

ABSTRACT

Title of Dissertation: INFUSION OF EXOTIC INFLUENCES IN SELECTED
 COLLABORATIVE PIANO REPERTOIRE

Hsin-Yi Chen, Doctor of Musical Arts, 2014

Dissertation directed by: Professor Rita Sloan
 School of Music

The rise of interest in exotic cultures gradually spread throughout Europe over many centuries, impacting the visual arts, literature, and music. Musical exoticism can be traced back to the Middle Ages and the Renaissance. Starting in the late eighteenth century, composers began to use these elements more actively. The introduction of railways in nineteenth-century Europe made travel much easier so that composers and professional musicians were able to experience many different cities, countries and cultures. Increasing cultural exchanges gave composers inspiration and the added exotic idioms in their works evoked the sound of otherness. Composers used rhythms, melodies, or interesting instrumentations thereby evoking the atmosphere of foreign lands, people, or ancient times. Some composers actually used authentic musical material however this was not the norm. This trait arguably was at its most prevalent in the late nineteenth and early twentieth centuries.

The three recitals which comprise my topic focused on the following evidence of the infusion of exotic influences in selected collaborative piano repertoire: the Gypsy/Roma influence, oriental and Spanish influences in the works of Claude Debussy and Maurice Ravel, and exotic influences as used by Latin America and British

composers. The three recitals were performed and recorded in the Gildenhorn Recital Hall at the University of Maryland School of Music on December 3, 2012, April 21, 2013 and November 24, 2013, and are available on compact discs in the Digital Repository at the University of Maryland (DRUM).

Infusion of Exotic Influences in Selected Collaborative Piano Repertoire

by
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PREFACE

For someone growing up in Taiwan, studying a Western musical instrument is very common. One hears music by Bach, Beethoven, Mozart, or Debussy on commercial channels as often as Chinese traditional tunes. I started my piano lessons at age five, and entered a music school at age fifteen. After years of studying Western music, I wanted to study abroad to learn the piano and its music and history in a western country. Now, I am on the other side of the world and it is interesting to learn how Eastern culture has influenced the Western music. Listening to Western music in Taiwan is as exotic as Western people listening to Asian traditional or Asian-inspired works.

Since I began my study at University of Maryland, I have had wonderful opportunities to learn repertoire in both the vocal and instrumental genres. The works by the Romantic and the early 20th-century composers especially interested me since these works were written at an important point in the development of both genres, and required a high level of technical command at the keyboard. Additionally, an added bonus to the study of works from this time period would be a repertoire-building one.

When I started my dissertation research, my teacher and advisor, Professor Sloan, and I discussed some of the possible topics, and one of the topics that caught my attention was “exoticism” – compositions infused with certain musical qualities which would evoke other people, places and cultures. Coming from Taiwan, it was interesting for me to find so many eastern cultural influences in western music. This helped me to decide on the “Infusion of Exotic Influences in Selected Collaborative Piano Repertoire”, as my dissertation topic (with the understanding that it was not limited to only oriental culture influences).

At the initial stage of my research, I focused on the following areas to narrow down my research: the influences of countries near each other in Europe (Gypsy/Hungarian Gypsy/Spanish/Greek), oriental influences (Chinese/India/Middle East/Japanese/Indonesia), and South American, Jazz and African influences. I also narrowed down my choice of repertoire in three categories: instrumental, vocal and piano duet/duo before I organized my selections into each of the above areas.

My plan was to begin my dissertation chronologically. For the first recital, I focused on the music in the Classical and Romantic Periods, featuring the works of Joseph Haydn, Johannes Brahms, and Antonín Dvořák. I then focused on late nineteenth- and early twentieth- century music for my second recital. With the wealth of cultural influences in France, I turned my focus to the French composers. Compositions by Darius Milhaud, Claude Debussy, Maurice Ravel, Albert Roussel were among my first selections. I later decided to concentrate on the works by Debussy and Ravel because they are not only the two leading French composers of the early twentieth century, but also many of their compositions display so many elements of exoticism.

For my final recital, I expanded my research to the British and American composers. Benjamin Britten, Rebecca Clarke, Charles Griffes, Alberto Ginastera and Carlos Guastavino were among the possible choices. Because I had less knowledge about Latin American music, I decided to choose music by Latin American composers, selecting between Ginastera and Guastavino. Although there are mixed cultural influences evident in both composers' works, I preferred Guastavino's music. I felt its Latin American flavor was more clearly displayed in his melodic and harmonic writing. I also had a previous experience in performing Guastavino's songs at one of my first DMA

recitals at UMD, an experience which inspired me to research his music further. To contrast with the Latin America, I chose the British composers Benjamin Britten and Rebecca Clarke. I eventually decided to include Rebecca Clarke's work, *Sonata for Viola and Piano*, for my recital because of the hints of Oriental, Impressionistic, and English folkloric influences. The folkloric influence, I felt, also tied in with Guastavino's use of similar musical folkloric features in his music. Clarke's social status as one of the first professional woman musicians and composers also attracted me to research her more.

ACKNOWLEDGEMENTS

I would like to thank Professor Rita Sloan, for her countless hours of time and energy guiding me through each step in my dissertation preparation/research, lessons and rehearsals. Each of her suggestions was essential to help train me to become a better collaborative pianist as well as a musician. I also would like to thank Professors Linda Mabbs, R. Timothy McReynolds, Katherine Murdock, and Denny Gulick, for serving on my committee – their time and effort in helping me is greatly appreciated. My thanks also go to my colleagues, Justin Eichler, Li-Tan Hsu, Amy Murray, Camilo Perez-Mejia, Maryory Serrano, Alan Richardson, and Rachel Shapiro for their talent and time. They inspired me with lots of ideas to work with in the preparation of the recitals. My final thank-you goes to my family, my husband and son, as well as my mom in Heaven, for their everlasting love and supports to go through all the years on the road of my musical study.

TABLE OF CONTENTS

Recital I – <i>Traveling with Gypsies</i>	1
Joseph Haydn: Piano Trio in G major, Hob. XV: 25	4
Antonín Dvořák: <i>Zigeunermelodien</i> , Op. 55	7
Johannes Brahms: Piano Trio No. 2 in C Major, Op. 87	10
Recital II – <i>An Impressionist Lense on the Exotic</i>	14
Maurice Ravel: <i>Cinq mélodies populaires grecques</i> and <i>Chants populaires</i>	15
Claude Debussy: <i>Sonate pour violoncelle et piano</i> and <i>Sonate pour violon et piano</i>	18
Maurice Ravel: <i>Rapsodie espagnole</i>	21
Recital III –	24
<i>Sharing Folkloric Elements in Argentina and Great Britain</i>	24
Carlos Guastavino: <i>Tres Romances Argentinos Para Dos Pianos</i>	25
Rebecca Clarke: <i>Sonata for Viola and Piano</i>	30
APPENDIX I – RECORDING TRACK LISTING	34
RECITAL I	34
RECITAL II	35
RECITAL III	36
APPENDIX II– TRANSLATIONS	37
<i>Zigeunermelodien</i>	37
<i>Cinq Melodies populaires grecques</i>	39
<i>Chants Populaires</i>	40
BIBLIOGRAPHY	42

Recital I – *Traveling with Gypsies*

December 3rd, 2012, 5:00pm
Joseph & Alma Gildenhorn Recital Hall, Clarice Smith Performing Arts Center,
University of Maryland, College Park

Hsin-Yi Chen, Piano
Amy Murray, Soprano
Camilo Perez-Mejia, Cello
Maryory Serrano, Violin

Franz Joseph Haydn (1732 – 1809)

Piano Trio in G major, Hob. XV: 25 (1795)

- I. Andante
- II. Poco Adagio
- III. Finale: Rondo all'Ongarese (Presto)

Antonín Dvorák (1841 – 1904)

Zigeunermelodien, Op. 55 (1880)

- I. Mein Lied ertönt, ein Liebepsalm
- II. Ei! Wie mein Triangel wunderherrlich läutet
- III. Rings ist der Wald so stumm und still
- IV. Als die alte Mutter
- V. Reingestimmt die Saiten
- VI. In dem weiten, breiten, luft'gen Leinenkleide
- VII. Darf es Falken Schwinge Tatrahö'h'n umrauschen

Intermission

Johannese Brahms (1833 – 1897)

Piano Trio No. 2 in C Major, Op. 87 (1880-82)

- I. Allegro moderato
- II. Andante con moto
- III. Scherzo: Presto
- IV. Finale: Allegro giocoso

Traveling with Gypsies

Musical exoticism, as stated in the definition provided by the musicologist Ralph P. Locke, is “a process of evoking a place, people, or social milieu”¹ that is different than the home country or culture. Jonathan Bellman, in his book *The Exotic in Western Culture*, also suggested that musical exoticism “may be defined as the borrowing or use of musical materials that evoke distant locales or alien frames or reference.”²

According to the Oxford Companion to Music, “the ‘exotic’ sound of other musical traditions has been one of the resources of Western music since about 1500.”³ The ‘exotic’ could mean anything which evoked a faraway place or people such as the use of instrumental sounds (imitating instruments like the cimbalom, fiddle and guitar) and unusual techniques (such as ornamentation and slides in the violin melodies). As Europe grew to learn more about other cultures, such as Middle Eastern or Asian, the use of melodies, harmonies, rhythms, modes, folk tunes and folk instrument-like sounds all contributed to either enriching the music of a particular time and place or, by emphasizing the ‘otherness’ of the new material, providing vivid contrasts, excitement, humor and drama. Many of the European composers simply crossed national borders (i.e., the French went to Spain) or borrowed from ethnic groups within their own countries (Brahms and Haydn and the Gypsy/Roma tradition) to create an exotic feel in their music.

