

ABSTRACT

Title of Dissertation: THE COLLABORATIVE PIANIST'S ROLE IN AN INTEGRATED-ARTS SETTING: DANCE, MUSIC, AND VISUAL ARTS

Yee Von Ng, Doctor of Musical Arts, 2014

Dissertation directed by: Professor Rita Sloan
School of Music

The idea of integrating all three aspects of the Fine Arts (painting, music, and dance) and to cohesively stage the three elements together appeared to be a rewarding way of highlighting various musical works in the standard and even obscure repertoire. Dance has always been associated with music whereas art can be more metaphoric albeit definitely mood-defining. Combining the three seemed to be a way in which musicians can further educate as well as delight audiences. I was inspired by the multi-faceted roles of a collaborative pianist on today's demanding musical stage. By including dance and art in collaborative piano recitals, I felt we could take the idea of collaboration several steps further, including several art forms rather than just one. I was also influenced by the current collaborative trend in today's arts community:

“Some of the most groundbreaking artistic works have resulted when artists with knowledge and experience from distant genres and unrelated forms collide and spark new

ideas. Though you may not recognize it in the end result, we've all seen and appreciate the results of these creative collisions.”¹ This seems to be the direction in which modern-day performance might be going and, through this dissertation, I explored the many ways in which this idea can be developed.

The three programs contained dance music with strong rhythmic motives, songs illustrating painters and ‘love-waltzes’, character pieces that evoked dances from foreign lands, fairy tales and folk traditions. In each recital, I collaborated with live dancers, narrators, singers, and instrumentalists—a gamut of musical sounds and new ideas deviating from the norm of standard performance practice.

The first two recitals were performed in the Ulrich Recital Hall and the final recital in the School of Music’s Gildenhorn Recital Hall, both at the University of Maryland. All three recitals are available on digital video disc, which can be found in the Digital Repository at the University of Maryland (DRUM).

¹ Gupta, Amit. (2013, August 22). Artist Collaboration Fuels Creative Exploration. *www.huffingtonpost.com*. Retrieved December 9 2013, from http://www.huffingtonpost.com/amit-gupta/artistic-collaboration-_b_3763586.html.

**The Collaborative Pianist's Role In An Integrated-Arts Setting:
Dance, Music, and Visual Arts**

by

Yee Von Ng

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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Advisory Committee:

Professor Rita Sloan, Chair
Professor Carmen Balthrop
Professor Bradford Gowen
Professor Timothy McReynolds
Professor Peter Beicken

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2014

Dedication

To my family who got me to and through university—

Derek Ng Wai Kit, my father, my benefactor, and my source of motivation
to be strong every day.

Valerie Tan Peck Wan, my mother, for her unconditional love, prayers, and
encouragement ten thousand miles away from home.

Ng Kee Ming, my younger brother, whose love and support sustained me throughout.

Maurice Coreas, my husband for his patience enduring all the recital preparations
together (sometimes he may get more nervous and stressed than the actual performer)
I am greatly indebted to his unwavering support and boundless love.

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Rita Sloan, her vision and dedicated teachings molded me to greater heights of creativity and better technique. If there were an award for *'The Best Collaborative Pianist Teacher'*, I would nominate her in a heartbeat.

Carmen Balthrop, whose inspired teaching and patience made each lesson enjoyable while I was a novice voice minor and an accompanist in her studio. Thank you for providing invaluable assistance during the preparation of all three recitals.

Dr. Timothy McReynolds, whom I have thoroughly enjoyed working with and learning from in Opera Workshop, Vocal Literature, and vocal coaching sessions.

The following people have assisted in bringing these recitals and dissertation paper to fruition.

- Rachel Shapiro and Jonathan Cain for the accommodative early morning rehearsals and beautiful music making in the first recital.
- Shannon Dooling, passionate dancer and choreographer who danced solo energetically yet beautiful the tango and choreographed her Ballet 102 class in the spring of 2013 to participate in my second dissertation recital. I would like to thank the dancers whom all generously assisted in making my fairytale come true: Elizabeth Barton, Andre Artis, Justin Singer, Blessing Bennett, Shengni Wang, Tina Dang, Julia Ke Hu, Kara Milstein, Mandy Hagen, and Whitney Adams.
- Ethan Watermeier, for being such a wonderful narrator and versatile singer.

- Cellist Fanny Nemeth-Weis, for being adaptable and musical.
- Jennifer Kim, for such a great collaborator, you made each rhythmic complexity seemed so easy.
- Li-Tan Hsu, for being more than a music peer to me... wonderful friend, loving sister.
- The singers who have devoted their time to the many rehearsals and participated in the last final dissertation recital: Lilly Ahn, Loghan Bazan, Jason Buckwalter, Alan Bunner, Alex Chan, David Chavannes, Patrick Cook, Milena Gligic, Bart Hewitt, Suzanne Karpov and Benjamin Park. *~Ich danke dir von ganzem Herzen.*
- Chen Ling, Blessing Bennett, Justin Singer, and Mimiko Liba who had graciously demonstrated the beautiful Viennese Waltz and English Waltz.

