ONE POEM, TWO SETTINGS

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CHAPTER ONE: INTRODUCTION

In writing this paper, I was inspired to look at the different ways composers have set a poem to music. As a musician and music educator, my job is to know how best to perform any given song. This involves researching the background and context of songs in order to ascertain how a composer intended it to be performed. Previously, I would simply research a literal translation of the poem and listen to a few performances by well-known artists. However, while thinking about what to research in this paper, it occurred to me that there are many poems that have been set to music by more than one composer. This intrigued me, and I wanted to know what made composers choose certain poems to set to music, and what made these poems so desirable. I wanted to use the knowledge that I found to inspire my own interpretation in performance of these songs.

Mary Ann Malloy has argued that the idea of the art song began in the mid-sixteenth century with the idea that a song's text is "emotionally significant."[1] There was a shift in mindset about how songs should be composed: songs were sung in the Medieval and early Renaissance periods in polyphony, while in the mid-to-late Renaissance moved to solo voice with accompaniment. Art songs are usually considered intimate songs, with only voice and one instrument — generally a lute, guitar, or piano. Art songs require several layers of interpretation. First, a poet interprets human experience and emotion and puts them into words. Secondly, a composer sets the poem's words to music. Finally, two performers—in this case, a singer and a pianist—interpret the composer's work.

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[1] Mary Ann Malloy, "What is Art Song?" *Artsong Update,* Accessed August 12, 2015, http://artsongupdate.org/Articles/What%20is%20Art%20Song.htm

Poetry is an inspiring art form, and consequently it has been the source of many song texts. Composers often read or hear a poem, and are intrigued by the possibilities for portraying it musically. The author of the poem has put his or her own sentiments into words, and the composer, when choosing a poem to set music to, interprets these feelings in his/her own way. Whether the poem is full of descriptive words and text painting, or completely lacking it, the composer must decide how to put his or her own take on the art. Once the poem has been set to music, the performer then uses past knowledge and interprets the music based on how he or she sees fit. Because there are at least three individuals that have had a hand in the performance process (poet, composer, and performer), every performed song based on a poem has a complex and unique outlook. This paper will focus on six poems, each of which has been set to music by two different composers. Some compositional aspects may be similar between the two songs, but two composers often set the same poem in strikingly contrasting ways.

Different composers have varying ideas on how to portray certain emotions musically. For instance, one person's "sad" may sound very different from another person's "sad." Since high-quality poetry endures for centuries, composers are commonly drawn to the same poetry that other composers have been using for generations. Thus, settings of the same poem are dissimilar due to both the time period of composition and the musical style of the composer.

An excellent example of the differences in style period can be shown by a brief look at "Blow, Blow Thou Winter Wind." This poem, written by Shakespeare, was set to music by Thomas Arne in the eighteenth century. Composed towards the end of the

Baroque period, his setting reflects the time period well – the accompaniment was written for a harpsichord, the most commonly used keyboard instrument, the setting has a clear binary form, and there is consistently only one mood throughout the song. On the other hand, the same poem, set to music by Roger Quilter in the twentieth century, is equally reflective of his style period as well. Written for piano, the accompaniment is far more complex than that of Arne's setting, and serves more as a duet instrument rather than simply mirroring the vocal line. Quilter's setting also changes key, and with that, changes tempo, dynamic, and mood. One may easily recognize the differences between these two pieces in interpretation, just between the composer and the singer. If a composer would attempt to set the song in the same manner as the other, he would likely fail, because each has his own personal experiences. Similarly problematic would be a singer who tried to sing these two with the same interpretation. It would be impossible because of how strikingly different the musical settings are.

To better understand the compositional differences in time periods, a brief synopsis of what was typical during each is helpful. The songs included in this thesis will start with the Baroque period, which is typically classified as occurring between 1600 and 1750. Composers of this time had moved away from the church modes of the Renaissance period, and mostly made use of major and minor modes. The harpsichord was the primary keyboard instrument of the day, as mentioned earlier, and many instruments were being invented or modified into their modern forms. Although melodies were usually complex, they were still primarily diatonic and contained a lot of ornamentations in the vocal line. Following the Baroque period was the Classical period,

which is typically classified from 1750—1830. Because the Baroque style was "frilly," composers in the Classical period wanted to appeal to a larger audience and therefore simplified melodies and ornamentation. The Classical era also brought about the invention of the fortepiano; an earlier version of our modern-day piano. Song structure and form was also sometimes shortened, and as with the rest of the Classical music, this contrasted highly with the Baroque music. Between approximately 1830 and 1900, the prevailing musical style is called Romantic. Composers during this time were focused on expression and the human experience. Everything was expanding; the size and range of orchestras, the emotional range of songs, the dynamic range of songs, and the audience which the music reached. Texture of songs became thicker; composers made use of homophonic textures and the wider range of the modern piano. In songs, the accompaniment incorporates text painting—the use of the instrument(s) or voice to "paint a picture" in the mind of an audience. For example, in Schubert's "Gretchen am Spinnrade," the piano part gives the feeling of a spinning wheel.

Since the 1900s, compositional techniques and styles have exploded. There is no longer one prevailing musical style, as there was in the Baroque and Classical periods. Instruments can be modified however the composer or performer pleases. Each culture has its own style and identity, and different cultures' music is blended together. So many schools of thought are present today that to assign twentieth century music one compositional aesthetic would be impossible. One should keep this general outline of style periods in mind while looking at the songs and how they are interpreted.

CHAPTER TWO: MEINE RUH IST HIN/GRETCHEN AM SPINNRADE

Gretchen am Spinnrade/Meine Ruh ist hin[2] – Johann von Goethe

Meine Ruh ist hin,	My peace is gone,
Mein Herz ist schwer,	My heart is heavy;
Ich finde sie nimmer	I will never find peace
Und nimmermehr.	And nevermore.
Wo ich ihn nicht hab,	Where I do not have him,
Ist mir das Grab,	That is the grave to me,
Die ganze Welt	The whole world
Ist mir vergällt.	Has for me turned bitter.
Mein armer Kopf	My poor head
Ist mir verrückt,	Has to me gone mad,
Mein aremer Sinn	My poor mind
Ist mir zerstückt.	Is to me torn apart.
Nach ihm nur schau ich	I look only for him
Zum Fenster hinaus,	Out the window,
Nach ihm nur geh ich	Only for him do I go
Aus dem Haus.	Out of the house.
Sein hoher Gang,	His superior way of walking,
Sein' edle Gestalt,	His noble figure,
Seines Mundes Lächeln,	His mouth's smile,
Seiner Augen Gewalt,	His eyes' power,
Und seiner Rede	And his speech
Zauberfluss,	Magic-flow,
Sein Händedruck,	His handclasp,
Und ach, sein Kuss.	And ah! His kiss!
Mein Busen drängt	My bosom presses itself
Sich nach ihm hin.	Onward to him.
Auch dürf ich fassen	Ah, might I grasp
Und halten ihn,	And hold him!
Und küssen ihn,	And kiss him,
So wie ich wollt,	As much I want,
An seinen Küssen	From his kisses
Vergehen sollt!	I would die!

[2] Bard Suverkrop, "Meine Ruh' ist hin," *IPA Source*, 2008, http://www.ipasource.com/gretchen-am-spinnrade.html.