¹ Ralph P. Locke, *Musical Exoticism: Images and Reflections* (Cambridge, UK: Cambridge University Press, 2009), 47.

² Jonathan Bellman, preface to *The Exotic in Western Music* (Boston: Northeastern University Press, 1998), ix.

³ *The Oxford Companion to Music*, s.v. “exoticism,” *Oxford Music Online*, accessed March 8, 2012, <http://www.oxfordmusiconline.com:80/subscriber/article/opr/t114/e2373>.

Gypsy cultural influences in Europe abound in the eighteenth and the nineteenth centuries, from the Eastern European countries of Hungary and Bulgaria to the far-western European countries of Spain and Portugal. Composers such as Mozart, Haydn, Brahms and Liszt, were all attracted to the exotic elements in Gypsy music and often incorporated its musical elements in their compositions. The origination of the Gypsy people, also called Roma, was probably in northern India. They migrated west and moved into many European countries by the fifteenth and sixteenth centuries. At various times, they were called different names:

Perhaps because many Roma had come by way of the Ottoman Empire, they were long thought to have originated in Egypt. This led to their being called *égyptiens* (in sixteenth-century French writing), Gypsies, or *gitanos* ... Other terms frequently used in the eighteenth and nineteenth centuries include the French word *bohémiens* ... and German word *Zigeuner*, which derives from a Byzantien-Greek term for a people in Asia Minor.⁴

In the sixteenth and seventeenth centuries, Gypsy musicians were a prominent part of the middle-European nobilities' musical entertainment, and by the mid-nineteenth century Gypsy music became quite popular and influential. For example, the Gypsy band played something called *verbunkos* for military recruitment during the Hungarian revolution against the Habsburgs. *Verbunkos*,⁵ consisting of a slow song *lassú* (or *lassan*) and a fast dance *friss* (or *friska*), developed into a major rhythmic and melodic source in

⁴ Ralph P. Locke, *Musical Exoticism*, 136.

⁵ "Although the *verbunkos* is sometimes considered Gypsy music, it was actually Hungarian, often derived ultimately from the song repertory, but played in a fashion characteristic of the Gypsy musicians. Its use as recruiting music ceased in 1849, by which time it was already evolving into the Hungarian national dance the *csárás*." See Jonathan Bellman, "Verbunkos," *Grove Music Online*, *Oxford Music Online*, accessed January 9, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/29184>.

Hungarian national musical style in the nineteenth-century.⁶ Some of the other characteristics of Gypsy music are the rhythms (syncopation, dotted rhythms, or off-beat accents), the so-called Gypsy scale (containing two augmented seconds on scale degrees three and four, and six and seven), melodies (declamatory passages, or ornamentation), tempo changes (*rubato*, or accelerating toward the end), instrumentations (fiddle, cimbalom, double bass, etc.), and performance style (improvisation, rhapsodic playing in the slow *lassú* section and virtuosic playing in fast *friss* section).

Joseph Haydn: Piano Trio in G major, Hob. XV: 25

Joseph Haydn, one of the most prominent composers of the Classical Period, was born in Rohrau, Lower Austria on March 31, 1732. His father was a master wheelwright, who also played the harp by ear, and his mother, a former cook at the Harrach castle, sang the melodies to the music. Haydn's musical talent was discovered early. He received his first training in music with a distant cousin in 1737, singing in the choir at St. Stephen's Cathedral from 1739 to 1749, and then working as a freelance musician in the 1750's. In 1758, Haydn began to work as Kapellmeister to Count Morzin; in 1761 he was the Vice-Kapellmeister at the court of the wealthy Esterházy family in Hungary. He was promoted to Kapellmeister in 1766, assuming full responsibilities for the musical events at court, a post he retained until 1790. During his years working for the Esterházy family, Haydn composed a great number of compositions in many different genres.

The intellectual movement called the Enlightenment also influenced music in the mid to the late eighteenth century, and "composers found ways of representing cultures,

⁶ Elizabeth Loparits, "Hungarian Gypsy Style in the Lisztian Spirit: Georges Cziffra's Two Transcriptions of Brahms' Fifth Hungarian Dance" (DMA diss., The University of North Carolina at Greensboro, 2008), 22, accessed December 20, 2013, ProQuest Dissertations & Theses.

and music, different from their own”.⁷ Haydn was born at the boundary of Austria and Hungary, in a German-speaking area populated by rural Austrians, Hungarians, Croats, and Slovaks.⁸ His years in Vienna, his position at Esterházy in Hungary, and his trips to London all inspired him to incorporate different cultures in his music. The sources of this inspiration included Turkish Janissary music, Austrian folk song, Croatian folk music, and Celtic traditional songs. As Kapellmeister for the Esterházy family, Haydn heard Gypsy musicians at court. The Gypsy musicians were employed by the nobility to provide entertaining music in the estates of the nobility, as well as to travel from village to village to play *verbunkos* for the recruitment of Hungarian men into the army.⁹ The Gypsy influence on Haydn’s compositional style can be found in the Minuet of his String Quartet, Op. 20, No. 4 (*Allegretto alla zingarese* – in the Gypsy style), as evidenced in his use of off-beat accents and the syncopated theme which creates the effect of 2/4 time in the Minuet section thereby contrasting with the 3/4 meter in the Trio section. Other examples are his Gypsy Rondo in the Keyboard Concerto in D major, Hob. XVIII: 2 (*Rondo all’ungherese*), as well as in his last movement in the Piano Trio Hob. XV: 25, *Rondo a l’Ongarese (Rondo in the Gypsies’ style)*.

Depending on which source one uses, Haydn wrote anywhere from thirty-one to over forty piano trios. His early piano trios are written in the style of the piano sonata with strings simply accompanying. The violin often doubles the piano melody, and the cello plays mostly the bass line of the piano part. In his later piano trios, the violin part

⁷ Matthew Head, “Haydn’s exoticism,” in *The Cambridge companion to Haydn*, ed. Caryl Clark (Cambridge: Cambridge University Press, 2005), 77.

⁸ *Ibid.*, 80.

⁹ *Ibid.*, 89.

serves as an accompanying role but with much more soloistic writing, while the cello still serves in support of the keyboard bass line. The later trios also carry the title *Sonata for Keyboard with accompaniments for a violin and cello*.

Haydn made two successful trips to London in 1790's. During that time, he composed his London Symphonies, and several piano trios, including Piano trios Hob. XV: 24-26, written during his second trip to London in 1795.¹⁰ Dedicated to Rebecca Schröter,¹¹ Haydn's copyist in London, these trios were published by Longman & Broderip in 1795. The G major trio, Hob. XV: 25, also known as the "Gypsy Rondo", is probably one of Haydn's most popular pieces.

The G major trio is composed in a three-movement structure. Instead of a typical sonata-allegro form first movement, Haydn's choice of an elegant *Andante* theme-and-variation opens the piece, employing changes from major to minor keys. Although the piano is the dominant part, the violin not only shares the melodic materials with the piano, but also receives many independent melodic lines in all three movements, while the cello shares the bass line with the piano. The second movement is a lyrical *Poco Adagio* in E major, in which Haydn "contributes his richest melodic utterance", and "each main theme is rescored so that the melody receives its most intense setting and soars to its highest point with the reprise."¹² The last movement, the famous *Rondo*

¹⁰ Trios Hob. XV: 24 to 26 were probably written between May and August 1795. The slow movement of Hob. XV: 26 was found in Symphony No. 102, dated in 1795, and another sketch for the slow movement of Hob. XV: 25 found on the same sheet with an incipit catalogue for all the London Symphonies. See A. Peter Brown, *Joseph Haydn's Keyboard Music: Sources and Style* (Bloomington, IN: Indiana University Press, 1986), 127.

¹¹ Rebecca Schröter is the widow of Johann Samuel Schröter, Johann Christian Bach's successor in 1782 as "Master of the Queen's Music", and according to Mr. Brown, the love affair between Mrs. Schröter and Haydn during his London visits is documented by their correspondence. *Ibid.*, 54.

¹² *Ibid.*, 377.

all'Ongarese, is a lively and spirited movement. The ABACA-form Rondo exhibits off-beat accents, percussive accompaniments, abrupt changes from major to minor keys, as well the inclusion of typical Gypsy-style character and violin playing (double stops, ornamentations, *spiccato* and *détaché* bowing, etc.). These all combines to create a work which continues well into the twenty-first century with its popularity as strong as ever.

Antonín Dvořák: *Zigeunermelodien*, Op. 55

Among the nationalistic composers of the nineteenth century, the Czech-born Antonín Dvořák is one of the best known. “With Smetana, Fibich and Janáček he [Dvořák] is regarded as one of the great nationalist Czech composers.”¹³ Born in 1841, Dvořák was the oldest son of an innkeeper. Although with limited means, his parents encouraged him to pursue his musical talents. He began his early musical education in the village school in 1847, studying violin and singing. In 1853, Dvořák continued his musical education learning the piano, violin, organ, continuo playing, and music theory. He also studied German in a nearby town of Zlonice until 1856, and then studied organ and music theory in the northern Bohemian town of Česká Kamenice. Dvořák attended the Organ School in Prague in 1857. Musical life in Prague provided many opportunities for Dvořák: he played viola in the concerts of the Cecilia Society and performed works by Beethoven, Mendelssohn, Spohr, Schumann, Raff and Wagner; he also attended concerts conducted by Liszt, Hans von Bülow and performances by Clara Schumann. Dvořák graduated second best in his class in 1859.

¹³ Klaus Döge, "Dvořák, Antonín," *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed November 30, 2013, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/51222>.

