Title of Document: Exploring Musical Diversity in the Collaborative Repertoire from 1880 through 1963

Sooyoung Jung, Doctor, 2011

Directed by: Professor Rita Sloan
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It is essential in musical performance not only to convey the unique language of the composers but also to approach each composition from the perspective of its style. During the 20th century, diverse musical idioms co-existed, sometimes mixing or fusing, yet retaining recognizable characteristics and thereby remaining distinctive. This dissertation explores myriad examples from Late Romanticism/Post-Romanticism, Naturalism, Neo-Classicism, Nationalism and Impressionism composed during this unusually rich period.

In order to explore a broad range of collaborative repertoire and to deepen my knowledge of the styles and performance practices relating to these pieces, I studied and performed the repertoire with pianist Eunae Baik–Kim, clarinetist Jihoon Chang, and singers Joshua Brown and Young Joo Lee.

The first program featured Post-Romantic, Neo-Classic and Impressionist two-piano works composed by Debussy, Rachmaninoff, and Stravinsky. Each of the three composers used their own distinctive harmonies, rhythms, melodic inventions, pedaling and figurations. In all of the works, both piano parts were densely interwoven, having equal importance.
Lied and operatic aria was the focus of the second recital. Brahms’ *Vier Ernste Gesänge Op. 121*, Ravel’s *Don Quichotte a Dulcinee* and Italian, French and German operatic arias were the examples of Post-Romanticism and Nationalism. The representative composers were Verdi, Massenet, Korngold, Leoncavallo, Ravel and Wagner. Despite the fact that all of the repertoire was written in traditional musical forms, the composers’ unique voices mark each work as belonging to a particular genre.

The third recital focused on Post-Romantic and Impressionistic music written for clarinet and piano: the *Première Rhapsodie* by Debussy, the Sonata by Poulenc and Brahms’ Sonata in F minor Op. 120, No. 1. These works, although profoundly different in style, share elements of simplicity, clarity and elegance as well as technical virtuosity, articulation and profound musical depth.

The three recitals which comprise this dissertation project were performed at the University of Maryland Gildenhorn Recital Hall on February 27, 2010, October 25, 2010, and January 31, 2011. The recitals were recorded on compact disc and are archived within the Digital Repository at the University of Maryland (DRUM).
EXPLORING MUSICAL DIVERSITY IN THE COLLABORATIVE REPERTOIRE
FROM 1880 THROUGH 1963
By

Sooyoung Jung

Dissertation submitted to the Faculty of the Graduate School of the University of Maryland, College Park, in partial fulfillment of the requirements for the degree of Doctor of Musical Arts
2011

Advisory Committee:

Professor Rita Sloan, Chair
Professor François Loup
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ACKNOWLEDGEMENTS

First of all, I thank God, the highest power who guides me always. Included in my first thanks are my husband and children. Their understanding and their enduring my frequent absences from home were considerable factors in the imminent completion of this degree. Especially from my deepest heart, I love and respect my husband Young Joo Lee who was also one of the performers in these recitals and additionally special thanks to my older son, Daniel and little angel Michael.

The experience attained from working with my colleagues was invaluable. These consummate musicians practiced, rehearsed, and performed beautiful music, despite the inevitable schedule conflicts that enveloped us. In addition to the four musicians involved with these recitals – Eunae Baik Kim, Joshua Brown, Young Joo Lee, and Jihoon Chang- my gratitude extends to those who performed in my previous recitals: Eunae Baik Kim, Jun Young Park, Onyu Park, and Raymond White.

Tremendous appreciation goes out to Rita Sloan, my collaborative piano professor. Her effectively articulated musical insight enlightened me to a much deeper understanding of the music at hand. Not only does she consider me a student, but throughout the five years that I have studied with her, she has gone above and beyond the required hours, providing me and everyone else in her studio with the highest quality of education. In addition she extends a mother’s care. Many special thanks to her.

I thank the members of my dissertation committee: Professor Dolores Ziegler, Francois Loup, Sung W. Lee, R. Timothy McReynolds, and especially Rita Sloan, the committee chair, for overseeing my work since the entrance to my doctoral candidacy. Her enthusiasm for this dissertation gave me the courage to continue my studies in a positive way and her alacrity in responding to my various requests has saved from numerous deadlines.

Lastly, writing appropriate program notes to correspond to the music would not have been possible without the wonderful help from Professor Sloan, and two personal friends, Edward Kim, in the Collaborative Piano Master’s Program and Raymond White who is a Librarian at the Library of Congress and music director of Mclean Baptist Church. I appreciate these gentlemen for carefully examining and correcting my grammar, syntax, and punctuation with such style.
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Definitions of Styles

A1. Nationalism
A term generally employed in reference to the rise of East-European national music in the late-19th and early-20th centuries. Nationalistic music is characterized by the use of folk-like rhythms and melodies or perhaps just characteristic scales, as in the works of Mussorgsky, Smetana, and many others.

A2. Neo-Classicism
A 20th century tendency to assume the attitude and employ the techniques and forms of pre-Romantic periods, principally Baroque and Classical.

A3. Impressionism
A word borrowed from painting to refer to the supposedly objective tone-painting employed by Debussy. Impressionistic music is characterized by parallel chord movement, unresolved dissonance such as seventh and ninth chords, the whole-tone scale, and subtle, unusual timbre effects.

A4. Verismo
A term refers to realism in Italian, a movement in late-19th and early-20th century opera, corresponding to a contemporaneous trend towards literary realism.