JOHANN VON GOETHE

Johann Wolfgang von Goethe was a German poet, playwright, novelist, scientist, statesman, theater director, critic and amateur artist. While in Strasbourg, he befriended Johann Gottfried Herder, who made him look at language and literature in a new light—as an expression of a national culture. A short romantic encounter with Friederike Brion left him with a "woman-betrayed" theme in his literature for eight years following. After establishing a legal practice in Frankfurt, he began writing, and soon became involved in the "Sturm und Drang" (Storm and Stress) literary movement. The years 1773—1776 were the most productive years of Goethe's life, and until 1780, the poet was producing a generous amount of original works. As a man with an insatiable mind, Goethe became interested in geology, anatomy, botany, morphology, and the theory of color. After befriending Friedrich Schiller, Goethe experienced some of his happiest and more productive years. He once again took up work on "Faust," with which he had previously struggled, and finally finished his great work in 1832. Goethe first thought of dramatizing "Faust" in 1769, and in 1790, the first writings appeared in "Faust: ein Fragment." In 1808, "Faust: Part One" was published, followed by "Faust: Part Two" in 1832, shortly before Johann Wolfgang von Goethe passed away.

In Goethe's "Faust," the character after whom the play was titled, is upset with his studies, turns to sorcery, and summons the devil. Mephistopheles makes with him a pact, upon which he offers his services to Faust for the price of Faust's soul. The devil will serve Faust until Faust reaches the peak of happiness, at which time the devil will take his soul forever. Mephistopheles leads Faust to a woman by the name of Gretchen, who is

innocent and untouched. With help from the devil, Gretchen is drawn into Faust's arms, and he seduces her. Gretchen gives her own mother a sleeping potion, killing her, so she may steal a few moments with her lover. Upon learning of her pregnancy, Gretchen's brother challenges Faust, and is murdered by Faust and Mephistopheles. Gretchen drowns her child, and is found guilty of the murder. Though Faust tries to save Gretchen from her death at the prison, she refuses to escape, and Faust and the devil escape while a voice from heaven proclaims that Gretchen is saved.

The poem used for "Gretchen am Spinnrade" alternates between Gretchen's distraught feelings about the fact that she cannot have Faust, and her feeling of desire for the man she so desperately wants. This poem was set to music because it is an interesting scene, due to Gretchen's emotional drama while dreaming, thinking, and fantasizing of her beloved Faust. Both Schubert and Wagner have set this poem to music, but in very different ways, as I will show below.

FRANZ SCHUBERT

Franz Schubert's was born and raised in Vienna. The year after graduating from grammar school, Schubert started teaching at his father's school. It was then that he also received his first commission to write a piece of music. Though it was not paid, it was Schubert's first exposure to this type of work, and he was able to direct an ensemble for the first time. Schubert's young life also brought about his interest in the German art song, or Lied. At the age of seventeen that he wrote lasting masterpieces such as "Gretchen am Spinnrade" and "Erlkönig." Though he was not the inventor of the Lied, he

wrote so many in his short life span that he is often credited with its creation. He was extremely inspired by Beethoven, Haydn, and Mozart, specifically emulating the more "classical" elements of their music. With his move away from home, Schubert seemingly became more withdrawn and focused on his composition, growing distant from teaching at his father's school. This may have shown early signs of depression, and foreshadowed the latter half of Schubert's life. During the second half of his life, Schubert relied strongly on the support and patronage of his friends as a means of living. During the first half of 1818, Schubert stopped his focus on composing, most likely caused by another spurt of his depression. Throughout the rest of his life, Schubert became more withdrawn and lost touch with many friends. He leaned on his friends to help with production and premiering of his new music, but seemingly shunned them otherwise. At the end of 1822, he showed signs of the onset of a venereal disease. During this time of darkness for Schubert, his music reflects his personal life. He seemingly embodied the idea of the poor, suffering composer, moving from his comfortable middle class standing to barely getting by with the support of his friends. His fame as a composer was spreading, but his music was not always well-received by the public. Schubert is thought to have suffered from Cyclothymia, a behavioral mood disorder, which showed symptoms of manic behavior, depression, and irritability. As mentioned before, Schubert contracted syphilis. In addition to this, his cyclothymia, nicotine and alcohol addictions led him to his sad end. At the young age of thirty-one, Franz Schubert passed away.

RICHARD WAGNER

The revolutionary composer Wilhelm Richard Wagner was born in Leipzig, Germany. Wagner attended school in Dresden, and although he did not excel greatly at his schoolwork, he was ambitious with his songwriting. His first drama was completed at the young age of eleven years old, and he continued his impressive output with his first musical composition at sixteen years old. Wagner experienced financial ruin, and fled to Paris in 1839, but his bout of Parisian life did not agree with the composer, and he returned to Dresden just three years later. Unfortunately, a few of his operas were not so openly accepted, and Wagner became interested in politics, involving himself in the Dresden uprising in 1849. When the uprising failed, Wagner fled once again, neglecting to have any works performed for the next fifteen years. Wagner combined literary art, visual art and music to tell a story, much like the films of today do. His music also makes heavy use of Leitmotive, or "light motive," which is a way of bringing back a musical idea to represent a person, emotion, or event either in the orchestra or vocal line. Throughout his life, Wagner had struggled with poor financial situations, but his death was untimely, at the height of his career.

GRETCHEN AM SPINNRADE/MEINE RUH IST HIN

Schubert's setting is "the famous Gretchen am Spinnrade" and many scholars and listeners alike are of the opinion that "no other setting is comparable."[3] Carol Kimball notes that his song is written in such a way that the piano supports the voice, so that it unifies the stanzas of the poem and paints a picture of the scene for the audience.[4] The piano, with its constant strands of sixteenth notes, imitates the sound of the spinning wheel where Gretchen sits. Furthermore, the sound of the wheel changes when Gretchen starts reminiscing of her love; like Wagner's setting will later, the music moves to a major key. Schubert also changes the text of the poem. He adds an extra refrain of "Meine ruh ist hin," (My peace is gone) to emphasize the misery that Gretchen must have been feeling while sitting at the wheel. Both his and Wagner's settings are through-composed, but Schubert's is considerably longer. That this setting is so beautiful and heartbreaking suggests that Schubert empathized with Gretchen's misery and many historians have related Schubert's unhappy life to the somber tone of many of his vocal settings. The song contains a lot of tension in the words alone, which Schubert reflects in his music. For example, when Gretchen sings of her beloved, the vocal line rises in pitch to imitate the frantic nature of the text. The climax of the song happens when she sings, "…und zeiner Reide, zauberfluss. Zein handedruck, und ach, zein Kuss" (m. 68). The vocal line ends on a high G5, the highest note of the song. The slight ritardando and the

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[3] Philip L. Miller, *The Ring of Words: An Anthology of Song Texts* (New York: W. W. Norton & Company, 1973), 74.
[4] Carol Kimball, *Song: A Guide to Art Song Style and Literature, Revised Edition*, (Milwaukee: Hal Leonard Corporation, 2006), 52.

slowing piano line bring the music to a halt as Gretchen imagines the kiss of Faust. She soon realizes that she will never have him, and the piano starts again with the sixteenth notes, symbolizing Gretchen's return to insanity. Even though this song was published eleven years before Wagner's setting of the same poem, Schubert's is much more intricate and refined, and shows a "high level of compositional artistry."[5] Schubert set "Gretchen" at the age of seventeen; young for most composers. This composition is one of his most famous among singers, and solidified his standing as a noteworthy composer of Lieder.