Dvořák's early compositions were written in the early to mid-1860's with works such as the song cycle *Cypresses*, the cello concerto, and the first two symphonies. In the 1870's, he started to experiment in opera writing and produced *Alfred* in 1870 and the comedy *Král a uhlíř* (The King and the Charcoal-Burner) in 1871. He produced a wealth of works during the 1870s, and the publications of his Moravian Duets and the first set of Slavonic Dances by the Berlin publisher Simrock resulted in commissions and numerous performances abroad.¹⁴ He was invited to conduct performances of his works in England in 1883 by the Philharmonic Society of London, which also commissioned new works. In 1892, Dvořák received the invitation to become director and professor of composition of the National Conservatory of Music in America in New York for two years. During these two years, he composed the Symphony No. 9, the 'New World' Symphony, in 1893, and F major String Quartet, the "American", Op. 96, and E-flat major String Quartet Op. 97, the Biblical Songs, Op. 99, the Violin Sonata in G Major, Op. 100, and the Cello Concerto in b minor, Op. 104. After returning to Prague, he continued to produce more compositions. He devoted his last years to opera and his operatic masterpiece *Rusalka* was written in 1900.

Dvořák's compositional output exhibits a wide range of variety in different genres, including orchestral works (symphonies, symphonic poems, concert overtures, etc.), chamber music from solo sonata to the sextet, piano music, operas, cantatas, masses, oratorios, concert piece and solo concertos, choral works, as well as solo songs and duets. His musical influences came from Mozart, Beethoven, and Mendelssohn in his early works, as well as Wagner and Liszt in his works of the late 1860's to 1872. Inspired

¹⁴ Jan Smaczny, "Dvořák, Antonín," *The Oxford Companion to Music*, *Oxford Music Online*, Oxford University Press, accessed November 30, 2013, <http://www.oxfordmusiconline.com/subscriber/article/pr/t114/e2154>.

by the other Czech composers Smetana and Janáček, Dvořák also incorporated Slavonic folk elements, including traditional dance rhythms and melodies as well as the use of the *dumka*, in his compositions. Dvořák composed more than one hundred solo songs and duets, and the texts selected were either by Czech poets, or folk poetry from the Czech, Moravian, Slovak, Serbian, Russian, modern Greek, Lithuanian and Irish traditions.¹⁵ He often used musical ideas drawn from his native culture and folk traditions, such as Moravian and Bohemian, in his compositions.

Composed in 1880, Dvořák's *Zigeunermelodien* (Gypsy Songs), Op. 55, are possibly his most popular and most performed vocal compositions. Although inspired by the Czech poem *Zigeunermelodien* by Adolf Heyduk (1835-1923)¹⁶, the songs are set to German texts provided by the poet himself,¹⁷ and dedicated to the Bohemian-born tenor, Gustav Walter, who also premiered the set on February 4, 1881 in Vienna. While Heyduk's texts illustrate the life of the Gypsies, Dvořák's musical setting contains his own original melodies, and captures characteristics of the Gypsy dance rhythms, such as in songs no. 2, 5 and 6. Cross-rhythm is employed in song no. 4, *Als die alte Mutter*, when the voice sings in 2/4 meter while piano is in 6/8 meter. Other Gypsy elements found in these works include syncopation, *rubato*, ornamentations as well as accelerated tempo to the end (in song 5). Dvořák's piano writing also beautifully evokes the

¹⁵ Klaus Döge, "Dvořák, Antonín," *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed November 30, 2013, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/51222>.

¹⁶ "Adolf Heyduk was a member of a group of writers who founded an important almanac, and he is chiefly remembered for his lyrics, which were strongly influenced by Slovak folk poetry." See Shirlee Emmons and Wilbur Watkin Lewis, *Researching the Songs* (New York: Oxford University Press), 221-222.

¹⁷ Since the songs were premiered in Vienna, Dvořák was "under the considerable pressure to produce songs with German texts and wrote the music to German version prepared by Heyduk." See Carol Kimball, *Song: A Guide to Art Song Style* (Milwaukee, WI: HelLeonard Corporation, 2006), 533; and Gerald Abraham, "Czechoslovakia," *A History of Song* ed. Denis Stevens (New York: W. W. Norton & Company, Inc., 1960), 189.

resonance of Gypsy ethnic instruments, such as cimbalom, fiddle, and guitar in the piano accompaniment, thereby creating a rich, colorful and passionate sound picture. These songs “unite expressive use of the voice and a colorful, often dance-like piano accompaniment that sometimes imitates the dulcimer.”¹⁸ Many musicians have felt that the *Zigeunermelodien* “represent[s] Dvořák’s finest achievement in song.”¹⁹

Johannes Brahms: Piano Trio No. 2 in C Major, Op. 87

In the 19th century, the popularity of chamber music continued to grow, and chamber music with piano was especially popular. The improvements made in the piano structure – the cast-iron frame, the use of the *sostenuto* pedal, the increased tension on the strings, the double escapement action, and the improved soundboard - allowed composers to experiment with contrasting tone qualities and greater sonority. As a result, chamber music compositions became more challenging and demanding technically, and many of the pieces were written for professional musicians to perform more for the concert stage than at home or in the salon. Among the Romantic composers, Johannes Brahms’ (1833-1897) chamber music became the major repertoire for both pianists and instrumentalists, one of the reasons being the sheer quantity of the body of work, not to mention its unarguable quality.

¹⁸ Klaus Döge, "Dvořák, Antonín," *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed November 30, 2013, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/51222>.

¹⁹ Carol Kimball, *Song: A Guide to Art Song Style and Literature*, 533.

The influence of Gypsy-style music on Brahms was said to have started with Brahms' friendship with the Hungarian violinist, Eduard Reményi.²⁰ The two collaborated in January 1853 on a concert tour in northern Germany from April to June. While on tour together, Reményi would often play Gypsy-style melodies for Brahms.²¹ Brahms later used these tunes in compositions such as his First Piano Quartet in g minor and his *Hungarian Dances*. However, it was the great Hungarian violinist and composer, Joseph Joachim, who influenced Brahms even more towards incorporating Gypsy musical elements into his music. Brahms met Joachim in May 1853 in Göttingen, and through Joachim's encouragement and introduction, Brahms also met some of the prominent musicians of the time, including Franz Liszt, Robert and Clara Schumann. Joachim's musical influence on Brahms came not only from his nationality, but also from his composition *Konzert in ungarischer Weise* (Concerto in the Hungarian Style) in D minor, Op. 11, which was greatly admired by Brahms.²² Brahms valued Joachim's opinion as a critic, and Brahms' last movement of his own *Violin Concerto*, full of rich Hungarian and Gypsy melodies and rhythms, was strongly influenced by Joachim.

As a Romantic composer, Brahms' music followed classical style and structure but he imbued it with his own expansive harmonic framework, as well as his own Romantic lyricism and expressiveness. Brahms composed the first movement of his second Piano Trio, Op. 87, in March of 1880. He sent the first movements of the C major piano trio along with an E-flat major trio, the latter never published, to Clara Schumann;

²⁰ Jonathan Bellman, "Performing Brahms in the style hongrois," *Performing Brahms: Early Evidence of Performance Style*, ed. Michael Musgrave and Bernard D. Sherman (Cambridge University Press, 2003), 340.

²¹ *Ibid.*, 340.

²² *Ibid.*, 331.

Clara seemed to favor the E-flat major trio.²³ Despite Clara's comments, Brahms chose the C major trio, and completed the other three movements in June 1882.²⁴

The Trio is composed in a four-movement structure: *Allegro*, *Andante con moto*, *Scherzo* and finishes with an *Allegro giocoso* Finale. Written in sonata form, the first movement opens with the violin and cello in expansive unison, and that theme becomes the basis for the movement. It is “grandly and boldly planned, in the spirit of Beethoven.”²⁵ The movement has “features of the mature period [of Brahms] ... It contains not a note too much or too little, and the whole piece develops in such a natural manner that one could almost believe that Brahms had nothing more to do, after working out the first few bars, than to complete the movement in accordance with the inner laws of its themes.”²⁶ In addition, a metronome marking for the movement is also provided by Brahms, which he only did for eight of his works.²⁷

Brahms chose a theme-and-variation for the second movement, *Andante con moto*. The theme is written in Hungarian Gypsy style and then followed by five variations. The violin and the cello open the movement with a melody “that sounds like a lusty Hungarian folk song with a characteristic rhythmic device – a rapid short-long pair

²³ Henry S. Drinker, Jr., *The Chamber Music of Johannes Brahms* (Westport, CT: Greenwood Press, Publishers, 1974), 78.

²⁴ Although Clara preferred the E-flat trio to the C major trio when first heard them in 1880, she had a different point of view after the completion of the C major trio. Clara received the manuscript of the C Major Trio in August 1882, reporting in her letter to Brahms how she “love[s] every movement and how wonderfully it is developed.” *Ibid.*, 77.

²⁵ *Ibid.*, 79.

²⁶ Karl Geiringer, *Brahms: His Life and Work* (New York, NY: Da Capo Press, Inc., 1982), 236-237.

²⁷ Bernard D. Sherman, “Metronome marks, timings, and other period evidence regarding tempo in Brahms”, *Performing Brahms*, ed. Michael Musgrave and Bernard D. Sherman (Cambridge, UK: Cambridge University Press, 2003), 99.

of notes, called a Scotch snap,”²⁸ and the piano part plays solid, off-beat chords accompanying with the strings. The second movement is full of emotional content. The first, third and fifth variations are based on the melody from the theme played by the strings, and the second and fourth variations rely on the piano part with the strings more in an accompanying style. The third movement, a *Scherzo* in A-B-A form, opens with a mysterious mood in c minor and has a lyrical middle section in C major as contrast. The last movement, *Allegro giocoso*, ends the trio in a lively and playful manner.