A5. Romanticism
The word romanticism was first used to describe new ideas in painting and literature, towards the end of the 18th century. This word was later taken up by musicians, to describe the changes in musical style which took place soon after the turn of the century. Romantic composers aimed for a more powerful expression of emotion in art and literature.
Doctor of Musical Arts Recital
Dissertation Recital 1 --- Exploring Musical Diversity
in the Collaborative Repertoire from 1880 through 1963

Sooyoung Jung, Collaborative Piano
Eun-Ae Baik Kim, Collaborative Piano

February 27, 2010
5:30 pm
Gildenhorn Recital Hall

En Blanc et Noir

Claude Debussy (1862-1918)

I Avec emportement
II Lent Sombre
III Scherzando

Fantasie –Tableaux, Suite No.1

Sergei Rachmaninoff (1873-1943)

I Barcarolle
II A Night for Love
III Tears
IV Easter

Intermission

Three Movements from “Petrouchka”

I Russian Dance
II Petrouchka
III The Shrove-Tide Fair
Program Notes for Recital 1 – February 27, 2010

This concert is the first in a series of three recitals exploring musical diversity in the collaborative repertoire from 1880 through 1963; tonight’s recital focuses on two-piano works by Claude Debussy (1899-1963), Sergei Rachmaninoff (1873-1943) and Igor Stravinsky (1882-1971).

One of the most inspired 20th century French works in the duo piano repertoire was composed during the early century’s greatest conflict: Debussy’s *En Blanc et Noir*, an Impressionist work written in 1915 which literally refers to the black and white keys of the piano is the composer’s response to World War I. A landmark in the two-piano genre, the three-movement work is notoriously difficult to play. In the first movement, a vigorous waltz of clashing harmonies may well represent the “dance” of war, which is interrupted by military – sounding motifs. French and German musical themes battle for dominance in the second movement. The finale opens with a gentle d – minor theme reminiscent of Debussy’s Cello Sonata but becomes, in turn, sad and sinister, ending with a bitter dissonance that seems to suggest that the post-war years might be shadowed by the memory of the ‘war to end all wars.’

**Debussy dedicates each movement to friends with poetic quotes:**

- à mon ami A. Kussewitsky.

> Whoever remains seated  
> And does not dance  
> Makes a quiet confession  
> Of some misfortune.
- **J.Barbier & M.Carré** from *Romeo and Juliet*

- Au Lieutenant Jacques Charlot.

  *Prince, let Aeolus be borne by slaves*
  *To the forest where Glaucus rules*
  *Or be deprived of peace and hope*
  *Since those are not worthy to possess virtues*
  *Who would wish ill of the Kingdom of France.*

- **François Villon**, *Ballades against the Enemies of France*

- à mon ami Igor Stravinsky.

  *Winter, you are but a rogue...*

- **Charles d’Orléans**

  The Post-Romantic Russian composer and virtuosic concert pianist Sergei Rachmaninoff contributed a number of significant compositions for two pianos to the repertoire. Among them, his early work, *Fantasie-Tableaux*, Op. 5 illustrates four extracts from poems by Lermontov, Byron, Tyutchev and Khomyakov. Each movement has a subtitle - Barcarolle, A Night for Love, Tears, and Russian Easter. Stylistically simpler than his Second Suite, this work demonstrates the composer’s poetic insight by portraying images such as “lapping waters,” “nightingales,” “human tears,” and “victorious bells.” Along with his *Trio élégiaque*, Rachmaninoff dedicated this work to his compatriot Tchaikovsky after the great composer’s sudden death in 1893.

  **Poems used to inspire the Fantasie-Tableaux, Suite No. 1, Op. 5:**

  *Barcarolle* (Mikhail Lermontov)
At dusk half-heard the chill wave laps
Beneath the gondola’s slow oar.
...once more a song! Once more the twanged guitar!
...now sad, now gaily ringing.
The barcarole comes winging:
“The boat slid by, the waters clove:
So time glides over the surge of love:
The waters will grow smooth again.
But what can rouse a passion slain!

A Night for Love  (Lord Byron)
It is the hour when from the boughs
The nightingale’s high note is heard:
It is the hour when lovers’ vows
Seem sweet in every whispered word:
And gentle winds, and waters near:
Make music to the lonely ear...

Tears  (Fyodor Tyutchev)
Tears, human tears, that pour forth beyond telling,
Early and late, in the dark, out of sight,
While the world goes on its way all unwittingly,
Numberless, stintless, you fall unremittingly,
Pouring like rain, the long rain that is welling
Endlessly, late in the autumn at night.

Russian Easter  (Aleksey Khomyakov)
Across the earth a mighty peal is sweeping
Till all the booming air rocks like a sea,
As silver thunders carol forth the tidings,
Exulting in that holy victory...

