis</td>
</tr>
<tr>
<td>The Boor</td>
<td>1960</td>
<td>Opera buffa in one act</td>
</tr>
<tr>
<td>John Olon-Scrymgeour libretto after play by Anton Chekhov</td>
<td>1969</td>
<td></td>
</tr>
<tr>
<td>Colonel Jonathan, the Saint</td>
<td>1961</td>
<td>“A comedy of Reconstruction in four acts and an interlude of waltzes”</td>
</tr>
<tr>
<td>John Olon-Scrymgeour libretto</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Christopher Sly</td>
<td>1962</td>
<td>Comic opera in two scenes and an interlude</td>
</tr>
<tr>
<td>Based on introduction to Shakespeare’s The Taming of the Shrew</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Title</td>
<td>Year</td>
<td>Description</td>
</tr>
<tr>
<td>-------------------------------------------------------</td>
<td>------</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>The Masque of Angels</td>
<td>1963</td>
<td>Opera in ten scenes; “Gloria” and “Sanctus” published separately</td>
</tr>
<tr>
<td>John Olon-Scrymgeour libretto</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Shoemaker’s Holiday</td>
<td>1967</td>
<td>Ballad opera</td>
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<tr>
<td>Based on play by Thomas Dekker</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Revelation of Saint John the Divine</td>
<td>1968</td>
<td>Sacred rhapsody for tenor, male choir, brass, and percussion</td>
</tr>
<tr>
<td>A Nation of Cowslips</td>
<td>1969</td>
<td>A cappella secular work for SATB chorus</td>
</tr>
<tr>
<td>Text from doggerel verses from letters of Keats</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Six Elizabethan Songs</td>
<td>1970</td>
<td>Song cycle for high voice and piano (1970) or baroque ensemble (1977)</td>
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<tr>
<td>Texts of Shakespeare, Daniel, Nash, Constable, and Johnson</td>
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<tr>
<td>Letters from Composers</td>
<td>1971</td>
<td>Song cycle for high voice and guitar</td>
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<tr>
<td>Texts of Chopin, Mozart, Schubert, Bach, Debussy, Puccini, &amp; Schumann</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Postcard from Morocco</td>
<td>1971</td>
<td>Chamber opera in one act</td>
</tr>
<tr>
<td>John Clark Donahue libretto</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tria carmina paschalia</td>
<td>1971</td>
<td>Easter SSA chorus with harp &amp; guitar (or harpsichord)</td>
</tr>
<tr>
<td>Latin texts from Benedictbeuern ms. and texts by P. Abelard &amp; S. Scottus</td>
<td></td>
<td></td>
</tr>
<tr>
<td>To Be Sung Upon the Water</td>
<td>1972</td>
<td>Barcarolles and nocturnes for high voice, piano, and clarinet (and bass clarinet)</td>
</tr>
<tr>
<td>Texts of William Wordsworth</td>
<td></td>
<td></td>
</tr>
<tr>
<td>From the Diary of Virginia Woolf</td>
<td>1975</td>
<td>Song cycle for medium voice and piano</td>
</tr>
<tr>
<td>Title</td>
<td>Year</td>
<td>Description</td>
</tr>
<tr>
<td>----------------------------------------------------</td>
<td>------</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Jonah and the Whale</td>
<td>1976</td>
<td>Sacred cantata for mixed chorus, tenor &amp; bass soloists, narrator, &amp; instrumental ensemble</td>
</tr>
<tr>
<td>A Water Bird Talk</td>
<td>1976</td>
<td>Opera in one act for medium male and chamber orchestra</td>
</tr>
<tr>
<td>The Voyage of Edgar Allan Poe</td>
<td>1976</td>
<td>Opera in two acts</td>
</tr>
<tr>
<td>Variations for Orchestra: The Mask of Night</td>
<td>1978</td>