Wagner wrote his composition, "Meine Ruh ist hin" at the age of nineteen, very early in his career, so it is more sectional and less continuous than some of his later pieces. As this was one of Wagner's early settings, not much has been written about it, unlike the other principal setting by Schubert. He does get some wonderful imagery in the piece, primarily in the piano. In the beginning of the song, the piano prelude has elements of the vocal melodic line to introduce the listener to the music. This subtle approach gives the performer a bit of time to get into character and think about the text before singing. Throughout the song, the piano has trills in the left hand, which I understand to represent the spinning wheel at which Gretchen is sitting. Although his composition is unlike Schubert's in that it does not specifically reference Gretchen to be sitting at the spinning wheel, he may have had knowledge of Schubert's setting and tried to replicate it in minute ways. The piano does an excellent job of supporting the voice

[5] Marjorie Wing Hirsch, *Schubert's Dramatic Lieder* (Cambridge: Cambridge University Press, 1993), 136.

with a thin texture, instead of overshadowing it. During the emotional change in measure twenty-seven, where Gretchen starts fantasizing about Faust, the piano mirrors the shift in mood by playing more major chords. While reminiscing about her lover, Gretchen's melody turns to a sweet, legato line in a major key. For example, in the transition after the climax of the piece, there is a piano interlude (m.37). Although this transition is little more than three measures, the piano helps the musical transition back into the imagery of tension and frustration. Wagner brings the feeling of the spinning wheel back to remind the audience that Gretchen is still spinning, and longing for Faust. However, the texture does seem sparse, and it repeats most phrases. The accompaniment and voice "move a little stiffly and [have] neither the ardour of Schubert's setting nor the perfect mating of idea and expression."[6]

[6] Ernest Newman, *Wagner as Man and Artist* (Cambridge: Cambridge University Press, 2014) 214.

CHAPTER THREE: FRÜHLINGSGLAUBE

Frühlingsglaube[7] – Johann Ludwig Uhland

Die linden Lüfte sind erwacht,	The gentle breezes are awakened,
Sie säuseln und weben Tag und Nacht,	They whisper and stir day and night,
Sie schaffen an allen Enden.	And penetrate everywhere.
O frischer Duft, o neuer Klang!	Oh fresh scent, oh new sound!
Nun, armes Herze, sei nicht bang!	Now, poor heart, be not afraid.
Nun muß sich alles, alles wenden.	Now must it all, all change.
Die Welt wird schöner mit jedem Tag,	The world grows fairer with each day,
Man weiß nicht, was noch werden mag,	One dows not know, what is still to come,
Das Blühen will nicht enden.	The flowering will not cease;
Es blüht das fernste, tiefste Tal:	The farthest, deepest valley blooms
Nun, armes Herz, vergiß der Qual!	Now, poor heart, forget your torment!
Nun muß sich alles, alles wenden.	Now must it all, all change.

[7] Bard Suverkrop, "Frühlingsglaube," *IPA Source*, 2008, http://www.ipasource.com/fruhlingsglaube-11560.html.

JOHANN LUDWIG UHLAND

Johann Ludwig Uhland was a German poet, philologist and literary historian, born in 1787. As a young man, Uhland was interested in medieval literature, especially old French and German poetry. Although his career as a poet began between 1807 and 1808, his first works were published in 1815 in a collection called "Vaterlandische Gedichte," which gained him a loyal following as a poet. The subject of Middle Ages poetry was most relevant to Uhland, and he used his talents to write poems in defense of freedom. Uhland worked as an honorary professor of German literature at the University of Tubingen, but resigned due to conflicting political views. As a Germanic and Romance philologist, Uhland is now considered to be a founder of the science. His writing was also inspired by German Romanticism and nationalism, and reflected the style of Goethe and Schiller. Johann Uhland died in 1862 in his hometown of Tubingen.

FELIX MENDELSSOHN

Felix Mendelssohn was born in in 1809. Though his family was originally Jewish, the Mendelssohn household was baptized into the Lutheran Church. Growing up, Felix was surrounded by family and friends who were interested in the arts and supported his musical activities. Felix and his sister Fanny moved to Paris to study music with Mozart and J. S. Bach. In 1821 at the age of twelve, Mendelssohn was given the opportunity to visit and stay with Goethe for two weeks. Between 1826 and 1829, Mendelssohn studied at Berlin University, and it was there he decided to pursue music as a career. At age 26, Felix moved to Leipzig and was instated as the conductor of the Leipzig Gewandhaus

Orchestra. With such an influential role in music, Mendelssohn played a vital role in renewing interest in Bach's works. Mendelssohn's popularity continued to grow, and throughout the rest of his career, Mendelssohn founded and directed the Leipzig Conservatory and was given a position at the Academy of Arts in Berlin by King Frederick of Prussia. Felix was always close to family, and was devastated when his father, mother, and sister died, all within a few years of each other. On November 4, 1847, Mendelssohn suffered two strokes, the second of which killed him, at the young age of thirty-eight. He was buried alongside his sister in the cemetery of the Holy Cross Church in Berlin. Though he was more famous in his own time, "most critics agree that Mendelssohn's most vibrant contributions were in the choral and organ music genres"[8] and his music was "held to be remarkable for its charm and elegance."[9]

FRÜHLINGSGLAUBE

"Frühlingsglaube" is another German poem that has been set by two separate composers. The poetry, by Johann Ludwig Uhland, is not at all like "Gretchen am Spinnrade" in text or focus. It involves text painting—the portraying of a picture using words—and does not have a central character as the focus. The title means "Faith in Spring," and the poem states that spring will always come, and that the world changes along with the season.

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[8] "Felix Mendelssohn (Bartholdy)," *Felix Mendelssohn*, November 24, 2009, http://felixmendelssohn.com/felix_mendelssohn_bio_001.htm

[9] Edward Lockspeiser, "Felix Mendelssohn: German Musician and Composer," *Encyclopædia Britannica*, November 16, 2014, http://www.britannica.com/biography/Felix-Mendelssohn

Schubert again has set this poem effectively, but in a distinctive way, quite unlike "Gretchen." The poetry by Uhland, intended to be uplifting and happy, is set in a way that sounds more reflective and inward-looking than "Gretchen." It may be that the text "nun muss sich Alles wenden," translated to mean "now must it all change," is taken by Schubert to be more personal. This idea of a melancholy feeling is mirrored by a descending melodic line. Although the song is wholly in a major key, it seems to change to a mournful mood when the text mentions that the seasons do not last, in measure twenty-one. Again, the piano accompaniment in Schubert's setting is intricate and well-thought out. In the beginning, the right hand often plays the melody while the left hand plays continuous sixteenth notes, somewhat reminiscent of "Gretchen," to portray the "balmy breezes." Both hands become more involved in the accompaniment when the text repeats "Nun muss sich alles, alles wenden" ("now must it all, all change"), making the music sound more anxious and signaling the sorrow of the change in season (mm. 20–21). This kind of change may also represent the changes in life; heartbreak, mourning, and perhaps even death. The piece is through-composed in the piano, but the voice in "Frühlingsglaube" sounds strophic, as the main motive returns for each stanza of the poem. A feeling of rubato allows the singer to convey emotion in a primarily imagery-heavy poem. At "nun muss sich alles…," the ornamentation allows for a pause in the music, and the performer sings with a sigh-like quality, being liberal with the tempo. The phrase "O frischer Duft, o neuer Klang," translates to "O fresh scent, o new sound," to which Schubert gives a cheerful sound (m. 14). He then repeats "o neuer Klang" with the same happy sound, followed immediately by the second part of the phrase ("nun armes

Herze, sei nicht bang") meaning "now, poor heart, be not afraid! (m. 18)" Schubert's sudden contrast of key and slowing of the tempo indicate a shift in emotion from looking forward to spring (or looking forward to something exciting) to mourning the changes that seasons bring (or mourning a sorrowful experience).