Stravinsky took three movements from the brilliant ballet score ‘Petrouchka’, which was originally composed for Sergei Diaghilev’s Ballets Russes in 1911, and arranged them for one piano, four-hands as well as for piano solo. Being almost unplayable in the four-hand arrangement, this work is often played on two pianos.
‘Petrouchka’ is a story based on three animated puppets: Petrouchka, the ballerina, and the Moor. The “Magician” brings these puppets to life and they develop the emotions and feelings of real people. Petrouchka falls in love with the beautiful ballerina, but she rejects him and chooses the handsome Moor instead. Stravinsky used folk materials extensively in the melodic and harmonic fragments throughout the piece, thus utilizing Nationalistic elements in this work. The vivid and rich harmonic colors create an impressive stage scenario. The so called bi-tonal Petrouchka chord (consisting of C major and F-sharp major triads played together), describes the ugly and funny appearance of the puppet.
Doctor of Musical Arts Recital
Dissertation Recital 2—Exploring Musical Diversity
in the Collaborative Repertoire from 1880 through 1963
Sooyong Jung, Collaborative piano

October 25, 2010
Gildenhorn Recital Hall

Vier Ernste Gesänge  
Johannes Brahms (1833-1897)

I   Denn es gehet dem Menschen
II  Ich wandte mich
III O Tod, o tod, wie bitter
IV Wenn ich mit Menschen

Baritone, Joshua Brown

Don Quichotte a Dulcineé  
Maurice Ravel (1875-1937)

I   Chanson Romanesque
II  Chanson épique
III Chanson à boire

Baritone, Young Joo Lee

Intermission

I Pagliacci: Si può? Si può?  
Ruggero Leoncavallo (1857-1919)

Tannhäuser: O! du mein holder Abendstern  
Richard Wagner (1813-1883)

Baritone, Joshua Brown

Die Tote Stadt: Mein Sehnen, Mein Wählen  
Erich Korngold (1897-1957)

Hérodiade: Vision fugitive  
Julies Massenet (1842 – 1912)

Baritone, Young Joo Lee
Otello: Credo

Baritone Joshua Brown

Falstaff: È sogno? O realtà

Baritone Young Joo Lee

Giuseppe Verdi (1813-1901)
This concert continues the series of three recitals, ‘Exploring Musical Diversity in the Collaborative Repertoire from 1880 through 1963’. This recital is comprised of vocal repertoire including German lieder, French mélodies, and operatic arias.

_Vier Ernste Gesänge_ (Four Serious Songs), composed in 1896, were the last songs composed by Johannes Brahms (1833-1897), then 63 years of age. He died less than a year later, on April 3, 1897. This song cycle is written for bass and piano, and uses texts from the Old Testament. It is interesting to note that despite the religious text, Brahms did not call his work “Four Spiritual Songs” or “Four Biblical Songs”, but rather “Serious” songs. On March 26, 1896, Brahms’ lifelong friend and champion, Clara Schumann, suffered a stroke. Brahms, who considered Clara to be the “greatest wealth” in his life, was deeply shocked and forced to confront the fact that she might soon die. To cope, he immersed himself in work, completing _Vier Ernste Gesänge_ thereby adding a great work to the canon of Post-Romantic repertoire.

Brahms composed these songs as a cycle, although composition of the fourth song, the “high song of love” of the New Testament, was completed earlier. Certainly
there is no other comparable work for solo voice and piano using texts from both the Old and New Testaments in 19th century vocal literature.

In the opening song, the accompaniment sounds like a funeral march in D minor, with a bell-like figure tolling relentlessly on the dominant. Although the middle section moves to D Major with rapid triplets, it remains starkly pessimistic. In the second song, the accompaniment descends ominously into the darkness that represents Death. The magnificent “O Tod, wie bitter bist du” sets bitterness against acceptance. The final song, however, breaks away both biblically and musically from the first three. Brahms composed powerful symphonic piano parts that just cry out to be orchestrated.

Maurice Ravel (1875-1937) is known to most musicians for his meticulous instrumentation and his ravishing orchestral pieces. “Don Quichotte à Dulcineé” (1933), the song cycle composed of three songs, was his final composition, written at a time when a neuromuscular disorder started its inexorable five year course toward ending his life. The songs were originally intended as part of a film score starring Fyodor Chaliapin, a Russian bass, in the title role of Cervantes, an addled knight. However, Ravel was unable to complete the remainder of the score beyond what remains in “Don Quichotte à Dulcineé”. In the first song, Don Quichotte vows to move heaven and earth to satisfy every wish and whim of his beloved Dulcineé (who is really a rough barmaid in Cervantes’ comic novel), and in the second song, he invokes the aid of the archangel Michael and St. George in protecting her. In the final number, a drinking song, Quichotte apparently drowns his
disillusionment in a frothy mug of ale. The three songs are set using Spanish-style
dance rhythms such as a Basque dance known as a zortzico, and the jota. The
composer’s love of rhythms from his mother’s native Spain is evident throughout the
set thus establishing its credentials as a Nationalistic work.

Instrumentation for the orchestral version of the work includes two flutes, two
oboes (second doubling English horn), two clarinets, two bassoons, two horns,
trumpet, percussion, harp and strings. The orchestration was completed around the
same time as the piano score, and was probably at least partially dictated, owing to
the composer’s illness.

Ruggero Leoncavallo (1857-1919) was an Italian opera composer and a
leading figure in the Verismo movement. His two-act work I Pagliacci remains one
of the most consistently performed operas. It was composed with a prologue
followed by two acts. The hunchbacked clown Tonio steps before the curtain to sing
a prologue to the opera, then promises that the entertainment offered will be filled
with powerful human emotions.

Richard Wagner (1813-1883) refined and re-created opera under the term
“music drama.” He developed a revolutionary harmonic language, and increased
chromaticism and dissonance. Wagner’s vocal line was generally chromatic in
character and seldom tuneful in the conventional sense. Tonal ambiguity was also a
result of Wagner’s continual modulation in which he avoided cadences and was
frequently enharmonic. His work can be representative of both the Post-Romantic as
well as the Nationalistic genres in music.
Die tote Stadt (The Dead city), a Post-Romantic opera in three acts by Erich Wolfgang Korngold (1897-1957), was one of the greatest hits of the 1920s. Within two years of its premiere it had circled the globe and even received several performances at the Metropolitan Opera in New York. Korngold’s musical works show the influence of both Richard Strauss (1864-1949) and Giacomo Puccini (1858-1924) in the rich, detailed scoring, and soaring bel canto vocal writing.