Brahms’ stylistic characteristics in this piano trio include complex rhythmic patterns, such as syncopation, hemiola, poly-rhythms, and rhythmic shifts, melodic materials which often reappear in many different styles (fragmentation, augmentation, or diminution), and his frequent use of augmented sixth chords and seventh chords. As with every other piano chamber music work which Brahms wrote, this trio remains one of the great works in the nineteenth-century canon of chamber music with its Gypsy flavor giving it additional layers of color and hidden depth.

²⁸ Melvin Berger, *Guide to Chamber Music* (New York: Dover Publications, Inc., 2001), 104.

Recital II – *An Impressionist Lense on the Exotic*

April 21, 2013, 2:00pm
Joseph & Alma Gildenhorn Recital Hall, Clarice Smith Performing Arts Center,
University of Maryland, College Park

Hsin-Yi Chen, Piano
Li-Tan Hsu, Piano
Amy Murray, Soprano
Alan Richardson, Cello
Rachel Shapiro, Violin

Maurice Ravel *Cinq Melodies populaires grecques* (1904-06)

- I. Le Réveil de la Mariée
- II. Là-bas, vers l'église
- III. Quel gallant m'est comparable
- IV. Chanson des cueilleuses de lentisques
- V. Tout gai!

Maurice Ravel *Chant Populaires* (1910)

- I. Chanson écossaise
- II. Chanson espagnole
- III. Chanson française
- IV. Chanson italienne
- V. Chanson hébraïque

Claude Debussy *Sonate pour violon & piano*

Allegro vivo
Intermède: Fantasque et léger
Finale: Très animé

Intermission

Claude Debussy *Sonate pour violoncelle & piano*

Prologue
Sérénade et Finale

Maurice Ravel *Rapsodie Espagnole*

- I. Prélude à la nuit
- II. Malagueña
- III. Habanera
- IV. Feria

An Impressionist Lense on the Exotic

Maurice Ravel: *Cinq mélodies populaires grecques* and *Chants populaires*

In the late nineteenth and early twentieth centuries, Paris was a major trade and political center. Musical and cultural influences from around the world could be heard and seen here. The World Exposition in 1878, 1889, 1900, and 1937, also brought great cultural exchanges: visitors could see and hear the Javanese gamelan and Russian, Oriental, and Spanish music, etc.

Maurice Ravel (1875-1937) was one of the most prominent French composers of the early twentieth century. He received his musical training at the Paris Conservatoire from 1889 to 1903, studying piano and composition. One of his influential professors at the Conservatoire was Gabriel Fauré. Ravel studied composition with Fauré from 1897 to 1903. Despite Ravel's failure to win any prize including the prestigious Prix de Rome, he had established his fame as a composer by the time he left the Conservatoire in 1903. Along with Debussy, Ravel became one of the great so-called Impressionists.²⁹ His music combines French Impressionism, Spanish flavor, exoticism, and a thorough knowledge of all earlier music. His exoticism is full of Spanish, oriental, and American Jazz influences.

The 1889 World Exposition in Paris was also inspirational to Ravel. He heard the

²⁹ *Impressionism* was first referred to the 1870's movement in visual art in France, in such works by Claude Monet, Auguste Renoir, and Edgar Degas, for the style focusing "on light, air, and fluidity as principal elements, aiming at a visual impression or overall effect of a object." The term later applied to music in 1887, such as in the works by Debussy and Ravel, with the "representation of landscape or natural phenomena, particularly the water and light imagery dear to impressionists, through subtle textures suffused with instrumental colour." See Richard Smith, "Impressionism," *The Oxford Companion to Music*, *Oxford Music Online*, Oxford University Press, accessed December 8, 2013, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e3397>; and Daphne Cristina Capparelli Gerling, "Connecting Histories: Identity and Exoticism in Ernest Bloch, Rebecca Clarke, and Paul Hindemith's Viola Works of 1919" (DMA diss., Rice University, 2007), 8-9, accessed December 8, 2013, ProQuest Dissertations & Theses.

Javanese gamelan and the performances of Russian music given by Rimsky-Korsakov, all of which became wellsprings for his writing; for example, he started incorporating whole-tone and pentatonic scales in his music. His America tour in 1928 introduced him to Jazz. In addition, traditional Greek, Hungarian and Hebraic folk melodies all became part of his exotic sources.

Ravel's entire vocal output consists of thirty-nine songs, and eleven of them are arrangements of folksongs and traditional songs. Many of them clearly exhibit exoticism, such as his song cycle *Shéhérazade* for solo voice (soprano or tenor) and orchestra, the vocal chamber work *Chansons madécasses*, the *Histoires naturelles*, as well as two of the folksong sets, *Cinq mélodies populaires grecques* and *Chants populaires*.

Cinq mélodies populaires grecques, consisting of five songs, was written in 1904-1906. The melodies were selected by the Greek-born musicologist, Michael Dimitri Calvocoressi who also translated them into French. Two pieces from the set, *Quel Galant m'est comparable* and *Chanson des cueilleuses de lentisques* were originally included in a lecture given by the French musicologist Pierre Aubry on five songs of Greeks and Armenians, and performed by the singer Louise Thomasset in 1904. The other three songs from the lecture remain unpublished. The five melodies of Aubry's lecture were selected from two main sources: Hubert Pernot's *Chansons populaires de l'Île de Chio*, and Pericles Matsa's *Chansons*.³⁰ In addition to *Quel Galant m'est comparable* and *Chanson des cueilleuses de lentisques*, the other three melodies were chosen from Pernot's collection and set as a group together. Marguerite Babaïan later gave the first performance of the set at a lecture recital presented by Calvocoressi. Ravel provided accompaniments to these five melodies within thirty-six hours of time. His harmonization

³⁰ Arbie Orenstein, *Ravel: Man and Musician* (New York: Columbia University Press, 1975), 41.

“blend[s] perfectly with their respective melodies”,³¹ capturing the essence of exotic sounds, accompanying the texts that depict Greek peasant life.

In 1909, Ravel founded the *Société Musicale Indépendante* (SMI), a society devoted to contemporary music. It was a turning point for Ravel as a composer. At the opening concert of the SMI in April 1910, Ravel’s compositions were performed and very much appreciated by the supportive audience. In the same year, Ravel accepted an invitation from Madame Marie Olénine d’Alheim³² to participate in an international competition sponsored by the *Maison du Lied*³³ in Moscow. Four of Ravel’s submissions were selected as part of the seven prizewinning songs. These seven songs were performed by Madame Olénine d’Alheim and pianist, Alexander Olénine, in December 1910, and published by P. Jurgenson in Moscow in 1911. Ravel’s four prizewinning songs were later set together in *Chants populaires*.

Chants populaires consists of five folksongs and popular poems in various languages: *Chanson écossaise*, *Chanson espagnole*, *Chanson française*, *Chanson italienne*, and *Chanson hébraïque*. As stated above, four of them were the winning pieces of the 1910 *Maison du Lied* competition: *Chanson espagnole*, *Chanson française*, *Chanson italienne*, and *Chanson hébraïque*. The harmonization Ravel provides reveals the different flavors of each song: the guitar-like accompaniment illustrates sad irony in the Spanish song; the French song is charming and graceful; the Italian song, the shortest

³¹ Ibid., 161.

³² Mme Marie Olénine d’Alheim made her official debut in Paris in 1896, specializing in singing the music of Russian composers such as Mussorgsky and folk songs of many nations. See Arbie Orestein, *Ravel: Man and Musician*, 63.

³³ *Maison du Lied*, founded by Mme Olénine d’Alheim and her husband Pierre d’Alheim in 1908, was to stimulate public interest in folk melodies, to increase the repertory of artistically harmonized folk melodies by inviting composers to enter biannual competitions, and to encourage young singers by giving them the opportunity to perform folk songs before the public in small recital halls. Ibid., 63.

in the group, describes pain and unrequited love; the Hebraic song is a dialogue between father and son, with alternations between the father's questions in dance-like style and the son's replies in recitative style. The Scottish ecossaise is based on a poem by Robert Burns, *The Banks o'Doon* (1791). It was discovered by the American scholar Arbie Orenstein from a sketch and published in 1975.³⁴ The international flavor of the *Chants populaires* can be heard in the imitation of the sound of bagpipes in the *Chanson écossaise*, and the Spanish guitar and dance rhythms in the *Chanson espagnole*.

Claude Debussy: *Sonate pour violoncelle et piano* and *Sonate pour violon et piano*

Claude Debussy (1862-1918) was born in Paris, and started his musical education at age seven. He entered the Paris Conservatoire in 1872, where he studied piano and composition. Debussy was more successful in composition than in piano, and was runner-up for Prix de Rome in 1883 and then won the Prix de Rome in 1884. Debussy, perhaps the most important of the late nineteenth- and early twentieth-century French composers, fused different styles in his compositions combining the influences from German Romanticism in Wagner's music (found in Debussy's early style), Russian music, Impressionism in art, and Symbolism in literature. He was also attracted to oriental culture and music, such as Javanese gamelan music. His innovative sounds include the use of non-traditional scales (diatonic, whole-tone and pentatonic scales, etc.), unusual harmonies (parallel chords, unresolved 7th and 9th chords, etc.), and irregular rhythms all used to help create certain atmospheres and moods.

³⁴ Roger Nichols, program notes in HYPERION Records: <http://www.hyperion-records.co.uk/tw.asp?w=W12457> (accessed May 16, 2012).

The 1889 World Exposition in Paris strongly affected Debussy much as it had Ravel. Exhibits from Rumania, Greece, Serbia, Turkey, Montenegro, Japan, Siam, Persia, Mexico, Egypt, the Transvaal, and China were featured there. Debussy heard music of East Asia for the first time and was especially attracted to the Javanese gamelan ensemble. His interest in folk or national music also led him to incorporate folkloric style, which he found in Spanish music, into his compositions. His knowledge of Spanish music might be from some of his associates; two of the influential people are Ricardo Viñes, the Spanish pianist as well as good friend of both Debussy and Ravel, and Isaac Albéniz, one of the leading Spanish composers who lived in Paris from 1893 to 1900. In addition, Debussy attended the 1913 performance of the Madrid Symphony Orchestra in Paris, and even paid one short visit to Spain.