Mendelssohn's setting of "Frühlingsglaube" is almost completely opposite in mood and style from Schubert's setting. The beginning piano starts in an upbeat 6/8 time signature, giving the song a feeling of duple meter. Mendelssohn's setting is in E Major, which also adds to the more positive interpretation of Uhland's poem. The opening line of the poem is "Die linden Lüfte sind erwacht," which means "The gentle breezes are awakened." Mendelssohn uses text painting by representing the breezes with a characteristic descending pattern, first with a triad, and then with a scale. A bit later on in the poem, Uhland writes "O frischer Duft, o neuer Klang! Nun, armes Herze, sei nicht bang" ("Oh fresh scent, oh new sound! Now, poor heart, be not afraid!"). In this setting, this phrase is meant to express excitement over the changes in the seasons. This excitement is represented by descending chromatic eighth notes, with an eighth rest in between each thought (mm. 19–23). The singer can choose to show excitement when singing by taking a quick catch breath in these places, just as someone would do if they were talking about something they found thrilling. In the second verse, the music reaches a climactic point when the singer exclaims, "das Blühen will nicht enden," ("the flowering will not cease"). Mendelssohn starts the word "enden" on a high F5, and then has the vocalist sing a high A#5, quite high in a soprano's tessitura, with a following descending line (m. 18). The phrase is beautiful and upbeat; very different than

Schubert's interpretation, which has a slow and almost melancholy sound. Though it is not written in the poem, Mendelssohn chose to add another phrase of "nun muss sich Alles wenden," ("now must it all change"), to emphasize the shift in emotion (mm.36–39). At the end of both phrases, the piano again plays the music used as the introduction, bringing back the feeling of happiness.

CHAPTER FOUR: CLAIR DE LUNE

Clair de lune[10] – Paul Verlaine

Votre âme est un paysage choisi Que vont charmant masques et bergamasques, Jouant du luth et dansant, et quasi Tristes sous leurs déguisements fantasques!	Your soul is a chosen landscape Charmed by masques and Bergamasques, Playing their lutes and dancing, almost Sad beneath their fanciful disguises.
Tout en chantant sur le mode mineur L'amour vainqueur et la vie opportune. Ils n'ont pas l'air de croire à leur bonheur, Et leur chanson se mêle au clair de lune,	While singing in a minor mode, Of love the conqueror and of favorable life, They do not seem to believe in their happiness, And their song mingles with the light of the moon,
Au calme clair de lune triste et beau, Qui fait rêver, les oiseaux les arbres, Et sangloter d'extase les jets d'eau, Les grands jets d'eau sveltes parmi les marbres.	With the calm light of the moon, sad and beautiful, Which makes the birds dream in the trees, And makes the fountains sob with ecstasy, The tall, slim fountains among the Marble statues.

[10] Bard Suverkrop, "Clair de lune," *IPA Source*, 2008, http://www.ipasource.com/clair-de-lune-9798.html.

PAUL VERLAINE

The famous poet Paul-Marie Verlaine was born in 1844. After graduating from school, Verlaine acquired a mediocre job, and though he was employed, his wealthy father gave him pocket money for entertainment purposes, which was ultimately used for drinking money. Unfortunately, a promise to give up drinking did not last long, and Verlaine returned to his old ways. Shortly after a bout in prison, Verlaine returned to Catholicism, and tried valiantly to right the wrongs he had created in his life. The poet got a job at the Institution Notre-Dame teaching French, English, and history, but this did not last long, and Verlaine returned to his mother's house, seeking refuge from the world. As before, Verlaine's attempts at giving up drinking were futile and he returned to his alcohol and wound up in debt. Not only was he in debt, but he was in physical pain. His leg hurt, he could barely walk, and he spent a lot of time in and out of hospitals, and his life ended in 1869.

GABRIEL FAURÉ

Gabriel Faure was born on May 12th, 1845 during a period of industrial and colonial development in France. Young Gabriel was the only musician in the family, and his parents saw the promise and enrolled him in a school of religious music, École Niedermeyer, founded by Louis Niedermeyer, in 1854 at the age of nine. Niedermeyer was a "pioneer in the rediscovery of polyphonic music in France."[11] Fauré excelled at the

[11] Jean-Michel Nectoux, *Gabriel Fauré: A Musical Life*, Trans. Roger Nichols (New York: Cambridge University Press, 1991), 6.

piano and organ, and left the school in 1865 with a first prize award in counterpoint and fugue. The young composer earned a strong reputation among the middle class as a piano and harmony teacher. Fauré's style moved progressively towards *bel canto*, which means "beautiful singing," the Italian style of singing at the time. Fauré's later preferences, and even his compositions, veered from the bel canto style, however. His interest in opera led him to become an accompanist, where he gained more experience with opera repertoire. Towards the end of his life, Fauré continued to go deaf, which his doctors attributed to sclerosis, but the real cause is disputed. Fauré died in 1924.

CLAUDE DEBUSSY

Claude Debussy was born in 1862 with the name of Achille-Claude de Bussy. His parents relied on him to be a prodigy and sent him away to the Paris Conservatoire. In the beginning of his composing career at the school, "Achille did write music badly. He refused to accommodate himself to formula; he was looking for something else, and he was not always successful. His music would have appeared eccentric to a composer of music typical of that period."[12] Debussy's early music was strongly influenced by Wagner, and "he [Debussy] believed that music is created to express the inexpressible, that it should come out from the shadows, and the drama should reflect no country, no period of time."[13] As many composers did, Debussy had his busy periods and his more

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[12] Marcel Dietschy, *A Portrait of Claude Debussy* (Oxford: Oxford University Press, 1990), 30.
[13] Marcel Dietschy, *A Portrait of Claude Debussy* (Oxford: Oxford University Press, 1990), 58.

unproductive periods of time. Though Debussy should have lived a fairly easy life, he experienced "short periods of exhilaration… followed by bouts of depression."[14] Gabriel Fauré heard Debussy's music, and encouraged his composition career, possibly influencing the artist's style. Debussy died in 1918 at the age of 56.