<td>Final variation has soprano solo from Shakespeare's Romeo and Juliet</td>
</tr>
<tr>
<td>A Thanksgiving to God, for His House</td>
<td>1979</td>
<td>SATB anthem</td>
</tr>
<tr>
<td>Let All the World in Every Corner Sing</td>
<td>1980</td>
<td>Hymn for SATB chorus, brass quartet, timpani, and organ</td>
</tr>
<tr>
<td>Miss Havisham's Wedding Night</td>
<td>1980</td>
<td>Opera in one act</td>
</tr>
<tr>
<td>Peter Quince at the Clavier</td>
<td>1980</td>
<td>Sonatina for mixed chorus and piano concertante</td>
</tr>
<tr>
<td>Songs About Spring</td>
<td>1980</td>
<td>Song cycle for soprano and piano; composed as an undergraduate</td>
</tr>
<tr>
<td>e. e. cummings texts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Title</td>
<td>Year</td>
<td>Description</td>
</tr>
<tr>
<td>------------------------------------------------------</td>
<td>------</td>
<td>------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>I Hate and I Love (Odi et amo)</td>
<td>1981</td>
<td>Secular cycle for mixed chorus and percussion</td>
</tr>
<tr>
<td>Based on poems of Gaius Valerius Catullus freely translated by Argento</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Andrée Expedition</td>
<td>1983</td>
<td>Song cycle for baritone &amp; piano</td>
</tr>
<tr>
<td>Texts of Salomon August Andrée, Nils Strindberg, and Argento</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Letters of Elizabeth Barrett Browning</td>
<td>1984</td>
<td></td>
</tr>
<tr>
<td>Casanova’s Homecoming</td>
<td>1985</td>
<td>Opera buffa in three acts</td>
</tr>
<tr>
<td>Argento libretto</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Aspern Papers</td>
<td>1987</td>
<td>Opera in two acts</td>
</tr>
<tr>
<td>Based on story by Henry James</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Te Deum</td>
<td>1987</td>
<td>Sacred work for SATB chorus and orchestra</td>
</tr>
<tr>
<td>Latin and Middle English texts</td>
<td>1991</td>
<td></td>
</tr>
<tr>
<td>Easter Day</td>
<td>1990</td>
<td>A cappella sacred SATB choral work</td>
</tr>
<tr>
<td>A Toccata of Galuppi’s</td>
<td>1990</td>
<td>Theme &amp; variations for mixed chamber chorus, string quartet, and harpsichord</td>
</tr>
<tr>
<td>Texts of Baldessare Galuppi and Robert Browning</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Everyone Sang</td>
<td>1991</td>
<td>A cappella double SATB choral work</td>
</tr>
<tr>
<td>Texts of Siegfried Sassoon</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Dream of Valentino</td>
<td>1993</td>
<td>Opera in two parts</td>
</tr>
<tr>
<td>Charles Nolte libretto</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A Few Words About Chekhov</td>
<td>1997</td>
<td>Duo song cycle for mezzo-soprano, baritone, &amp; piano</td>
</tr>
<tr>
<td>Texts from Chekhov’s letters to his wife and an essay of hers</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
APPENDIX B

DEGREE PERFORMANCES

MICHAEL PAXSON, BARITONE

Performance One:  Don Giovanni
Performing the role of Leporello
May 5 and 7, 1995
Weigel Hall Auditorium
The Ohio State University

Performance Two:  Recital
October 28, 1995
Weigel Hall Auditorium
The Ohio State University

Performance Three:  Recital
May 28, 1996
Weigel Hall Auditorium
The Ohio State University

Performance Four:  Lecture recital
The Andrée Expedition
May 9, 1997
Weigel Hall Auditorium
The Ohio State University
LIST OF REFERENCES


-----. Recorded telephone interview with the author, March 27, 1997.


Hagegård, Håkan. Unrecorded personal interview with the author, Cleveland, Ohio, April 14, 1997.


Web site http://andree.grm.se