Debussy composed a small number of chamber works, including a piano trio, a string quartet, a Nocturne et Scherzo for cello and piano, and three sonatas for various instruments. He also wrote two pieces for clarinet and piano, the *Rapsodie* and *Petite pièce*, both written during his study at the Paris Conservatoire for examination and study purposes. Due to the outbreak of World War I in 1914 and his battle with cancer, Debussy wasn't able to compose for almost a year. In the summer 1915, Debussy turned his depression into action, and decided to write again. His output for the year resulted in the works: *Douze Études* for piano, *En blanc et noir* for two pianos, two instrumental sonatas, one for cello and piano, and another for flute, viola and harp.

Both *Sonate pour violoncelle et piano* and *Sonate pour violon et piano* were composed in Debussy's last years. Debussy originally planned to compose a series of six sonatas for various instruments (*Six sonates pour divers instruments*), however, he only

completed three of them: *Sonate pour violoncelle et piano* (1915), *Sonate pour flute, alto, et harpe* (1915), and *Sonate pour violon et piano* which was finished in March 1917, the last composition.³⁵ Debussy performed the premiere of the Violin Sonata with Gaston Poulet in September, 1917, and that was also his last public performance.

The *Sonate pour violoncelle et piano* was the first in the projected set. It consists of three movements: *Prologue*, *Sérénade* and *Finale*. In *Prologue*, the instrumental writing is widely spaced, employing extreme registers, modality and parallel chords. The second movement, *Sérénade*, is linked directly to the last movement, *Finale*. The extended pizzicato in the cello and the rolled chords in both the cello and the piano imitate the sound of the guitar in Spanish music. All of these effects contribute to the exotic feeling with which this work is infused. The *Sonate pour violon et piano* is also written in a three-movement structure: *Allegro vivo*, *Intermède (Fantasque et léger)*, and an animated *Finale*. If compared to the cello sonata, the first movement of the violin sonata is clearly written closer to more traditional sonata form.

In these Sonatas, Debussy turned for inspiration to the French Baroque masters, not intending to be free of German influence but using his own moods and textures, harmonies, rhythms and sounds. Pentatonic scales, modal harmonies, and shifts of rhythms and tempi in different characters are all signatures of these pieces. Also, at times, the violin's flourished writing imitates a gypsy fiddler's playing while in the last movement of the cello sonata, there is a distinct Spanish dance flavor with the guitar-effect accompaniment on the rolled chords in the piano part. Both *Sonate pour*

³⁵ François Lesure and Roy Howat, s.v. "Debussy, Claude," *Grove Music Online, Oxford Music Online*, accessed December 26, 2013, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/07353>.

violoncelle et piano and *Sonate pour violon et piano* are considered major sonatas in the instrumental repertoire of the twentieth century.

Maurice Ravel: *Rapsodie espagnole*

Ravel was born in a Basque village of Cibourne, only a short distance from Spanish border. His father was a Swiss engineer, and mother was Basque. Although his family moved to Paris when he was three months old, the influence of his Basque heritage is prominent in his compositions. Ravel's earliest interest in exoticism was influenced by his mother who sang Spanish folk melodies to him when he was young. His friendship with the Spanish pianist Ricardo Viñes was also another factor linking Ravel with Spanish music. The two often shared musical and literary knowledge, and playing four-hand arrangements of works by such composers as Schumann, Mendelssohn, Franck, Rimsky-Korsakov, Blakirev, Borodin, Glazunov, Chabrier, Satie and Debussy.³⁶ Ravel and Viñes became part of the *Les Apaches*, a group of literary, musical and artistic contemporaries who often discussed painting and poetry, and performed music together. In *Les Apaches*, Ravel met many of his future collaborators and lifelong friends.³⁷ Through Viñes, Ravel also befriended the influential Spanish composer, Manuel de Falla. The two met in the summer of 1907.

Among the works by Ravel with a Spanish influence, *Rapsodie espagnole* is noteworthy. Hailed as one of Ravel's greatest orchestral pieces, *Rapsodie espagnole*

³⁶ Barbara L. Kelly, "Ravel, Maurice," *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed December 3, 2013, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/52145>.

³⁷ The members of *Les Apaches* included the critic M. D. Calvocoressi, the artist Paul Sordes, the composers Falla, Schmitt and Stravinsky, the writers Léon-Paul Fargue and Tristan Klingsor, and the conductor Inghelbrecht. See Barbara L. Kelly, "Ravel, Maurice," *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed December 3, 2013, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/52145>.

marked a step forward in his orchestral writing.³⁸ Although known as a orchestra suite, *Rapsodie espagnole* was composed originally for piano four-hands in October 1907, and the work was orchestrated by Ravel the following February. The first performance took place on March 15, 1908.

Rapsodie espagnole consists of four movements: *Prélude à la nuit*, *Malagueña*, *Habanera*, and *Feria*. The third movement, *Habanera*, was originally in the work *Sites auriculaires*³⁹ for two pianos that Ravel composed in November 1895.⁴⁰ Colorful rhythms, use of modality, syncopation, and vivid contrasts in between movements are compositional techniques that Ravel includes in the *Rapsodie espagnole*. The first movement, *Prélude à la nuit*, illustrates a mysterious late-night mood in which the dynamic markings do not exceed *mf*. The movement opens with a four-note motif (F-E-D-C sharp), which reappears in the second and fourth movements. *Malagueña*, written in an energetic dance rhythm, refers to the Andalusian city of Málaga. *Habanera* is in a slow dance movement with C-sharp pedal point and syncopation throughout. The set ends with a festive *Feria* (Fiesta) which contains a relaxed middle section, but reaches an exciting climax at the end. Manuel de Falla gave his impression about the set:

The *Rapsodie* surprised me because of its Spanish character ... But how was I to account for the subtly genuine Spanishness of Ravel, knowing, because he had told me so, that the only link he had with my country was to have been born near

³⁸ Michael Russ, "Ravel and the orchestra," *The Cambridge Companion to Ravel*, ed. Deborah Mawer (Cambridge, UK: Cambridge University Press, 2000), 120.

³⁹ According to Orenstein, "Ravel originally envisioned three places (sites), which were to be visited, or comprehended, as it were, by means of the ear (auricular)...the first place, *Habanera*, suggests a Hispanic landscape, and the second piece *Entre cloches*, evokes an unspecified site, engulfed in bells." He also projected the third place, *Nuit en gondoles*, suggesting a setting in Venice, but the piece was never composed. See Arbie Orestein, *Ravel: Man and Musician*, 21.

⁴⁰ *Sites auriculaires* consists of two pieces for two pianos: *Habanera* and *Entre cloches*. Ravel took *Habanera* and inserted it as the third movement in *Rapsodie espagnole*, but *Entre cloches* remained unknown. The first public performance of the set was by Marthe Dron and Ricardo Viñes on March 5 1898. *Ibid.*, 142.

the border! The mystery was soon explained: Ravel's was a Spain he had felt in an idealized way through his mother. She was a lady of exquisite conversation. She spoke fluent Spanish, which I enjoyed so much when she evoked the years of her youth, spent in Madrid.⁴¹

⁴¹ Roger Nicholas, *Ravel Remembered* (Boston: Faber and Faber Limited, 1987), 79.

Recital III –

Sharing Folkloric Elements in Argentina and Great Britain

Lecture Recital

November 24, 2013, 5:00pm

Joseph & Alma Gildenhorn Recital Hall, Clarice Smith Performing Arts Center,
University of Maryland, College Park

Hsin-Yi Chen, Piano

Li-Tan Hsu, Piano

Justin Eichler, Viola

Carlos Guastavino (1912 – 2000)

Tres Romances Argentinos Para Dos Pianos

1. *Las Niñas de Santa Fe*
2. *Muchacho Jujeño*
3. *Baile en Cuyo*

intermission

Rebecca Clarke (1888 – 1979)

Sonata for Viola and Piano

- I. Impetuoso
- II. Vivace
- III. Adagio

Sharing Folkloric Elements in Argentina and Great Britain

Carlos Guastavino: *Tres Romances Argentinos Para Dos Pianos*

Carlos Guastavino was an important Argentinian composer of the twentieth century, alongside his contemporary, Alberto Ginastera. Although Guastavino might not be as internationally well-known as Ginastera to the Western World, Guastavino holds a vital position in the history of twentieth-century Argentinean music, combining Argentine national character and European Romanticism in his works. Among his compositions, his songs are a crucially important part of the Art Song repertoire of the twentieth and twenty-first centuries, and internationally known artists have recorded many of them.⁴²

Since the discovery of the New World by Christopher Columbus in 1492, Latin America has been assaulted by diverse international influences and began a centuries-long transformation in its history, culture and music. Fused with native culture and music, the events of European colonization and the advent of African slavery in the Americas informed and influenced the development of music in Latin America. Beginning in the late fifteenth century, Jesuit missionaries were involved in music education in Latin American while setting up churches and cathedrals. They also made changes to religious music, such as singing motets and masses for Indian congregations. Due to the expulsion of Jesuits such as teachers by Charles V in the mid-eighteenth century, many European-trained musicians were sent to Latin American to maintain the quality of church music

⁴² Jonathan Kulp, "Guastavino: The Intersection of 'Música popular' in Argentine Song," *Latin American Music Review*, 24, no. 1 (Spring-Summer, 2003), 43, accessed September 22, 2013, <http://www.jstor.org/stable/3598712>.

through the next century. The Portuguese slave trade brought as many as twenty million African slaves to the Americas between 1505 and 1888.⁴³ Slavery brought African (as well as Portuguese) culture, religions and music to the Americas.