Gabriel Fauré's song, set in 1887, "is a piano minuet with commentary by the voice, so apparently inevitable and at the same time so impersonal that his music seems the perfect complement of the poem."[15] Because this is impressionistic in style, the music and poem both lend themselves to the idea that the listener and singer are looking in on a scene, rather than being involved in the goings-on. This song is slow in tempo and begins in C minor, which sets the poignant mood. The piano starts with a lengthy prelude, which has a repetitive descending melody. Due to the long piano prelude, the singer "must be completely in the mood during the prelude" and "should give the impression of entering quite unexpectedly."[16] On "Votre ame est un paysage choisi," the voice enters seamlessly, and when I perform this, I try to match the piano accompaniment in timbre and dynamic (m. 12). Once again, the voice has a descending line, until the mood of the poem turns slightly dreamy at the phrase "Jouant du luth et dansant" ("Playing the lute and dancing") (m.18). Immediately following that, however, the attitude becomes wistful at "et quasi Tristes sous leurs déguisements fantasques" ("and almost sad beneath their

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[14] Marcel Dietschy, *A Portrait of Claude Debussy* (Oxford: Oxford University Press, 1990), 145.
[15] Philip L. Miller, *The Ring of Words: An Anthology of Song Texts* (New York: W. W. Norton & Company, 1973), 362.
[16] Pierre Bernac, *The Interpretation of French Song* (New York: W. W. Norton & Company, 1978), 123.

fantastic disguises") (m. 20). This phrase again brings back the descending melodic line. Here, the piano accompaniment plays sixteenth notes, giving the song a forward-moving. It quickly changes back to eighth notes, and flows tenderly into the next phrase. When performing this, my accompanist and I chose to add a slight ritardando in the piano before starting the next phrase at "tout en chantant," (m. 26). The beginning piano motive is played underneath the vocal line during the stanzas, and unites the song through its frequent repetition. During the first climax of the song, the phrase starts once again as a descending line, and then builds through an ascending phrase at "Et leur chanson se mêle au clair de lune" ("And their song blends with the light of the moon") (mm. 34–36). This phrase reaches a peak in the song, and I prefer to sing at a fortissimo here to emphasize the natural climax of the music. Text painting is used shortly following this, when Fauré illustrates birds dreaming in the trees with "chirping" sixteenth notes in the piano accompaniment. The following phrase transports the audience into a dream-like state, with the "calm light of the moon." The next few lines incorporate more text painting, talking about the birds in the trees, so I keep my voice light and legato. Towards the end of the song, there is another important ascending line, creating the second and final climax of the song. A G5, which is the voice's highest note in the song, occurs during the phrase "Les grands jets d'eau sveltes parmi les marbres" ("The tall slender fountains amid the marble statues") (m. 54). Because there is no precise English translation for "jet d'eau," the closest translation would be a fountain, which "goes up and then down, as suggested by the last curve of the voice beautifully phrased in tempo."[17] For the ending of

[17] Pierre Bernac, *The Interpretation of French Song* (New York: W. W. Norton &

the song, I choose to take a small ritardando, and crescendo towards the highest note, giving a feeling of finality. The piano is silent for four beats until the voice sustains "marbres" on a G4, allowing the vocalist to take his or her time with the last phrase, after which the piano re-enters on the starting motive (mm. 55–56). Leaving the voice unaccompanied for so long not only gives the feeling of calm to the listener, but draws the song to a slow and mellow close. The moving line in the voice and absence of accompaniment brings out the text, and creates a climactic moment at the end of the piece.

One of Claude Debussy's three settings of "Clair de lune" is the second song in his collection "Quatre chansons de jeunesse." Debussy is known for his expressive musical style, which is clearly evident in this setting of the poem. Just as Verlaine wrote this poem using imagery, so Debussy sets it to music with just as much expression. The contrast of feelings—between happy and sad and wistful and contemplative—gives the song an almost back and forth movement. This contrast, combined with Debussy's reluctance to stay in one key for very long, allows for rubato and emotional text painting via the vocalist. The song begins with a piano introduction that, while it may have no real tonal center, has a unifying sequence. After the ten-measure piano solo, there is a fermata on a rest, and then a short interlude to introduce the voice in F# major. During the start of the vocal line, I prefer to sing this softly and loftily, while setting the scene for the audience: "Your soul is a chosen landscape…. Playing the lute and dancing" (mm. 12–

Company, 1978), 123.

22). The first few lines dance around tonic and dominant in F# major, and then move to the key of C minor briefly when the voice sings “et quasi triste / Sous leurs deguisements fantasques”, meaning “and almost sad / Beneath their fantastic disguises” (mm. 23–29). For this phrase, it is important to bring out the change in tone between the beautiful opening scene and this now somber tone. Again, a brief piano interlude follows, leading into the next phrase, where the voice has an ascending line, followed by the first climax of the song. At “L’amour vainqueur et la vie opportune” (“Love the conqueror and of favorable life”), the piano has simple chords at the beginnings of the measures, and the voice moves towards an A#4 (m. 35). My reading of “Love the conqueror” leads me to emphasize the phrase and sing at a strong forte. After this resounding note, the voice drops back into a lower register once again, returning the audience to a feeling of gloom. This can be done by dropping in dynamic and singing at a mezzo piano. Again, Debussy makes use of contrasting keys, and the phrase “Et leur chanson se mele au clair de lune” (“and their song mingles with the light of the moon”) creates a pensive mood (m. 43). When this phrase is repeated again, I like to sing it softer than the first time, imitating the song mingling with the moon, or my voice mingling with the accompaniment. A piano interlude once again brings back part of the beginning vocal motive. “Au calme clair de lune, triste et beau” (m. 55) is a serene phrase that should be sung with legato, building a climax at “Les grands jets d’eau” (“The tall fountains”) (m. 69), and then quickly diminishing to a calm, soft finish. The voice ends on a sustained A#5 on the phrase “Au calme clair de lune triste et beau,” meaning “with the calm light of the moon, sad and beautiful,” while the piano continues with constant sixteenth notes in the right hand and

an ascending line in the left (m. 77). In a song like this, with so much imagery and text painting, one should remain in a serene but focused mindset. Putting oneself in the imaginary world of the poet and composer will assist in bringing out the emotions in the song and portraying one's own personal story to the audience.

CHAPTER FIVE: MANDOLINE

Mandoline[18] – Paul Verlaine

Les donneurs de sérénades	The serenaders
Et les belles écouteuses	And the lovely listeners
Échangent des propos fades	Exchange sweet nothings
Sous les ramures chanteuses.	Beneath the singing branches.
C'est Tircis et c'est Aminte,	It is Thyrsis and it is Amyntas
Et c'est l'éternel Clitandre,	And it is the eternal Clytander,
Et c'est Damis qui pour mainte	And there is Damis who for many
Cruelle [fait][1] maint vers tendre.	Cruel women writes many tender verses.
Leurs courtes vestes de soie,	Their short jackets of silk,
Leurs longues robes à queues,	Their long gowns with trains,
Leur élégance, leur joie	Their elegance, their joy
Et leurs molles ombres bleues,	And their soft blue shadows,
Tourbillonnent dans l'extase	Whirl in the ecstasy
D'une lune rose et grise,	Of a moon pink and grey,
Et la mandoline jase	And the mandolin chatters
Parmi les frissons de brise.	Amid the shivers of the breeze.

[18] Bard Suverkrop, "Mandoline," *IPA Source*, 2008, http://www.ipasource.com/mandoline.html.

