

ABSTRACT

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

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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 Dulcineé* 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 Gildehorn 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
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2011

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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.

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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”

Igor Stravinsky (1882-1971)

- 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, *Fantasia-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 *Fantasia-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 Wähnen

Erich Korngold (1897-1957)

Hérodiade: Vision fugitive

Julies Massenet (1842 – 1912)

Baritone, Young Joo Lee

Otello: Credo

Giuseppe Verdi (1813-1901)

Baritone Joshua Brown

Falstaff: È sogno? O realtà

Giuseppe Verdi (1813-1901)

Baritone Young Joo Lee

Program Notes for Recital 2 – October 25, 2010

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.

TRANSLATIONS

Vier Ernste Gesänge

I Denn es gehet dem Menschen

Denn es gehet dem Menschen, wie dem Vieh;

Wie dies stirbt, so stirbt er auch.

Und haben alle einerlei Odem,

Und der Mensch hat nichts mehr, denn das Vieh:

Denn es ist alles eitel.

Es fährt alles an einem Ort,

Es ist alles von Staub gemacht,

Und wird wieder zu Staub.

Wer weiss, ob der Geist des Menschen
aufwärts fahre,

Un der Odem des Viehes unterwärts,

Unterwärts nter die Erde fahre?

Four Serious Songs

I For it befalleth man

For it befalleth man as it does
the beast;

As that dies, so he dies too.

And they all have the same
breath,

And man has no more than the
beast,

For all is vanity.

All things go to the same
place,

For everything is made of dust

And turns to dust again.

Who knows if the spirit of man
goes upward,

And the breath of the beast
downward,

Downward into the earth?

Darum sahe ich, dass nichts bessers ist,

Denn dass der Mensch fröhlich sei in seiner Arbeit,
rejoice

Denn das ist sein Teil.

Denn wer will ihn dahin bringen, das er sehe,
Was nach ihm geschehen wird?

Therefore I saw there is
nothing better

Than that man should
in his work,

For that is his portion.

For who shall bring him to see
What shall be after him?

II Ich wandte mich

Ich wandte mich und sahe an alle,

Die Unrecht leiden unter der Sonne,

Und siehe, da waren Tränen,

Tränen derer die Unrecht litten,

Und hatten keinen Tröster,

Und die ihnen Unrecht täten waren zu mächtig,

Dass sie keinen, keinen Tröster haben konnten.

Da lobte ich die Toten, die schon gestorben waren,

Mehr als die Lebendigen, die noch das Leben hatten,

Und der noch nicht ist, ist besser, als alle beide,

Und des Bösen nicht inne wird,

das unter der Sonne geschieht.

II I turned `round

I turned `round end looked at
all

Who suffered wrongs beneath
the sun.

And behold, there were the
tears of those

Who suffered wrongs and had
no comforter,

And they who wronged them
were too mighty,

So that they could not have any
comforter.

Then I praised the dead who
had already died,

More than the living, who still
had life.

And he who does not yet exist
is better off than both,

And does not know of the evil
that happens

beneath the sun.

III O Tod, o Tod, wie bitter

O Tod, o Tod, wie bitter bist du!

Wenn an dich gedenket ein Mensch,

III Oh death, oh death, how bitter

Oh death, oh death, how bitter
are you!

When a man thinks of you,

Der gute Tage und genug hat,
Und ohne Sorge lebet;
Und dem es wohl geht in alllen Dingen,
Und noch wohl essen mag!
O Tod, o Tod, wie bitter bist du!

O Tod, wie wohl tust du dem Durftigen,
Der da schwach und alt ist,
Der in allen Sorgen steckt,
Und nichts Bessers zu hoffen, noch zu erwarten hat;
O Tod, o Tod, wie wohl tust du!

IV Wenn ich mit Menschen

Wenn ich mit Menschen und Engeln reden
redete,

Und hätte der Liebe nicht,
So wär ich ein tönend Erz, oder klingende

Schelle.

Und wenn ich weissagen könnte,

Und wüsste alle Geheimnisse und alle Erkenntnis;

Und hätte allen Glauben,
dass ich Berge versetzte;
Und hätte der Liebe nicht, so wäre,
wäre ich nichts.

He who has a good life and
enough,
And who lives without cares,
And who fares well in all
things,
And who may still eat!
Oh death, oh death, how bitter
are you!

Oh death, how welcome you
are to the needy one,
He who is weak and old,
And whose life is filled with
cares,
And has nothing better to hope
for,
nor to expect;
Oh death, oh death, how
welcome are you!

IV Though I speak with the tongues

Though I speak with the tongues
of men and of angels,

And have not charity,
I am become as sounding brass
or a tinkling cymbal.