In the nineteenth century, revolutionary movements exploded in Latin America, and Argentina became independent from Spain in 1816. As a result, patriotic music was embraced, and often music accompanied major national events. European Romanticism was adopted and fused with emotional and proud nationalism, reflected in the arts and music.⁴⁴ Popular musical genres containing European influences of the time were art songs, piano character pieces and opera. Musical activities in the capital city of Buenos Aires were centered in the opera houses and churches. By 1854, thirty operas were produced in Buenos Aires, and the city became one of the major operatic centers of the world.⁴⁵

Salon music (*Música de salón* – meaning “chamber music”) flourished in the nineteenth century, and composers wrote dances such as the waltz and romantic songs influenced by Italian opera and German art songs.⁴⁶ The rising popularity of *gauchos* also began to be explored. The *gaucho* is the cowboy of the Pampas, the fertile South American lands in Argentina which include the provinces of Buenos Aires, La Pampa, and Santa Fe. The art, poetry, and the music of Argentina were connected with the

⁴³ Mark Brill, *Music of Latin America and the Caribbean* (Upper Saddle River, NJ: Prentice Hall, 2011), 18.

⁴⁴ *Ibid.*, 46.

⁴⁵ “The popularity of Italian and French opera and lighter genres was such that no fewer than ten theaters opened during the century. In 1854, perhaps as the result of rivalry between an Italian and a French opera troupe, thirty operas were produced in Buenos Aires, half by Italian composers (Rossini, Donizetti, Ricci, Mercadante, and Verdi), and half by French (Auber, Halévy, Hérold, Meyerbeer, Thomas, and others).” See Gerard Béhague, *Music in Latin America: An Introduction* (Englewood Cliffs, NJ: Prentice-Hall Inc., 1979), 106.

⁴⁶ Brill, 46.

picturesque figure of the *Gaucha*, and various songs and dances of the pampas became popular sources for the later nationalistic composers. In the later part of the nineteenth century, composers began to work on pieces with native folkloric elements in operas and piano music. In the twentieth century, compositions with an Argentine national character were produced and performed, using folk tunes or dances in the music.

Carlos Guastavino (1912-2000) was born in the early twentieth century along with nationalism in music. He was opposed to twentieth-century atonal modernism, and followed the traditional approach developed by the nineteenth-century nationalists. He consistently incorporated native forms in his music. Born in Santa Fe, Argentina, Guastavino began his early musical training on the piano. Although studying chemical engineering at the *Universidad Nacional de Litoral* in Santa Fe after graduating high school, he never gave up his interest in music. In 1938, he received a grant from the Ministry of Justice and Public Instruction of Santa Fe and moved to Buenos Aires to study music. He studied piano with Rafael González and composition with Athos Palma. Guastavino also worked as a vocal accompanist in the *Teatro Colón*, the internationally recognized opera house of Buenos Aires, and some of his early songs and piano pieces date from around this time.

Guastavino's music gained increasing attention in Argentina and internationally in the mid-1940's. He received a grant from the British Council in 1948, and visited London for two years, performing his songs and piano works throughout Great Britain and Ireland. Like Chopin and Liszt, Guastavino often promoted his own compositions in his concerts. He toured countries throughout Latin America, as well as China and the former Soviet Union in 1956.

Guastavino was also an educator. In the 1960's, he held positions at the National Conservatory (1959-1973) and at the Municipal Conservatory (1966 -73) in Buenos Aires. He retired from composition in 1992, moved back to Santa Fe in 1995, and died in 2000.

Guastavino's music is composed within the limits of tonality, full of lyricism, and influenced by his homeland and the compositions of Rachmaninoff and other post-Romantic composers.⁴⁷ He uses rich sounds and rhythmic patterns from folk dances and songs in his works. Favoring a smaller style of character piece, Guastavino's songs for solo voice and piano make up the majority of his compositional output. He is recognized as "the Argentine Schubert" or "the Schubert of the Pampas".⁴⁸ His songs written between 1939 and 1962 exhibit a wide diversity of musical styles influenced by Impressionism, marked with tonal ambiguity, chromaticism, and the use of extended harmonies (9th, 11th, and 13th chords), and by the Spanish composers, Manuel de Falla and Isaac Albeniz.⁴⁹ His later songs between 1963 and 1975 returned to a simpler style of transparent textures, sparser accompaniments, and tuneful melodies. His other compositions also include works for piano, guitar, chamber music, choral pieces, a few pieces for large ensembles, and a ballet. Some of his works remain unpublished.

Tres Romances Argentinos for two pianos was composed in 1948, during his visit to England. Guastavino also orchestrated the piece for the performance in 1949 by the BBC Symphony Orchestra directed by Walter Goehr. The work consists of three

⁴⁷ Ricardo Roel, "An Analysis of Selected Piano Works by Carlos Guastavino" (Doctoral Dissertation, University of Miami, 1995), 20, accessed October 14, 2013, ProQuest Dissertations & Theses.

⁴⁸ Jonathan Kulp, "Guastavino: The Intersection of 'Música popular' in Argentine Song," *Latin American Music Review*, 24, no. 1 (Spring-Summer, 2003), 2, accessed September 22, 2013, <http://www.jstor.org/stable/3598712>.

⁴⁹ *Ibid.*, 43.

movements: *Las Niñas de Santa Fe* (The Girls in Santa Fe), *Muchacho Jujeño* (The Boy from Jujuy), and *Baile en Cuyo* (Dancing in Cuyo). All three pieces exhibit the flavor of Latin America in the melodies and rhythms, as well as the influences of late European Romanticism in the harmonic language, i.e., sudden changes of major-minor keys, the use of chromaticism, extended harmonies (polychords, 9th, 11th, and 13th chords), as well as pianistic writing in the style of the Impressionist composers and Rachmaninoff.⁵⁰

Guastavino also employs cyclic form, in which the first movement material reappears in the last movement. The rhythmic character of *gaucho* dances, *huella*⁵¹ and *cueca*⁵² (both containing alternation between 3/4 and 6/8 meters), the polyrhythmic pattern of *Sesquiáltera*,⁵³ and syncopation are found throughout the work, as well as a guitar strumming effect heard in the last movement in the set. The impact of these musical folkloric effects helps to give the work its distinctive exotic character.

⁵⁰ All three pieces "... fuse elements of Argentinean folklore, dances, and soulful melodic writing with a quasi-French treatment of sonority and texture." See Duo Turgeon, *Latin American Journey: Works for two pianos by Latin-American composers*, recorded March 26, 28, 29, and August 22, 2003, EMI Music Canada, 2003, CD.

⁵¹ "The huella is both a song and a dance style from the province of Buenos Aires and its surroundings. It is characterized by alternating 6/8 and 3/4 meters and it is accompanied by guitar *resgueado* or strumming". See John J. Cogollo, "Extended Program Notes for Thesis Voice Recital" (master's thesis, Florida International University, 2012), 18-19, accessed November 7, 2013, <http://digitalcommons.fiu.edu/etd>.

⁵² *Cueca* was derived originally from Chilean *Zambacueca*, which has generated in Argentina two different dance forms, the *Zamba* (slow air in 6/8 time, popular in northern Argentina), and *Cueca*, a lively syncopated dance in 3/4 time. See Nicholas Slonimsky, *Music of Latin America* (New York: Da Capo Press, 1972), 75.

⁵³ "The *Sesquiáltera* (also known as *hemiola* in Western art music) is a polyrhythmic technique found throughout Latin America. It is a device that juxtaposes duple and triplet meters, and is most often seen when 3/4 and 6/8 rhythms are combined: three groups of two eighth notes alternate with two groups of three eighth notes." See Mark Brill, *Music of Latin America and the Caribbean* (Upper Saddle River, NJ: Prentice Hall, 2011), 17.

Rebecca Clarke: Sonata for Viola and Piano

Rebecca Clarke was born in 1886 in England. Even though her mother was German and her father was American, she is considered one of the premier English composers of the early to mid-twentieth century. Clarke received formal music training at the Royal Academy of Music from 1903 to 1905, and then at the Royal College of Music beginning in 1907, studying composition with Sir Charles Villiers Stanford and viola with the great English violist Lionel Tertis. Unable to finish her study at RCM due to her father's banishment of Clarke from the family,⁵⁴ she started performing as a violist to support herself. In 1912, she joined the Queen's Hall Orchestra, directed by Henry Wood, and became the one of the first women to be hired by a professional ensemble. She quickly expanded into touring internationally as both soloist and ensemble musician, performing with many major musicians of the day. In addition to her performances in the United States, some of her concert tour included trips to far away Singapore, Indonesia, Burma, India, China, and Japan. She also traveled back and forth between the U.S. and England, continuing to perform and compose. After the Second World War, Clarke settled in New York where she lived until her death in 1979.

Clarke's compositional output includes 52 songs, 11 choral works, and 22 chamber music works for various instrumental ensembles. Her focus in composition seems to have been in smaller structures such as songs or single movement instrumental

⁵⁴ Clarke's banishment from the family was due to a serious argument she had with her father: "Rebecca confronted her father about his repeated infidelities by leaving a pyramid-shaped stack of love-letters from one of his mistresses on the dining room table for him to find." As a result, she was sent away and forbidden to return home. See Daphne Cristina Capparelli Gerling, "Connecting Histories: Identity and Exoticism in Ernest Bloch, Rebecca Clarke, and Paul Hindemith's Viola Works of 1919" (DMA diss., Rice University, 2007), 90, accessed December 8, 2013, ProQuest Dissertations & Theses.

works with descriptive titles.⁵⁵ Clarke wrote only a few large-scale works, including works such as a single-movement Violin Sonata (1907-09) and a Violin Sonata in D major (1909), both composed during her study with Sir Stanford, as well as a Viola Sonata (1919) and a Piano Trio (1921), both for the Coolidge Competition.