Jules Massenet (1842-1912) was a Post-Romantic French composer best known for his operatic works. His compositions were very popular in the late-19th and early-20th centuries, and he ranks as one of the greatest melodists of his era. Hérodiade represents the high point of Jules Massenet’s musical career, although his greatest success is considered to be Manon.

The leading Italian composer of the Late Romantic era, Giuseppe Verdi (1813-1901) composed two transcendent masterpieces of human drama, Otello (1887), and Falstaff (1893), near the end of his life. In both works, he emphasized melodic lines, much expanded harmonic elements, and interesting uses of rhythm to show emotion. Even though his later compositions follow the popular trends of the Late Romantic era, he was also apt in capturing the unity and political freedom of Italy, thus showing many nationalistic elements as well as purely musical ones.

One of the most important skills for collaborative pianist is to play what is known as a piano reduction rewritten from the original orchestral score. Collaborative pianists do not just do one thing. They are involved in various chamber music ensembles, play for choruses, sight read at other people’s auditions, play new
compositions, and become *repititeurs* for opera companies, everything requiring different skills. Throughout this work, many different types of piano reductions are represented, i.e., opera, oratorio, vocal/instrumental solo with orchestra, chorus with orchestra. It is not necessary to play a piano reduction as written. Publishers are not always pianists, and some reductions are practically impossible to play. Different publishers make different conclusions about how to reduce orchestral score, so pianists can see wide variations in the same piece of music. For these reasons, I felt it was important to include piano reduction repertoire in this recital. It was very informative and highly entertaining to compare different editions of the same piece and thereby learn to better develop my editing skills.
<table>
<thead>
<tr>
<th><strong>Vier Ernste Gesänge</strong></th>
<th><strong>Four Serious Songs</strong></th>
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<tbody>
<tr>
<td>Denn es gehet dem Menschen</td>
<td>For it befalleth man</td>
</tr>
<tr>
<td>Denn es gehet dem Menschen, wie dem Vieh;</td>
<td>For it befalleth man as it does the beast;</td>
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<tr>
<td>Wie dies stirbt, so stirbt er auch.</td>
<td>As that dies, so he dies too.</td>
</tr>
<tr>
<td>Und haben alle einerlei Odem,</td>
<td>And they all have the same breath,</td>
</tr>
<tr>
<td>Und der Mensch hat nichts mehr, denn das Vieh:</td>
<td>And man has no more than the beast,</td>
</tr>
<tr>
<td>Denn es ist alles eitel.</td>
<td>For all is vanity.</td>
</tr>
<tr>
<td>Es fährt alles an einem Ort,</td>
<td>All things go to the same place,</td>
</tr>
<tr>
<td>Es ist alles von Staub gemacht,</td>
<td>For everything is made of dust</td>
</tr>
<tr>
<td>Und wird wieder zu Staub.</td>
<td>And turns to dust again.</td>
</tr>
<tr>
<td>Wer weiss, ob der Geist des Menschen aufwärts fahre,</td>
<td>Who knows if the spirit of man</td>
</tr>
<tr>
<td>Un der Odem des Viehes unterwärts,</td>
<td>goes upward,</td>
</tr>
<tr>
<td>Unterwärts nter die Erde fahre?</td>
<td>And the breath of the beast</td>
</tr>
<tr>
<td></td>
<td>downward,</td>
</tr>
<tr>
<td></td>
<td>Downward into the earth?</td>
</tr>
</tbody>
</table>
Darum sahe ich, dass nichts bessers ist, Therefore I saw there is
Denn dass der Mensch fröhlich sei in seiner Arbeit, nothing better
rejoice
Denn das ist sein Teil. Than that man should
Denn wer will ihn dahin bringen, das er sehe, in his work,
Was nach ihm geschehen wird? For that is his portion.

Denn das ist sein Teil. For who shall bring him to see
Denn wer will ihn dahin bringen, das er sehe, What shall be after him?
Was nach ihm geschehen wird?

II Ich wandte mich I turned 'round
Ich wandte mich und sahe an alle, I turned 'round end looked at all
Die Unrecht leiden unter der Sonne, Who suffered wrongs beneath the sun.
Und siehe, da waren Tränen, And behold, there were the
Tränen derer die Unrecht litten, tears of those
Und hatten keinen Tröster, Who suffered wrongs and had
Und die ihnen Unrecht täten waren zu mächtig, no comforter,
Dass sie keinen, keinen Tröster haben konnten.

Da lobte ich die Toten, die schon gestorben waren, And they who wronged them
Mehr als die Lebendigen, die noch das Leben hatten, were too mighty,
Und der noch nicht ist, ist besser, als alle beide, So that they could not have any
Und des Bösen nicht inne wird, comforter.
das unter der Sonne geschicht.

III O Tod, o Tod, wie bitter Oh death, oh death, how bitter
O Tod, o Tod, wie bitter bist du! Oh death, oh death, how bitter
Wenn an dich gedenket ein Mensch, are you!