And though I have the gift of
prophecy,

And understand all mysteries
and all knowledge;

And though I have all faith, also
so that I could remove mountains;
And yet have not charity, I am
nothing.

Und wenn ich alle meine Habe den Armen
gäbe,

Und liesse meinen Leib brennen,
Und hätter der Liebe nicht,
So wäre mir's nichts nütze.

Wir sehen jetzt durch einem Spiegel in
einem dunkeln Worte;
Dann aber von Angesicht zu Angesichte.

Jetzt erkenne ich's stückweise;
Dann aber werd ich's erkennen,
Gleich wie ich erkannt bin.

Nun aber bleibe Glaube, Hoffnung, Liebe,
diese drei:

Aber die Liebe ist die grösste unter ihnen.

And though I bestow all my
goods to feed the poor,

And suffer my body to be burned,
And have not charity,
I profiteth me nothing.

For now we see through a mirror,
darkly;
But then face to face.

Now I know it partly
But then I shall know it,
Even as I am know.

And now abideth faith, hope
charity
these three;
But the greatest of these is
charity.

English Translation by Edith Braun and Waldo Lyman

Don Quichotte a Dulcineé

I Chanson Romanesque

Si vous me disiez que la terre
A tant tourner vous offense,
Je lui dépêcherais Pança:
Vous la verriez fixe et se taire.

Si vous me disiez que l'ennui
Vous vient du ciel trop flenri d'astres,
Déchirant les divins cadastres,
Je faucherais d'un coup la nuit.

Si vous me disiez que l'espace
Ainsi vidé ne vous plaît point,

Romanesque Song

If you told me the eternal turning
of the world, offended you.
I would send Penza:
You would see it motionless and silent

If you told me to be bored by
the number of stars in the sky
I would tear the heavens apart
Erase the night in one swipe

If you told me that the, now
Empty space, doesn't please you

Chevalierdieu, la lance au point,
J'é toilerais le vent qui passé.

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

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.

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.

O Dulcinée

Oh, Dulcinee

II Chanson épique

Epique Song

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.

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.

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,

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 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.

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

III Chanson a boire

Drinking Song

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!

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

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

I drink to pleasure!
Pleasure is the only goal,
When I've drunk!

Foin du jaloux, brune maîtresse,
Qui geint, qui pleure et fait serment
D'être toujours ce pâle amant,
Qui met de l'eau dans son ivresse!

Fig for the jealous, dark-haired mistress
who moans, who cries and swears
Always being the pallid lover
watering down his intoxication

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

I drink to pleasure!
Pleasure is the only goal,
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!
Scusatemi se da sol mi present.
Io sono il Prologo:

May I? Ladies! Gentlemen!
Excuse me if I present myself all alone
I am the Prologue.

Poi chè in iscena ancor
Le antiche maschere mette l'autore;
In parte ei vuol riprendre le vecchie usanze,
e a voi di nuove inviami.
Ma non per dirvi come pria:
"Le lacrime che noi versiam son false!
Degli spasimi e de nostri martir non
Allarmatevi." No! L'autore ha cercato
Invece pingervi uno squarcio di vita.
Egli ha per massima sol che l'artista è un
Uom e che per gli uomini scrivere ei deve.
Ed al vero ispiravasi. Un nido di memorie
In fondo a l'anima cantava un giorno,
Ed ei con vere lacrime scrisse,
e I singhiozzi il tempo gli battevano!
Dunque, vedrete amar sì come s'amano gli
Spasimi,urli di rabbia, udreta e risa ciniche!
E voi,piuttosto, che le vostre povere gabbane
D'istrioni, le nostr'anime considerate,
Poichè siam uomini di carne e d'ossa,
e che di quest'orfano mondo
al pari di voi spiriamo l'aere!

Our author loves the custom of a
prologue to his story, and as he would
revive for you the old traditions,
Again he sends me to you.
But not to tell you as before:
'The tears that we shed are feigned!
Do not be alarmed at our sufferings
and our torments"! No! The author has
tried, rather, to paint for you a slice of
life. He has for his sole maxim that the
artist is a man and that he must write
for men. And he was inspired by truth.
A nest of memories sang in the depth
of his soul one day, and he wrote with
real tears, and the sobs beat time for
him! And so, you will see loving the
way human beings loving each other;
you will see the sad fruit of hatred.
you will hear cries of grief, screams of
rage, and cynical laughter! And you:
consider our souls, rather than our
shabby actor's garb, because we are
men of flesh and blood and because
we, just like you, breathe the air of
forsaken world!

Il concetto vi dissi.....
or ascoltate com'egli è svolto.
Andiam. Incominciate!

I've told you the concept....
now listen to how it is developed.
Let's go. Begin!