During her tour in the United States which started in 1916, Clarke met an important music patron, Elizabeth Sprague Coolidge, who supported chamber music and funded the Berkshire Festival of Chamber Music. With Coolidge's encouragement, Clarke began to work on a composition to participate in the competition; she completed the Viola Sonata in Detroit in July 1919. The piece was tied for first place with Ernest Bloch's *Suite for Viola and Piano*, and the tie was broken by Coolidge's final vote which went to Bloch's work. As a woman composer, Clarke was quite a shocking surprise to the judges of the competition. Many stories ran rampant: for example, one story suggested that "Rebecca Clarke" was the pen name of a male composer, another suggested that the work was written by Ravel because of its harmonic language. A newspaper even reported that the name "Rebecca Clarke" was a pseudonym for Ernest Bloch himself.⁵⁶ The premier of the viola sonata took place at the Berkshire Festival in 1919 and it was subsequently published by J. W. Chester in 1921. Clarke also entered her Piano Trio for the 1921 competition at the Berkshire Festival, and won second place at the Festival.

Clarke's compositional style is a fusion of post-Romanticism, English-folk style, and Impressionism all flavored with exoticism. She learned the rich and tonal harmonic

⁵⁵ Carlynn Heather Savot, "Rebecca Clarke's Sonata for Viola and Piano: Analytical Perspectives from Feminist Theory" (Doctoral Dissertation, University of Connecticut, 2011), 7-8, accessed November 7, 2013, ProQuest Dissertations & Theses.

⁵⁶ "...*The Daily Telegraph* supposed 'Rebecca Clarke' to be a pseudonym for Ernest Bloch." See Liane Curtis, "Rebecca Clarke," *Grove Music Online, Oxford Music Online, Oxford University Press*, accessed November 7, 2013, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/44728>.

language of nineteenth-century German style from Stanford. Her admiration of contemporary English composers, especially Ralph Vaughan Williams, influenced and inspired her to use modality as an extension to traditional harmony.⁵⁷ The ascending interest in French music in England in the early twentieth century probably came from the desire to separate English music from its German influences.⁵⁸ Clarke admired the works of the great French contemporary composers, Debussy and Ravel, and was probably first introduced to French style by Vaughan Williams after his study with Ravel in France in 1908. Mixtures of diatonic, modal, octatonic and whole-tone writings, as well as parallelism in chords suggest the influences of Debussy and Ravel in Clarke's compositional style.

Exotic materials are also employed in Clarke's compositions. One of the examples is her *Chinese Puzzle* for viola and piano from 1923, in which Clarke employs pentatonic melody, parallel fourth's and fifth's. It was in the 1900 World Exhibition in Paris where Clarke first encountered Asian culture and music. Her later tours to Asia further fed this interest as did her friendship with Ernest Bloch, who had a fascination with Oriental culture and sounds despite never having traveled there.

The Viola Sonata is written in three movements: *Impetuoso*, *Vivace*, and the final movement which begins with an *Adagio* section, then transitions through quite a few tempo changes and brings back the motivic materials from the first movement before reaching a triumphant ending. As a professional violist, Clarke wrote idiomatically for

⁵⁷ Daphne C. C. Gerling, "Connecting Histories: Identity and Exoticism in Ernest Bloch, Rebecca Clarke, and Paul Hindemith's Viola Works of 1919" (D.M.A. diss., Rice University, 2007), 106, accessed November 22, 2013, <http://search.proquest.com/docview/304816671?accountid=28634>.

⁵⁸ Carlynn Heather Savot, "Rebecca Clarke's Sonata for Viola and Piano: Analytical Perspectives from Feminist Theory" (DMA diss., University of Connecticut, 2011), 62, accessed November 7, 2013, <http://search.proquest.com/docview/915148579?accountid=28634>.

the viola, fully utilizing its sounds and colors, and her compositions required many difficult techniques including pizzicato, harmonics, double-stops, and *bariolage*.⁵⁹ The Sonata employs twentieth-century harmonic techniques with expanded key structures using major-minor keys, modes, whole-tone and octatonic scales, chromaticism, as well as parallelism in chords. Hints of French Impressionism, English folklorism, and exotic Orientalism as in the use of the pentatonic melody are all heard. The Viola Sonata has stood as a major part of the repertoire in both the viola and collaborative piano repertoire since it was composed.

⁵⁹ *Bariolage*: is a French term, meaning odd mixture of colours. It's an nineteenth-century term referring to a technique in bowed instrument to create a special effect to "produce a contrast in tone colour," by playing "the same note alternately on two different strings, one stopped and the other open." See "bariolage," *The Oxford Companion to Music, Oxford Music Online*, Oxford University Press, accessed December 8, 2013, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e588>.

APPENDIX I – RECORDING TRACK LISTING

RECITAL I

Traveling with Gypsies

December 3, 2012

Hsin-Yi Chen, Piano
Amy Murray, Soprano
Camilo Perez-Mejia, Cello
Maryory Serrano, Violin

Franz Joseph Haydn (1732 – 1809)
Piano Trio in G major, Hob. XV: 25 (1795)

Track 1 Andante
Track 2 Poco Adagio
Track 3 Finale: Rondo all'Ongarese (Presto)

Antonín Dvorák (1841 – 1904)
Zigeunermelodien, Op. 55 (1880)

Track 4 Mein Lied ertönt, ein Liebesalm
Track 5 Ei! Wie mein Triangel wunderherrlich läutet
Track 6 Rings ist der Wald so stumm und still
Track 7 Als die alte Mutter
Track 8 Reingestimmt die Saiten
Track 9 In dem weiten, breiten, luft'gen Leinenkleide
Track 10 Darf es Falken Schwinge Tatrahö'n umrauschen

Johannes Brahms (1833 – 1897)
Piano Trio No. 2 in C Major, Op. 87 (1880-82)

Track 11 Allegro moderato
Track 12 Andante con moto
Track 13 Scherzo: Presto
Track 14 Finale: Allegro giocoso

RECITAL II

An Impressionist Lense on the Exotic

April 12, 2013

Hsin-Yi Chen, Piano
Li-Tan Hsu, Piano
Amy Murray, Soprano
Alan Richardson, Cello
Rachel Shapiro, Violin

Maurice Ravel (1875-1937)

Cinq Melodies populaires grecques (1904-06)

- Track 1 Le Réveil de la Mariée
- Track 2 Là-bas, vers l'église
- Track 3 Quel gallant m'est comparable
- Track 4 Chanson des cueilleuses de lentisques
- Track 5 Tout gai!

Chant Populaires (1910)

- Track 6 Chanson écossaise
- Track 7 Chanson espagnole
- Track 8 Chanson française
- Track 9 Chanson italienne
- Track 10 Chanson hébraïque

Claude Debussy (1862-1918)

Sonate pour violon & piano

- Track 11 Allegro vivo
- Track 12 Intermède: Fantasque et léger
- Track 13 Finale: Très animé

Sonate pour violoncelle & piano

- Track 14 Prologue
- Track 15 Sérénade et Finale

Maurice Ravel

Rapsodie Espagnole

- Track 16 Prélude à la nuit
- Track 17 Malagueña
- Track 18 Habanera
- Track 19 Feria

RECITAL III

Sharing Folkloric Elements in Argentina and Great Britain

November 24, 2013

Hsin-Yi Chen, Piano
Li-Tan Hsu, Piano
Justin Eichler, Viola

Carlos Guastavino (1912 – 2000)

Tres Romances Argentinos Para Dos Pianos

Track 1 *Las Niñas de Santa Fe*
Track 2 *Muchacho Jujeño*
Track 3 *Baile en Cuyo*

Rebecca Clarke (1888 – 1979)

Sonata for Viola and Piano

Track 4 Impetuoso
Track 5 Vivace
Track 6 Adagio

APPENDIX II– TRANSLATIONS

*Zigeunermelodien*⁶⁰

Mein Lied ertönt, ein Liebespsalm

Mein Lied ertönt, ein Liebespsalm,
beginnt der Tag zu sinken;
Und wenn das Moos, der welke Halm
Tauperlen heimlich trinken.

Mein Lied ertönt voll Wanderlust,
in grünen Waldeshallen,
und auf der Pussta weitem Plan
lass' frohen Sang' ich schallen,

Mein Lied ertönt voll Liebe auch,
wenn Heidestürme toben;
wenn sich zum letzten Lebenshauch
des Bruders Brust gehoben.

Ei! Ei, wie mein Triangel wunderherrlich läutet!

Ei! Ei, wie mein Triangel wunderherrlich läutet!
Leicht bei solchen Klägen in den Tod man schreitet!

In den Tod man schreitet beim Triangelschallen!

Lieder, Reigen, Liebe, Lebewohl dem Allen!

Rings ist der Wald so stumm und still

Rings ist der Wald so stumm und still,
Das Herz schlägt mir so bange;

der schwarze Rauch sinkt tiefer stets
und trocknet meine Wange.

Ei, meine Tränen trocknen nicht,
musst and're Wangen suchen!

Wer nur den Schmerz besingen kann,
wird nicht dem Tode fluchen.

Als die alte Mutter

Als die alte Mutter mich noch lehrte singen,
Tränen in den Wimpern gar so oft ihr hingen.
Jetzt wo ich de Kleinen
selber üb' im Sange,
rieselt's in den Bart oft,

My song resounds of love

My song resounds, a hymn-of-love,
(when)-begins the day to sink;
and when the moss, the wilted stem
(with)-dew-pearls secretly waters.

My song resounds full-of-the joy-of-traveling
in-the green halls-of-the-woods,
and on the puszta's wide plane
let happy songs I ring-out.