Paul Verlaine also wrote the poem "Mandoline," which was set by both Debussy and Fauré. Verlaine's poem comes from his collection *Les Fêtes galantes*, which also includes "Clair de lune." "Mandoline" was based on several Watteau paintings that depict "elegantly attired aristocratic young lords and ladies flirting and playing… to the music of strummed mandolins."[19]

Claude Debussy was the first to set this poem to music in 1882, and was, in fact, the first notable composer to set Verlaine's poetry to music. The song opens in C major with a G4, preceded by a grace note on a G, an octave below. Following are a series of rolled eighth notes, playing G, D, and A, to give the sound of a mandolin being tuned. The voice enters, sounding light and playful, as if describing Watteau's painting, with the singers and lovely listeners. In performance, I prefer to sing the opening at a comfortable mezzo forte. Because the text is talking about a beautiful setting, the voice should be soothing and almost like the singer is telling a story. At "Sous les ramures chanteuses" ("Beneath the singing branches"), the voice descends chromatically, depicting the breezes in the trees (m. 10). The voice floats over this phrase. Instead of bringing out the changing notes, it is best to glide from note to note, like the breezes whispering in the trees. While describing Tircis, Aminte, and Clitandre—a shepherd and two comics from an Italian opera—the tone takes on a slightly mischievous sound, and each character's personality is portrayed through their own motives in the accompaniment (mm. 15-26). When describing Damis (a shepherd), Debussy portrays his cruel way with women

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[19] Barbara Meister, *Nineteenth-Century French Song: Faure, Chausson, Duparc, and Debussy* (Indianapolis: Indiana University Press, 1998), 80.

through staccato eighth notes, and then abruptly changes the mood when the voice sings of how the character writes many tender verses ("fait mant vers tendre"). The piano has singular eighth notes, transitioning into the key of E major (mm. 26–27). The feel of the meter also briefly shifts for two measures while the singer describes the fantastic surrounding scene. This shift in mood for the next phrase of the song shows that the composer wanted to tell a different part of a story. While singing of the people in the painting with their "vestes de soie, leurs longues robes a queues, leur elegance, leur joie" ("short silk jackets, their long gowns with trains, their elegance, their joy") the piano has a repetitive melody with dotted quarter notes in the left hand and continuous eighth notes in the right (mm. 28–34). At "Et leurs molles ombres bleues," meaning "and their soft blue shadows," the piano once again has the beginning motive, and brings the key back to the original C Major (m. 35). The voice also has the beginning melody, and continues to describe the wonderful scene unfolding in the painting. At "parmi les frissons de brise" ("Amid the shivers of the breeze"), on "brise," the voice has a descending chromatic line (mm. 46-48). The following music is all sung on a "la," but each phrase has its own characteristic sound. The first phrase of this passage sounds joyous, while the second sounds secretive, the third sounds a bit hushed, and the fourth and final phrase sounds triumphant. For this section, I find it helpful to have a different thought for each phrase, which all moves between keys, making the tonic hard to decipher. Throughout all of this, the right hand in the piano is playing an eighth note rest followed by two eighth note chords, supporting the key the voice is in at the moment. At the very end, after the voice and piano have both stopped sounding together, the piano again sounds on a G4 with a

prior eighth note on the G an octave below. This may be perceived as being a bit out of place. That the composer did not simply stop the music when the words for the poem stopped could mean that he wanted the story to continue. Because there is no determined meaning for the "la"s, the way in which the emotion and story is portrayed is left up to the performer and the audience.

Gabriel Fauré's "Mandoline" depicts "the poetic elegance of the whole picture," as seen in Watteau's painting.[20] "Mandoline" is in the key of Ab Major, and the piano starts with a much more traditionally consonant sound than Debussy's setting. Throughout the first phrase, the piano has repetitive phrases of two eighth notes and four sixteenth notes. When the voice enters in the second measure, the phrase is sweet and lighthearted, once again imitating Watteau's whimsical painting style. As with Debussy's setting, the voice in this "Mandoline" starts as if telling a story. Compared to the previous setting, however, Fauré's version is more joyful than mysterious. At "sous les ramures chanteuses" ("beneath the singing branches"), the voice has a string of sixteenth notes in the key of G major, that imitate the sweet sound of the branches (mm. 9-10). I like to sing this with a light tone, so as not to overpower the piano accompaniment. Both the voice and piano should sound weightless, like the fingers are barely touching the keys and the voice is effortlessly producing sound. At "C'est Tircis et c'est Aminte," the beginning motive returns in the voice, followed by the sixteenth note runs in G Major at "fait maint vers tendre" (mm. 17–18). This phrase transitions from the initial lightheartedness to a

[20] Pierre Bernac, *The Interpretation of French Song* (New York: W. W. Norton & Company, 1978), 125.

more shadowy style, so emphasizing the differences there are crucial in making the song more interesting. A change in dynamic and mood will help with accentuating the shift. Immediately after this shift, the voice transitions into the key of Eb minor. During the transition, where in the Debussy version of "Mandoline," at the talk of jackets of silk and gowns with trains, the feeling was joyful, Fauré's version has hints of yearning. Instead of being caught up in "their elegance, their joy" ("Leur elegance, leur joie"), the singer is slightly envious of these beautiful dancers (m. 21). Again, imagining this beautiful scene unfolding before the singer's eyes assists with the slight nuances in the voice. Such beautiful poetry cannot be sung robotically and must have differing tones in voice timbre. At "tourbillonnent dans l'extase D'une lune rose et grise," ([shadows] whirl in the ecstasy of a moon pink and grey), the voice descends throughout the minor scale, with varying rhythm, to mimic the whirling of the shadows (mm. 24–26). Pierre Bernac suggests that this passage should be sung "*pp* and mysterious, for the pink moon and the quivering breeze," and in my performance, I do just this.[21] During this section, the piano has descending lines in sixteenth notes to assist with the feeling of the dancing. The opening words and motive return, except when the voice says "chanteuses," this time, it is held on a C5, while the piano plays the opening melody (m. 37). Because the beginning phrase repeats, it cannot be sung exactly the same as before. Instead, to sing in a different mindset – wistful versus joyful – may be subtle, but indeed communicates differently to

[21] Pierre Bernac, *The Interpretation of French Song* (New York: W. W. Norton & Company, 1978), 125.

the audience and makes the song that much more interesting. The final measure is the piano by itself, ending on a rolled Ab major triad.

CHAPTER SIX: IT WAS A LOVER AND HIS LASS

It Was a Lover and His Lass – William Shakespeare

It was a lover and his lass,
With a hey, and a ho, and a hey nonino
That o'er the green corn-field did pass.
In the spring time, the only pretty ring time,
When birds do sing, hey ding a ding a ding;
Sweet lovers love the spring.

Between the acres of the rye,
With a hey, and a ho, and a hey nonino,
These pretty country folks would lie,
In the spring time, the only pretty ring time,
When birds do sing, hey ding a ding a ding;
Sweet lovers love the spring.
This carol they began that hour,
With a hey, and a ho, and a hey nonino,
How that life was but a flower
In the spring time, the only pretty ring time,
When birds do sing, hey ding a ding a ding;
Sweet lovers love the spring.

And therefore take the present time
(Then, pretty lovers, take the time)
With a hey, and a ho, and a hey nonino,
For love is crowned with the prime
In the spring time, the only pretty ring time,
When birds do sing, hey ding a ding a ding;
Sweet lovers love the spring.