When a man thinks of you,
Der gute Tage und genug hat,  
He who has a good life and enough,
Und ohne Sorge lebet;  
And who lives without cares,
Und dem es wohl geht in alllen Dingen,  
And who fares well in all things,
Und noch wohl essen mag!  
And who may still eat!
O Tod, o Tod, wie bitter bist du!  
Oh death, oh death, how bitter are you!

O Tod, wie wohl tust du dem Durftigen,  
Oh death, how welcome you are to the needy one,
Der da schwach und alt ist,  
He who is weak and old,
Der in allen Sorgen steckt,  
And whose life is filled with cares,
Und nichts Bessers zu hoffen, noch zu erwarten hat;  
And has nothing better to hope for, nor to expect;
O Tod, o Tod, wie wohl tust du!  
Oh death, oh death, how welcome are you!

IV Wenn ich mit Menschen redete,  
Though I speak with the tongues of men and of angels,
Und hätte der Libe nicht,  
And have not charity,
So wär ich ein tönend Erz, oder klingende Schelle.  
I am become as sounding brass or a tinkling cymbal.
Und wenn ich weissagen könnte,  
And though I have the gift of prophecy,
Und wüsste alle Geheimnisse und alle Erkenntnis;  
And understand all mysteries and all knowledge;
Und hätte allen Glauben,  
And though I have all faith, also so that I could remove mountains;
dass ich Berge versetzte;  
And yet have not charity, I am nothing;
Und hätte der Liebe nicht, so wäre,  
Und hätte der Liebe nicht, so wäre,  
wäre ich nichts.
Und wenn ich alle meine Habe den Armen gäbe,
And though I bestow all my goods to feed the poor,

Und liesse meinen Leib brennen,
And suffer my body to be burned,
Und hätter der Liebe nicht,
And have not charity,
So wäre mir’s nichts nütze.
I profiteth me nothing.

Wir sehen jetzt durch einem Spiegel in einem dunkeln Worte;
For now we see through a mirror, darkly;
Dann aber von Angesicht zu Angesicht.
But then face to face.

Jetztkerne ich’s stückweise;
Now I know it partly
Dann aber werd ich’s erkennen,
But then I shall know it,
Gleich wie ich erkennen bin.
Even as I am know.

Nun aber bleibe Glaube, Hoffnung, Liebe,
And now abideth faith, hope charity
diese drei:
these three;
Aber die Liebe ist die grösseste unter ihnen.
But the greatest of these is charity.

English Translation by Edith Braun and Waldo Lyman

**Don Quichotte a Dulcinéé**

I Chanson Romanesque

Si vous me disiez que la terre
If you told me the eternal turning
A tant tourner vous offense,
of the world, offended you,
Je lui dépêcherais Pança:
I would send Penza:
Vous la verriez fixe et se taire.
You would see it motionless and silent.

Si vous me disiez que l’ennui
If you told me to be bored by
Vous vient du ciel trop flenri d’astres,
the number of stars in the sky
Déchirant les divins cadastres,
I would tear the heavens apart
Je faucherais d’un coup la nuit.
Erase the night in one swipe.

Si vous me disiez que l’espace
If you told me that the, now
Ainsi vidé ne vous plaît point,
Empty space, doesn’t please you
Chevalierdieu, la lance au point,
J’étoilerais le vent qui passé.

Mais si vous disiez que mon sang
Est plus à moi qu’à vous, ma Dame,
Je blêmirais dessous le blame,
Et je mourrais, vous bénissant.

O Dulcinée

II  Chanson épique

Bon Saint Michel qui me donnez loisir
De voir ma Dame et da l’entendra,
Bon Saint Michel qui me daignez choisir
Pour lui complaire et la défendre,
Bon Saint Michel veuillez descendre
Avec Saint Georges sur l’autel
De la Madone au bleu mantel.

D’un rayon du ciel bénissez ma lame
Et son égale en pureté
Et son égale en piété
Comme en pudeur et chasteté:
Ma Dame,

O grands Saint Georges et Saint Michel
L’ange qui veille sur ma veille
Ma douce Dame si pareille
A vous, Ma done au bleu mante!
Amen.

III  Chanson a boire

Foin du bâtare, illustre Dame,
Qui pour me perdre à vos doux yeux
Dit que l’amour et le vin vieux
Mettent en deuil mon Coeur, mon âme!

Je bois à la joie!
La joie est le seul but
Où je vais droit

Chevalierdieu, with a lance at hand
I would fill the passing wind with stars

But, my lady, if you told me
that my blood is more mine than yours
That reprimand would turn me pale
And, blessing you, I would die.

Oh, Dulcinee

Epique Song

Good Saint Michael, who gives me the
Chance to see my lady and to hear her.
Good Saint Michael who deigns to choose me to please and defend her.
Good Saint Michael will you descend With Saint George to the altar
Of the virgin in the blue mantle.

with a beam from heaven, bless my sword and his equal in purity
And his equal in piety
And in modesty and chastity
My Lady

O great Saint George and Saint Michael the angel who guard my watch
My sweet lady, so much like you
Virgin in the blue mantle
Amen

Drinking Song

Fig for the bastard, illustrious Lady who, for losing me in your sweet eyes
Tells me that love and old wine
Put my heart and soul in mourning

I drink to pleasure!
Pleasure is the only goal,
When I’ve drunk!
Foin du jaloux, brune maîtresse,                Fig for the jealous, dark-haired mistress
Qui geint, qui pleure et fait serment            who moans, who cries and swears
D’être toujours ce pâle amant,                  Always being the pallid lover
Qui met de l’eau dans son ivresse!              watering down his intoxication

Je bois A la joie!                              I drink to pleasure!
La joie est le seul but                        Pleasure is the only goal,
Où je vais droit                               When I’ve drunk!