My song resounds full-of love also,
when storms-on-the-moorland rage;
when it with-the last breath-of-life
(my) brother's breast is-raised.

Ay! How my triangle marvelously rings!

Ay! Ay! How my triangle marvelously rings!
Easily accompanied-by such sounds into [the] death
one walks!

Into [the] death one walks accompanied-by triagle-
sounds!

Songs, dances, love, farewell to-(them) all!

All-around is the wood so mute and still

All-around is the wood so mute and still,
(my) heart beats in-me so anxiously;

the black smoke settles deeper still
and dries my cheeks.

Ah, but my tears will not be dried,
the dark smoke must seek out other cheeks!

Only he who can sing of his pain
will not be cursed by death.

When my old mother taught me singing

When my old mother taught me singing,
tears so often hung in her eyelashes.
Now that I the little-ones
myself rehearse in singing,
trickles-it in the beard often,

⁶⁰ Bard Suverkrop, translated, *Zigeunermelodie and Cinq Mélodies Populaires Grecques*, IPA Source LLC, accessed on December 19, 2013, <http://www.ipasource.com/>.

rieselt's oft von der braunen Wange!
Reingestimmt die Saiten!

Reingestimmt die Saiten,
Bursche, tanz' im Kreise!
Heute froh, und morgen?
Trüb' nach alter Weise!

Nächsten Tag' am Nile,
an der Väter Tische
reingestimmt die Saiten,
In den Tanz dich mische!

In dem weiten, breiten, luft'gen

In dem weiten, breiten, luft'gen Leinenkleide
freier der Zigeuner als in Gold un Seide!

Jaj! Der gold'ne Dolman schnürt die Brust so enge,
hemmt des freien Liedes wander frohe Klänge;

und wer Freude findet an der Lieder Schallen,
lässt das Gold, das schnöde, in die Hölle fallen!

Darf es Falken Schwinge

Darf es Falken Schwinge Tatrahö'n umrauschen,
wird das Felsennest er mit dem Käfig tauschen?

Kann das wilde Fohlen jagen durch die Heide,
wird's an Zaum und Zügel finden seine Freude.

Hat Natur Zigeuner, etwas dir gegeben?
Jaj! zur Freiheit schuf sie mir das ganze Leben!

trickles-it often down (my) brown cheeks!
Tuned-are the strings

Tuned-are the strings
lad, dance in-a circle!
Today happy and tomorrow?
Sad in-the old way!

(The)-following day on-the Nile
at the father's table
tuned-are the strings,
in the dance yourself join-in!

In the wide, broad, airy linen-clothes

In the wide, broad, airy linen-clothes
freer-(is) the gypsy than in gold and silk!

Ah! The golden dolman constricts the breast so
tightly, it hinders the happy traveling song's free
melodies;

and whoever joy finds in the song's sound,
lets loathsome gold go to hell.

If the winged falcon

If the winged falcon may soar above Tatra's
heights,
would it its rocky nest exchange for a cage?

If a wild foal can race through the moorland
would-it on bridle and rein find it's happiness?

Has nature, gypsy, something to-you given?
Ha! for freedom created it for-me the entire life!

*Cinq Melodies populaires grecques*⁶¹

Le réveil de la mariée

Réveille-toi, réveille-toi, perdrix mignonne, ah!
Ouvre au matin tes ailes.
Trois grains de beauté, mon coeur en est brûlé!
Vois le ruban d'or que je t'apporte,
Pour le nouer autour de tes cheveux.
Si tu veux, ma belle, viens nous marier!
Dans nos deux familles, tous sont alliés!

Là-bas, vers l'église

Là-bas, vers l'église,
Vers l'église Ayio Sidéro,
L'église, ô Vierge sainte,
L'église Ayio Costandino,
Se sont réunis, rassemblés en nombre infini,
Du monde, ô Vierge sainte,
Du monde tous les plus braves!

Quel galant m'est comparable

Quel galant m'est comparable,
D'entre ceux qu'on voit passer?
Dis, dame Vassiliki?
Vois, pendus à ma ceinture,
pistolets et sabre aigu...
Et c'est toi que j'aime!

Chanson des cueilleuses de lentisques

O joie de mon âme, Joie de mon cœur,
Trésor qui m'est si cher;
Joie de l'âme et du cœur,
Toi que j'aime ardemment,
Tu es plus beau qu'un ange.
O lorsque tu parais, ange si doux
Devant nos yeux,
Comme un bel ange blond,
Sous le clair soleil,
Hélas! tous nos pauvres cœurs soupirent!

Tout gai!

Tout gai!
Ha, tout gai!
Belle jambe, tireli, qui danse;
Belle jambe, la vaisselle danse,
Tra la la.

The bride's awakening

Wake up, wake up, pretty partridge,
Spread your wings to the morning.
Three beauty spots – and my hear's ablaze.
Se the golden ribbon I bring you
To tie around your tresses.
If you wish, my beauty, let us marry!
In our two families all are related.

Down there by the Church

Down there by the church,
By the church of Saint Sideros,
The church, O Holy Virgin,
The church of Saint Constantine,
Are gathered together, buried in infinite numbers,
The bravest people, O Holy Virgin,
The bravest people in the world!

What gallant can compare with me?

What gallant can compare with me
among those seen passing-by?
Tell, Mistress Vassiliki!
See, hanging at my belt,
Pistols and a curved sword...
And it's you I love!

The song of the lentisk gatherers

O joy of my soul, joy of my heart,
treasure so dear to me;
joy of the soul and of the heart,
you whom I love with passion,
you are more beautiful than an angel.
Oh when you appear, angel so sweet,
Before our eyes,
Like a lovely, blond angel
under the bright sun –
Alas, all our poor hearts sigh!

So merry!

So merry,
Ah, so merry;
Lovely leg, tireli, that dances,
Lovely leg, the crockery dances,
Tra la la.

⁶¹ Graham Johnson and Richard Stokes, *A French Song Companion* (New York: Oxford University Press, 2000), 417-418.

*Chants Populaires*⁶²

Chanson écossaise

Words by Robert Burns

Ye banks and braes o' bonnie Doon,
How can ye bloom sae fresh and fair?
How can ye chaunt, ye little birds,
And I'm sae weary fu' o' care?

Ye'll break my heart,
ye warbling bird,
That warbles on the flow'ry thorn,
Ye mind me o' departed joys,
Departed, never to return.

Oft hae I roo'd by bonnie Doon
By morning and by evening shine
To hear the birds sing o' their loves
As fondly fondly once
I sang o'mine.

Wi' lightsome heart I stretch'd my hand
And pu'd a rosebud from the tree;
But my fause lover stole the rose,
And left the thorn wi' me.

Chanson espangole

Adios, men homino, adios,
Ja qui te marchas pr'a guerra
Non t'olvides d'aprendina
Quiche qued' a can'a terra.
La la la!

Castellanos de Castilla
Tratade ben os grallegos:
Cando van, van como rosas,
Cando ven, ven como negros.
La la la!

Chanson française

Janeta ount anirem gardar,
Qu'ajam boun tems un'oura?
Lan la !
Là-bas, au pré barré,
Y'a de tant belles ombres
Lan la!
Le pastour quitte son manteau,
Et fait soir Jeannette.

Spanish song

Goodbye, my man, goodbye,
since you are leaving for war.
Do not forget to be in touch
with those staying behind in the country.
La la la!

Castilians of Castille,
treat well the Galicians:
they go, go like roses,
They return, they return like blacks.
La la la!

French song

Johnny, where shall we go to guard (our
sheep), to have a good time for an hour?
Lan la!
Over there, in the fenced meadow,
there are so many beautiful shadows
Lan la!
The shepherd takes off his cloak,
and seats Jeannette.

⁶² Durand Editions Musicals, *Maurice Ravel: Collected Songs for High Voice* (Milwaukee, WI: Hal Leonard Corporation, 2004), 6.

Lan la!
Jeannette a tellement joué
Que s'y est oubliée
Lan la!

Chanson italienne

M'affaccio la finestra e vedo l'onde,
Vedo le mi miserie che sò granne.
Chiamo l'amòre mio, nun m'arrisponde.

Chanson hébraïque

Mayerke, mon fils, ô Mayerke, mon fils,
Devant qui te trouves-tu là?
"Devant lui, Roi des Rois, et seul Roi", père mien.

Mayerke, mon fils, ô Mayerke, mon fils,
Et que lui deman destu là?
"Des enfants, longue vie et mon pain", père mien.

Mayerke, mon fils, ô Mayerke, mon fils,
Mais me dis, pourquoi des enfants?
"Aux enfants on apprend la Thora", père mien.

Mayerke, mon fils, ô Mayerke, mon fils,
Mais me dis, pourquoi longue vie?
"Ce qui vit chante gloire au Seigneur", père mien

Mayerke, mon fils, ô Mayerke mon fils,
Mais tu veux encore du pain?
"Prends ce pain, nourris-toi, bénis-le", père mien

Lan la!
Jeannette played so much
that she forgot herself there,
Lan la!

Italian song

I took out the window and see the waves;
I see my miseries, which are great.
I call my love, but she does not reply.

Hebrew song

Mayerke, my son, o Mayerke, my son,
do you know before whom you stand?
"Before the King of Kings," dear father.

Mayerke, my son, o Mayerke, my son,
what then will you ask of him?
"Sons, life, sustenance," dear father.

Mayerke, my son, o Mayerke, my son,
why do you need sons?
"sons to study the Torah," dear father.

Mayerke, my son, o Mayerke, my son,
why do you need life?
"All that lives shall give thanks," dear father.

Mayerke, my son, o Mayerke, my son,
Why do you need sustenance?
"You shall eat and be satisfied, so you can
bless God," dear father.

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