WILLIAM SHAKESPEARE

William Shakespeare, one of the foremost playwrights and poets of all time, was born in Stratford-upon-Avon. Though his birthday is unknown, he was baptized on April 26, 1564. As a boy, Shakespeare is believed to have attended plays in Stratford with his father, perhaps introducing him to acting as a profession. The seven years after his twin

children were born are sometimes referred to as the "lost years," where not much was written about Shakespeare. By the early 1590's, Shakespeare was a partner in Lord Chamberlain's Men, later the King's Men. Soon after, he was making a living as an actor and playwright. His early plays were considered conventional in style of the time, but he found his own style, "adapting the traditional style to his own purposes and creating a freer flow of words."[22] Shakespeare is believed to have died on his birthday, April 23, 1616.

THOMAS MORLEY

Thomas Morley was born around 1558 in Norwich, England and was a musician from a young age. He served as a master of the children at Norwich Cathedral from 1583 to 1587, and in 1588 received his bachelor of music degree from Oxford. Throughout his career in music, he moved among cathedrals, and studied with Sebastian Westcote and William Byrd. His style can be separated into two eras chronologically: the first style using strong polyphony, and the second showing his effective use of Italian madrigal style. In 1591, Morley married and he and his wife Susan had three children between the years 1596 and 1600. Morley also published sets of madrigals in 1591 and a textbook "A Plaine and Easie Introduction to Practicall Musicke" in 1597. The last original compositions of his were published in 1600 in his "First Booke of Ayres." Thomas

[22] Biography.com Editors, "William Shakespeare Biography," *A&E Television Networks,* Accessed September 17, 2015, http://www.biography.com/people/william-shakespeare-9480323

Morley is known today as the "Father of the English Madrigal." He passed away in October 1602 in London.

THOMAS ARNE

On March 12, 1710, Thomas Arne was born in London. Opera played a large role in developing Arne's taste in music, and in 1738, he was contracted to write music for the Drury Lane Theatre. Arne served as a doctor of music at Oxford, amidst publishing songs, an opera and an oratorio. His musical style is often described as "light, airy, [and] pleasing," which can be attributed to influence from the Scots, Irish, and Italian music. Later on, his style took on Italian and more ornamented style characteristics, and even an opera buffa-type style towards the end of his life. Arne died on March 5, 1778, and because of his large contribution to English music is seen as one of the most influential English composers of the eighteenth century.

ROGER QUILTER

Roger Quilter was born on November 1, 1877 in Hove, Sussex, UK. His father was a stockbroker and businessman by the name of William Cuthbert Quilter, later Sir Cuthbert Quilter. Roger was the third of five sons, and both his parents encouraged him to pursue his talents in art. He attended preparatory school in Farnborough, and in January of 1892 began his schooling at Eton College, where he continued studying

music. Around 1896, Quilter enrolled at the Hoch Conservatory in Frankfurt-am-Main and studied music composition with Ivan Knorr. Owing to his poor health, Quilter did not serve in World War One, and throughout his life was known to be a nervous and anxious man. Though his demeanor may have been a bit strange, he was well-traveled, well-read and quite cultured. Quilter had a steady output of music throughout his life, but what is considered his "best" music was produced before 1923. He died on September 21, 1953 in his home in St. John's Woods, London. A memorial concert was held in London, and was well-attended by fellow musicians, family and friends. Quilter's output through his life was mostly songs for voice and piano, with some piano, orchestra and incidental music. There is a general wistfulness to his music, and the accompaniments to his songs were usually closely related to the vocal line.

AS YOU LIKE IT

The first print edition of Shakespeare's *As You Like It* appeared in the First Folio in 1623. Though this is considered a good edition, it is likely to have gone through much editing before production by the author, scribe, book-keeper, and the actors in the play. Because it had passed through many hands, there are many typographical errors, transposed words, misidentified speakers, verse printed as prose, and prose printed as verse. At the time, works belonged to the acting company one worked for, so *As You Like It* was officially property of the Lord Chamberlain's Men. Shakespeare used much of Thomas Lodge's "Rosalynde" as a primary source for inspiration. The first performance

of the play most likely occurred in 1599 or 1600. One of the poems from this play, "It Was a Lover and His Lass," is the basis for the next song.

William Shakespeare is arguably the most important English playwright and poet, and his work is known throughout the world as some of the best and wittiest. "It Was a Lover and His Lass" was one of his more famous works in his time, and that remains true for today.

The first known setting of this poem was performed in one of Shakespeare's own plays, *As You Like It*, and it is well known that Shakespeare and Morley worked on the composition together. Morley first put the poem to music, and some have suggested he wrote the words, since it appeared in his song collection before it was published under Shakespeare's name.[23] The song appears in Morley's *First Book of Ayres*, which was published in 1600, and "The compiler of the Leyden manuscript did not include this as a specifically Shakespearean piece, as there is no attribution, the music is Morley's, and there are no other songs from Shakespeare plays in this songbook" (Kinney, 68).[24] However, some assume the words to be Shakespeare's own, as it was included in his play. Morley sets the poem to a simple tune, starting in the key of F Major. Since this was originally written for lute and bass-viol, the first sound the audience hears is a rolled (originally strummed) F Major triad. The voice enters with a light, playful tone, singing in 4/4 meter. While the majority of the song is in F Major, the voice occasionally sounds

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[23] Ross W. Duffin and Stephen Orgel, *Shakespeare's Songbook, Vol. 1* (New York: W. W. Norton, 2004), 223.
[24] Arthur F. Kinney, *The Oxford Handbook of Shakespeare* (Oxford: Oxford University Press, 2012), 68.

in Bb Major through the addition of an Eb. The entire song is strophic, and most of the text is repeated in each stanza. In the beginning of each stanza, the voice has a simple melody, mirrored in the piano accompaniment. After "with a hey, and a ho, and a hey nonie no," the piano has an interlude to lead the voice in on the second part of the stanza (m. 9). At "When birds to sing, hey ding-a-ding-a-ding," the voice has eighth-note runs, descending the scale (mm. 17-20). This phrase sounds a total of three times, each time starting on a different note, imitating the chirping of birds. Following this, the voice sings "in springtime, the only pretty ringtime," and then brings back the "ding-a-ding-a-ding" of the birds. Morley's setting is clearly a very simple one.

Roger Quilter did not set "It Was a Lover and His Lass" until 1921, in his second set of Five Shakespeare Songs. Clearly, this setting is much different in style, and has sounds both similar to and very different from Morley's song. Quilter's song begins in Ab Major with a short piano prelude before the voice enters. The first four words of both songs, though in different keys, are similar in the intervals used, and give the audience the same musical effect. As in Morley's song, Quilter also brings back the repeating lines "With a hey, and a ho, and a hey no-ni-no" and "in the springtime, the only pretty ring-time…" While the voice is singing, the piano accompaniment has a rather simple part, playing eighth and sixteenth notes in the right hand and continuous eighth notes in the left hand. During "When birds do sing…," the voice has two sixteenth notes followed by an eighth and a quarter note, and the line is melodic and beautiful, imitating the sound of the birds chirping (mm. 15-20). The first two stanzas of Quilter's setting are also strophic, as with Morley's, but in the third stanza, the key changes from Ab Major to F

minor. In this section, there is a feeling of a bit more rubato and a *poco ritardando*, and the voice takes on a mourning sound, as if reminiscing of a past springtime. When the text "When birds do sing" is brought back, this time it is in the minor key (m. 51), and then modulates back to Ab Major at "Sweet lovers love the spring" (m. 56). The minor section sounds evocative, and when the major key is brought back, it is on the words "And therefore take the present time…" to bring the audience back into the singer's thoughts on what is going on in the moment (m. 60). From here, the song is exactly the same as in the first two stanzas, with the exception of the last line, when there is a *ritardando*. On the last "Sweet lovers love the spring," there is a *poco tenuto* on a high A5, and the voice ends on a half note the octave below, on an A4 (mm. 74–75). The very last chord the piano plays is a rolled A Major triad, ending with that happy feeling with which the song began.