English Translation by Coffin Berton, and Werner Singer

Si può? Si può? (from “I Pagliacci” by Ruggero Leoncavallo)

Si puo?  Si puo? Signore! Signori!               May I? Ladies! Gentlemen!
Scusatemi se da sol mi present.                 Excuse me if I present myself all alone
Io sono il Prologo:                            I am the Prologue.

Poi chè in iscena ancor                       Our author loves the custom of a
Le antiche maschere mette l’autore;            prologue to his story, and as he would
In parte ei vuol riprendere le vecchie usanze,  revive for you the old traditions,
e a voi di nuove inviami.                      Again he sends me to you.
Ma non per dirvi come pria:                   But not to tell you as before:
“Le lacrime che noi versiam son false!        ‘The tears that we shed are feigned!
Degli spasimi e de nostri martir non        Do not be alarmed at our sufferings
Allarmatevi.” No! L’autore ha cercato        and our torments”! No! The author has
Invece pingervi uno squarcio di vita.          tried, rather, to paint for you a slice of
Egli ha per massima sol che l’artista è un    life. He has for his sole maxim that the
Uom e che per gli uomini scrivere ei deve.      artist is a man and that he must write
Ed al vero ispiravasi. Un nido di memorie      for men. And he was inspired by truth.
In fondo a l’anima cantava un giorno,          A nest of memories sang in the depth
Ed ei con vere lacrime scrisse,                of his soul one day, and he wrote with
e I singhiozzi il tempo gli battevano!         real tears, and the sobs beat time for
Dunque, vedrete amar sì come s’amano gli      him! And so, you will see loving the
Spasimi,urli di rabbia, udreta e risa ciniche!  way human beings loving each other;
E voi,piuttosto, che le vostre povere gabbane   you will hear cries of grief, screams of
D’istriono, le nostro’anime considerate,       rage, and cynical laughter! And you:  
Poichè siam uomini di carne e d’ossa,           consider our souls, rather than our
e che di quest’orfano mondo                  shabby actor’s garb, because we are
al pari di voi spiriamo l’aere!                men of flesh and blood and because
                                                  we, just like you, breathe the air of
                                                  forsaken world!
Il concetto vi dissi..... I've told you the concept....
or ascoltate com’egli è svolto. now listen to how it is developed.
Andiam. Incominciate! Let’s go. Begin!

English Translation by Martha Gerhart

**O! du mein holder Abendstern (from “Tannhauser” by Richard Wagner)**

Wie Todesahnung, Like foreboding of death,
Damm’rung deckt die Lande; dusk veils the land;
umhüilt das Tal it covers the valley
mit schwärzlichem Gewande. with swarthy raiments.
Der Seele,die nach jenen Höh’n verlangt, The Soul, which aspires to lofty
heights, is made uneasy
vor ihrem Flug durch Nacht in the face of its flight
und Grausen bangt. Through darkness and horror.
Da scheinest du, There you shine,
o lieblichster der Sterne; oh loveliest of stars;
dein sanftes Licht entsendest du der Ferne. you send forth your gentle light from afar.
Die nächt’ge Dämm’rung Your dear ray
teilt dein lieber Strahl; parts the gloomy dusk;
und freundlich zeigt du and, kindheartedly,
den Weg aus dem tal. You point the way out of the valley.

O! du mein holder Abendstern, Oh you, my lovely evening star,
Wohl grüßt’ ich immer dich so gern. I have always greeted you so gladly.
Vom Herzen, das sie nie verriet, From the heart which she never betrayed
grüße sie, wenn sie vorbei dir zieh- greet her, when she passes by you-
enntie wenn sie entschwebt dem Tal der Erden, when she hovers over the valley of Earth,
ein sel’ger Engel dort zu werden. to become, yonder, a blessed angel.

English Translation by Martha Gerhart

**Tanzlied (from “Die Tote Stadt” by Erich Korngold)**

Mein Sehen, mein Wähnen, My yearning, my obsession,
est traumt sich zurück. they take me back in dreams.
Im Tanze gewann ich, In the dance I once obtained it,
verlor ich mein Glück. Now I’ve lost my happiness.
Im Tanze am Rhein, While dancing on the Rhein
bei Mondenschein, in the moonlight,  
gestand mirs aus Blau-aug she confessed to me with a loving  
ein inniger Blick, look in her blue eyes,  
Gestand mirs ihr bittend Wort: Confessed to me with her pleading words:  
o bleib, o geh mir nicht fort, o stay, don’t go far away,  
bewahre der Heimat preserve the memory of your homeland’s  
still blühendes Glück. peaceful, flourishing happiness.

Mein Sehen, mein Wähne,  
es träumt sich zurück.  
Zauber der Ferne  
warf in die Seele den Bran,  
Zauber des Tanzes lockte,  
ward Komödiant.  
Folgt ihr, der Wundersüssen,  
lernt unter Tränen Küssen.  
Rausch und Not,  
Wahn und Glück:  
Ach, das ist Gauklers Geschick.  

Mein sehnen, mein Wänen, they take me back in dreams.  
es träumt sich zurück.  