English Translation by Martha Gerhart

O! du mein holder Abendstern (from "Tannhauser" by Richard Wagner)

Wie Todesahnung,
Damm' rung deckt die Lande;
umhüllt das Tal
mit schwärzlichem Gewande.
Der Seele, die nach jenen Höh'n verlangt,

Like foreboding of death,
dusk veils the land;
it covers the valley
with swarthy raiments.
The Soul, which aspires to loftly
heights, is made uneasy
in the face of its flight
Through darkness and horror.
There you shine,
oh loveliest of stars;
you send forth your gentle light from afar.
Your dear ray
parts the gloomy dusk;
and, kindheartedly,
You point the way out of the valley.

vor ihrem Flug durch Nacht
und Grausen bangt.
Da scheinst du,
o lieblichster der Sterne;
dein sanftes Licht entsendest du der Ferne.
Die nächt'ge Dämm' rung
teilt dein lieber Strahl;
und freundlich zeigst du
den Weg aus dem tal.

O! du mein holder Abendstern,
Wohl grüßt' ich immer dich so gern.
Vom Herzen, das sie nie verriet,
grüße sie, wenn sie vorbei dir zieht-
wenn sie entschwebt dem Tal der Erden,
ein sel'ger Engel dort zu werden.

Oh you, my lovely evening star,
I have always greeted you so gladly.
From the heart which she never betrayed
greet her, when she passes by you-
when she hovers over the valley of Earth,
to become, yonder, a blessed angel.

English Translation by Martha Gerhart

Tanzlied (from "Die Tote Stadt" by Erich Korngold)

Mein Sehen, mein Wähnen,
es traunt sich zurück.
Im Tanze gewann ich,
verlor ich mein Glück.
Im Tanze am Rhein,

My yearning, my obsession,
they take me back in dreams.
In the dance I once obtained it,
Now I've lost my happiness.
While dancing on the Rhein

bei Mondenschein,
gestand mirs aus Blau-
aug ein inniger Blick,
Gestand mirs ihr bittend Wort:
o bleib, o geh mir nicht fort,
bewahre der Heimat
still blühendes Glück.

in the moonlight,
she confessed to me with a loving
look in her blue eyes,
Confessed to me with her pleading words:
o stay, don't go far away,
preserve the memory of your homeland's
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.

My yearning, my obsession,
they take me back in dreams.
The magic of things far away
brings a burning to my soul
The magic of the dance lured me,
and I was then Pierrot.
I followed her, my wonderful sweetheart,
and learned from tears to kiss.
Intoxication and misery,
Illusion and happiness:
Ah, this is a clown's destiny.

Mein sehnen, mein Wänen,
es träumt sich zurück.

My yearning, my obsession,
they take me back in dreams.

English Translation by Hank Hammert

Vision fugitive (from "Hérodiade" by Jules Massenet)

Ce breuvage pourrait me donner
un tel rêve!
Je pourrais la revoir....
Comtempler sa beauté!
Divine volupté à mes regards promise!

This drink could give me such a
dream!
I could re-examine it....
Contemplate its beauty!
Divine pleasure with my glances
promised!
Too short, hope,
Which comes to rock my heart
and to disturb my reason....
Ah! do not flee soft illusion!

Espérance trop brève
Qui viens bercer mon Coeur
et troubler ma raison....
Ah! ne t'enfuis pas douce illusion!

Fugitive and continuous vision,
mysterious angel, which takes all
my life...

Vision fugitive et toujours poursuivie
Ange mystérieux qui prend toute ma vie...

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 battre ton coeur
 D'une amoureuse ardeur!
 Puis mourir enlacés...
 Dans une même ivresse...
 Pour ces transports... pour cette flamme.
 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, mon 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'uomo 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.

Is it a dream? Or reality?
By visions dire and dread my soul is
affrighted.

È un sogno?
Mastor Ford! Dormi? Svegliati! Su!
ti desta!
Tua moglie sgarra e mette in mal assetto

Is it a dream?
Master Ford! are you asleep? wake up!
get up! Rouse yourself!

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

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!.....

fischian passando; mormora lo scherno.

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.

O matrimonio: Inferno! Donna: Demonio!
Nella or moglie abbian fede i babbei!
Affiderei 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.

Contempt is murmuring.

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.

O laida sorte!
Quella brutta parola in cor mi torna:

Oh foul fate!

That ugly word to my heart comes
back:

Le corna! bue! capron!

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
Op. 120 Nr. 1

Johannes Brahms (1833-1897)

- I *Allegro appassionato*
- II *Andante un poco Adagio*
- III *Allegretto grazioso*
- IV *Vivace*

Program Notes for Recital 3 - January 31, 2011

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 April 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 Mühlfeld. The two Clarinet Sonatas Op. 120 were composed in 1894 and first performed privately by Brahms and Richard Mühlfeld 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.

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