CHAPTER SEVEN: BLOW, BLOW THOU WINTER WIND

Blow, Blow Thou Winter Wind – William Shakespeare

Blow, blow thou winter wind,
Thou art not so unkind
As man's ingratitude;
Thy tooth is not so keen
Because thou art not seen,
Although thy breath be rude.
Heigh ho! Sing heigh ho! Unto the green holly:
Most friendship is feigning, most loving mere folly:
Then, heigh ho! The holly!
This life is most jolly.

Freeze, freeze thou bitter sky,
Thou dost not bite so nigh
As benefits forgot:
Though thou the waters warp,
Thy sting is not so sharp
As friend remember'd not.
Heigh ho! Sing heigh ho! Unto the green holly:
Most friendship is feigning, most loving mere folly:
Then, heigh ho! The holly!
This life is most jolly.

The song "Blow, Blow Thou Winter Wind" is another of Shakespeare's poems from the play *As You Like It*. It has been set in two quite contrasting manners by Roger Quilter and Thomas Arne.

The earliest setting of the poem to music was by Thomas Arne, published around 1765. Arne's song begins in cut time in the key of Ab Major. There is a short piano prelude, and the voice comes in on a high Eb 5 (m. 8). At the first statement of "Blow, blow thou winter wind," the voice has a line that both descends and ascends, depicting the winter wind. There is another descending scale passage at "Because thou art not

seen," keeping the wind motive, but the simple falling melody also suggests sorrow (m. 19). At the first statement of "Although thy breath be rude," the song reaches the climax, and there is a sixteenth-note/dotted eighth-note pattern, followed by a leap from C5 to A5 and then yet another descending scale, followed by the sixteenth-note/dotted eighth-note leaps (m. 26). These leaps give the song a bit of lilt and bounce, and make the melody more interesting than straight eighth-note runs, and serve also as text painting. Since the song is strophic, the melodic material repeats for the second verse of the song. Because of this, the vocalist must change the internal meaning of the stanzas – what the music means to him or her. When a simple song, such as this, becomes repetitive, the performer uses context and personal emotions to convey a contrast in feelings. The accompaniment is modest, with only quarter notes and eighth notes in the piano. The purpose of the piano is more as a support to the voice rather than a melodic line of its own.

In contrast to Arne's setting, Quilter's version is much more overstated. The song starts in triple meter in the key of E minor. The first two measures feature a theatrical piano introduction with leaps and resounding chords, and the voice comes in on a G5 in the third measure. Again, the voice features a descending line, but unlike Arne's setting, this is marked *Non troppo allegro ma vigoroso e con moto*, which translates to "Not too fast but vigorously and with motion." Where Arne's arrangement sounded cheerful, Quilter's immediately sounds dark and gloomy. The beginning requires a large, booming voice to set the stormy tone that will carry throughout most of the song. At "As man's ingratitude," there is a slight *ritardando*, and the voice has a leap down from sol to do, a definitive sound, giving a feeling of resolution (m. 6). Following this, the vocal line

ascends, reaching the high point on a G5 on the word "seen" (m. 12), and then the line descends once more, ending with "thy breath be rude" on an F# 4 (m. 16). During the second "Although thy breath be rude," the mood in voice and piano transitions from stormy to lively. The piano, which has been playing almost continuous eighth notes, is now slowing to quarter notes, and modulates to E Major. In the new section, now in 2/4, the vocal line has a cheerful melody on "Heigh ho! Sing heigh ho!" and follows the ascending/descending pattern that has been used motivically thus far (m. 18). At "Most friendship is feigning, most loving mere folly," the melody descends in intervals of fifths, and builds to the final "Heigh ho! The holly!" which reaches a G5 at its highest point (m. 27). Performers tend to take a *ritardando* at this point to bring out the high note, leaning on the phrase, before returning to the lightness of the middle passage. The phrase ends on the word "jolly" on an E5, and the piano has a beautiful interlude, finally modulating back to the original key of E minor (mm. 31-37). The initial tempo and time signature return at measure thirty-eight, and the second phrase sounds just like the first, followed by the 2/4 section. Instead of ending the phrase simply, Quilter brings back the last "most jolly," and the voice sings "mi ti do," another very definitive sound in a melodic line, to end the vocalist's performance (mm. 69-71). The piano finishes the song with the returning interlude, ending on a single octave E sounding in each hand. Quilter's works have very demanding piano accompaniments, and with the final statement being so simple in the piano, it is a beautiful ending to such a difficult song.

CHAPTER EIGHT: CONCLUSION

This thesis gave me an interesting look into the minds of composers, and how they set music to poetry. As there are three different levels of interpretation, it is important to look at what the poet was trying to say when he or she originally wrote the poetry, how the composer put his or her own life experience into the song, and how I, as the performer, must use my past and knowledge of the song and poem to perform it. One must first know what the text of the song means, especially if it is in another language than the performer's first. Once the performer knows what he or she is saying, then it follows that research on the context of the song will be done, to learn how the song was meant to be played and sung. Studying stylistic traits in a music classroom is beneficial, but performing one poem two completely different ways can be difficult in practice. Researching these different songs not only helped me gain insight into techniques used by many composers, but it helped me as a performer. Knowing the story of a song will drastically change the way something is performed. For example, even though Schubert's "Frühlingsglaube" has poetry which can be perceived as rather cheerful, the music is full of longing, and knowing Schubert's history and the way he composes, I can better interpret the song.

Also interesting about researching the thesis is looking into how many levels of interpretation are put into making one performance possible. The poet puts his or her life experiences into writing, the composer does the same to set the poem to music, and finally, the performer(s) put their past into interpreting the song appropriately for performance. Since no two people have ever shared the same experiences, there will never be the same interpretation of the song. Expanding just a bit further, there will also

never be an audience member that hears a song in the same way as another member of the audience. With each person having his or her own individual understandings of poetry and the past that he or she does, it is impossible for any song to sound the same to any one particular person. Though there are many levels of interpretation involved in a singular performance, it is not in the power of the performer to control the listener's interpretation. Perhaps this is one of the most beautiful things about performance—everyone has a different perspective on every song, and nobody will ever hear anything exactly the same way.

Learning two different settings of the same poem, especially from varying time periods, helps to understand how different people understand the same poem more so than simply reading the poem itself. Having knowledge of the background of a song and knowing the history of the poet and composer that wrote the poem and set it to music is helpful in performing. It elevates the musicality of the performer and assists in how the performance translates from on-stage to the audience.

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