English Translation by Hank Hammert

**Vision fugitive (from “Hérodiade” by Jules Massenet)**

Ce breuvage pourrait me donner  
This drink could give me such a  
un tel rêve! dream!  
Je pourrais la revoir…. I could re-examine it….  
Comtempler sa beauté! Contemplate its beauty!  
Divine volupté à mes regards promise! Divine pleasure with my glances  
promised!  
Espérance trop brève  
Too short, hope,  
Qui viens bercer mon Coeur  
Which comes to rock my heart  
et troubler ma raison…..  
and to disturb my reason….  
Ah! ne t’enfuis pas douce illusion!  
Ah! do not flee soft illusion!  
Vision fugitive et toujours poursuivie  
Fugitive and continuous vision,  
Ange mystérieux qui prend toute ma vie… mysterious angel, which takes all  
my life…”
Ah! c’est toi! que je veux voir
ô mon amour! ô mon espoir!
Vision fugitive! c’est toi!
Qui prends toute ma vie!
Te presser dans mes bras!
Sentir batre ton coeur
D’une amoureuse ardeur!
Puis mourir enlacés…
Dans une meme ivresse…
Pour ces transports… pour cette flame.
Ah! sans remords et sans plainte
Je donnerais mon âme
Pour toi mon amour! mon espoir!
Vision fugitive! c’est toi!
Qui prends toute ma vie!
Qui c’est toi! mon amour!
Toi, mn seul amour! mon espoir!

Ah! it is you! that I want to see
Oh, my love! Oh, my hope!
Fugitive vision! it is you!
Who takes all (of) my life!
To press you in my arms!
To feel the beat (of) your heart,
of a passionate heat!
Then to die intertwined…
in that same intoxication…
For this journey… for this flame.
Ah! without remorse and complaint
I would give my soul…
For you my love! My hope!
Fugitive vision! It is you!
Who takes all my life!
Yes! it is you! my love!
You, my only love! my hope!

English Translation by Martha Gerhart

Credo in un Dio crudel (from “Otello” by Giuseppe Verdi)

Credo in un Dio crudel
che m’ha creato simile a sè
e che nell’ira io nome.
Dalla viltà d’un germe
o d’un atomo vile son nato.
Son scellerato perchè son uomo;
e sento il fango originario in me.
Sì! Questa è la mia fè!
Credo con fermo cuor,
siccome crede la vedoyella al tempio,
che il mal ch’io penso
e che da me procede,
per il mio destino adempio.
Credo che il guisto
è un istrion beffardo,
e nel viso e nel cuor,
che tutto è in lui bugiardo:
lagrima, bacio, sguardo,
sacrificio ed onor.
E credo l’uom gioco

I believe in a cruel God
who has created in His image
and whom, in hate, I name.
From some vile seed
or base atom I am born.
I am evil because I am a man;
and I feel the primeval slime in me.
Yes! This is my testimony!
I believe with a firm heart,
as does the young widow at the altar,
that whatever evil I think
or that whatever comes from me
was decreed for me by fate.
I believe that the honest man
is but a poor actor,
both in face and heart,
that everything in him is a lie:
tears, kisses, looks,
sacrifices and honor.
And I believe man to be the sport
d’iniqua sorte
dal germe della culla
al verme dell’avel.
Vien dopo tanta irision la Morte.
E poi? E poi?
La Morte è il Nulla.
È vecchia fola il Ciel!
of an unjust Fate,
from the germ of the cradle
to the worm of the grave.
After all this mockery comes death.
And then? And then?
Death is Nothingness.
Heaven is an old wives’ tale!

English Translation by Jonathan Ward

È sogno? o realta? (from “Falstaff” by Giuseppe Verdi)

È sogno? o realta?
Due rami enormi Crescon sulla mia testa.
È un sogno?
Mastor Ford! Dormi? Svegliati! Su!
ti desta!
Tua moglie sgarra e mette in mal assetto
l’onor tuo,
la tua casa, ed il tuo letto!
L’ora è fissata, tramatto l’inganno;
sei gabbato e turffato!...
E poi diranno che un marito geloso è
insensate!
Già dietro a me nomi d’infame conio
fischian passando; mormora lo scherno.

Is it a dream? Or reality?
By visions dire and dread my soul is
affrighted.
Is it a dream?
Master Ford! are you asleep? wake up!
get up! Rouse yourself!
Your wife is straying and putting in a
bad way
your honor,
your house and your bed!
The time is set, plotted the deceit;
you’re mocked and tricked!....
And then they’ll say that a jealous un
husband is a senseless man!
Already behind my back I’m being
branded
with infamous names that pass by,
whistling.
Contempt is murmuring.

O matrimonio: Inferno! Donna: Demonio!
Nella or moglie abbian fede i babbei!
Affiderai la mia birra a un Tedesco,
tutto il mio desco a un Olandese lurco,
la mia bottiglia d’acquavite a un Turco,
non mia moglie a se stessa.
O laida sorte!
Quella brutta parola in cor mi torna:
Le corna! bue! capron!

Oh marriage: Hell! Woman: Demon!
Let simpletons have faith in their wives!
I would entrust my beer to a German,
all my table to a Dutchman gluttonous,
my bottle of brandy to a Turk,
not my wife to herself.
Oh foul fate!
That ugly word to my heart comes
back:
The horns! ox! billy-goat!
le fusa torte, ah! le corna!
Ma non mi sfuggirai! no! sozzo!
reo! dannato epicureo!
Prima li accoppio e poi li colgo,
io socppio!
Vendicherò l’affronto!
Laudata sempre sia nel fondo del mio cor
la gelosia.

the spindles crooked, ah! the horns!
But you won’t escape me! no! filthy man!
guilty man! damned epicurean!
First I pair them, then I catch them,
I am bursting!
I shall avenge the insult!
May jealousy be forever praised in the depths of my heart.

English Translation by Werner Singer and Pierre Delattre
Doctor of Musical Arts Recital
Dissertation Recital 3- Exploring Musical Diversity
in the Collaborative Repertoire from 1880 through 1963

January 31, 2011
5:30 pm
Gildenhorn Recital Hall

Sooyoung Jung, piano
Jihoon Chang, Clarinet

Première Rhapsodie
Claude Debussy (1862-1918)

Sonata for Clarinet and Piano
Francis Poulenc (1899-1963)

I Allegro Tristamente
II Romanza
III Allegro con fuoco

Intermission

Sonata in F Minor for Piano and Clarinet
Johannes Brahms (1833-1897)
Op. 120 Nr. 1

I Allegro appassionato
II Andante un poco Adagio
III Allegretto grazioso
IV Vivace
This concert concludes the series of three recitals Exploring Musical Diversity in the Collaborative Repertoire from 1880 through 1963 and features works for clarinet and piano by Claude Debussy (1862-1918), Francis Poulenc (1899-1963), and Johannes Brahms (1833-1897).

The French composer Claude Debussy (1862 – 1918) was one of the most important figures in music at the turn of the 20th century. His music represents the transition from Late Romantic music through so called Impressionism to a more modern approach to composition.

Himself a pianist, Debussy shared a natural French preference for woodwinds. The *Première Rhapsodie* was one of his few pieces for a solo wind instrument. It was written in 1910 for a competition at the Paris Conservatory. The structure was rigidly prescribed by the Conservatory’s rules to include a slower, lyric section to display the performer’s tone, and a brighter section to showcase his dexterity. Debussy alternates between the two contrasting moods throughout the piece. He composed the clarinet solo with piano first, then orchestrated the accompaniment a year later.
On July 14, 1910, the jury at the Paris Conservatory (which included Debussy), judged the performance of eleven candidates. The clarinet competition went extremely well, and Debussy was very satisfied about this competition. The official premiere of the *Rhapsodie* was on January 16, 1911, in the *Salle Gaveau* in Paris with Prosper Mimart as solo clarinetist, and it was to him that the piece had been dedicated. Debussy was so enthralled by Mimart’s interpretation that he commented quite spontaneously that this was one of the most pleasing pieces he had ever written. This enthusiasm would encourage him to adopt the work for clarinet and orchestra in the same year, and it is this version of the piece which is well known today. It was published as *Première Rhapsodie*; a second Rhapsody for saxophone and orchestra was never finished.

One of the great melodists of the 20th century, Francis Poulenc (1899-1963) was largely self-taught as a composer. In the early 1920s he belonged to the Paris-based group of composers called *Les Six* who led the Neo-Classical movement, rejecting the overstated emotions present in Romanticism. Following the death of a close friend in the 1930s, Poulenc rediscovered his Roman Catholic faith and replaced the ironic nature of Neo-Classicism with a new-found spiritual depth. By his own admission, Poulenc was no revolutionary, yet the transparent simplicity of much of his output, particularly his vocal and chamber music, places it alongside the finest of the century.

Poulenc’s Sonata for Clarinet and Piano dates from 1962 and is one of the last pieces he completed. The piece is dedicated to the memory of an old friend, the
Swiss composer Arthur Honegger, who like Poulenc had belonged to Les Six. This sonata is in three movements.

The structure differs somewhat from the fast–slow–fast pattern of a traditional sonata in that the first movement is itself in three sections: fast-slow-fast. The second movement, “Romanza” is both clearer in its melodic makeup and more cathartic, perhaps in its emotional expression. The clarinet melody is simple and somber throughout, but elaborate. The third movement energetically combines various nimble, articulate, and rhapsodic themes, bookended by delightfully clownish tunes, a mixture of serious and silly that well represents Poulenc’s style.

Poulenc intended the work to be premiered by the famous clarinetist Benny Goodman, but Poulenc died suddenly of a heart attack on January 30, 1963 before it was published. The premiere was given at New York City’s Carnegie Hall by Benny Goodman and Leonard Bernstein on Aril 10, 1963.

Johannes Brahms (1833-1897) was one of most important German composers of the 19th century. Brahms had not paid much attention to the possibilities of the clarinet as a solo instrument until near the end of his life when he became friends with virtuoso clarinetist Richard Mühlfield. The two Clarinet Sonatas Op. 120 were composed in 1894 and first performed privately by Brahms and Richard Mühlfield in November of that year.

The first Sonata in F Minor is the more somber of the two. The first movement’s subdued passion ends with a more tranquil, sostenuto coda. Its two middle movements share the same key of A-flat Major, unusual in a four-movement
sonata. In the second movement, there is an equal sharing of the melodic line by the two instruments, with the clarinet’s ornamental turns adding to the ensemble’s expressive elegance. The third movement is an Austrian *Ländler* with a darker middle section that delves deep into the clarinet’s lowest sonority. In defiance of the melancholy present in the three previous movements, the fourth movement breaks out good–humored fun that is more apropos of a fanfare, through use of a trumpet call via a three half-note motif. It is written in a rondo pattern (ABACBA) in F Major, with only the middle section being in a minor key. The energetic mood builds to a frenzied close.
Bibliography