Dr. Peter Beicken for his generous assistance in proof reading the German lyrics of the Brahms Love-Song Waltzes.

Professor Bradford Gowen, for believing in me and seeing the uniqueness of this project.

My faithful audience: MVUC choir, members of the church congregation, the Minister, Rev. Kate Walker, and Music Director, Mark Zimmerman, for supporting me all through the years.

To all of you: *Terima kasih, Grazie,* and THANK YOU!

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RECITAL PROGRAM I

December 1st, 2012. 2:00pm
Homer Ulrich Recital Hall, Tawes Fine Arts Building
University of Maryland, College Park

Yee Von Ng, piano
Jonathan Cain, cello
Shannon Dooling, dancer
Rachel Shapiro, violin

Joseph Haydn (1732 – 1809)

Piano Trio in G Major Hob. XV/25 “Gypsy” (1795)

- I. Andante*
- II. Poco adagio, cantabile*
- III. Rondo a l’Ongarese: Presto*

Astor Piazzolla (1921 – 1992)

Le Grand Tango (1982)

intermission

Antonin Dvořák (1841 – 1904)

Piano Trio No. 4 in E minor, Op. 90 “Dumky” (1891)

- I. Lento Maestoso*
- II. Poco Adagio*
- III. Andante*
- IV. Andante Moderato (Quasi Tempo di Marcia)*
- V. Allegro*
- VI. Lento Maestoso*

RECITAL PROGRAM II

March 30th, 2013. 8:00pm
Homer Ulrich Recital Hall, Tawes Fine Arts Building,
University of Maryland, College Park

Yee Von Ng, piano
Ethan Watermeier, baritone/narrator
Jennifer Kim, violin
Fanny Nemeth-Weis, cello
Shannon Dooling, choreographer
Jasmin Lee, piano
Edward Kim, piano
Luis Reyes, piano
Nadezhda Christova, piano
Hsiang-Ling Hsiao, piano
Alexei Ulitin, piano
Elizabeth Barton, dancer (princess)
Andre Artis, dancer (prince)
Justin Singer, dancer (Kaschey)
Blessing Bennett, dancer (fairy godmother)
Shengni Wang, Tina Dang, Julia Ke Hu, Kara Milstein, Mandy Hagen, Whitney Adams
(dancers- townspeople and swans)

Francis Poulenc (1899 – 1963)

Le Travail du Peintre (The Work of the Painter) (1956)

- I. *Pablo Picasso*
- II. *Marc Chagall*
- III. *Georges Braque*
- IV. *Juan Gris*
- V. *Paul Klee*
- VI. *Juan Miro*
- VII. *Jacques Villon*

André Previn (1930)

Tango Song and Dance (1997)

- I. *Tango*
- II. *Song*
- III. *Dance*

intermission

Moritz Moszkowski (1854-1925)

Aus aller Herren Lander, Op. 23 (From Foreign Parts) (1879)

- I. Russia*
- II. Germany*
- III. Spain*
- IV. Poland*
- V. Italy*
- VI. Hungary*

Leoš Janáček (1854-1928)

Pohádka (Fairytale) (1910)

- I. Con moto*
- II. Con moto*
- III. Allegro*

RECITAL PROGRAM III

November 10th, 2013. 5:00pm
Joseph & Alma Gildenhorn Recital Hall, Clarice Smith Performing Arts Center,
University of Maryland, College Park

Yee Von Ng, piano
Li-Tan Hsu, piano
Lilly Ahn, soprano
Loghan Bazan, soprano
Jason Buckwalter, baritone
Alan Bunner, baritone
Alex Chan, tenor
David Chavannes, tenor
Patrick Cook, tenor
Milena Gligic, soprano
Bart Hewitt, baritone
Suzanne Karpov, soprano
Chen Ling, Blessing Bennett, Justin Singer, Mimiko Liba (dancers)

Johannes Brahms (1833 – 1897)

Liebeslieder Walzer Op. 52 (1868-1869)

- I. Rede, Mädchen, allzu liebes*
- II. Am Gesteine rauscht die Flut*
- III. O die Frauen*
- IV. Wie des Abends schöne Röte*
- V. Die grüne Hopfenranke*
- VI. Ein kleiner, hübscher Vogel*
- VII. Wohl schön bewandt*
- VIII. Wenn so lind dein Auge mir*
- IX. Am Donaustrande*
- X. O wie sanft die Quelle*
- XI. Nein, est ist nicht auszukommen*
- XII. Schlosser auf, und mache Schlösser*
- XIII. Vögelein durchrauscht die Luft*
- XIV. Sieh, wie ist die Welle klar*
- XV. Nachtigall, sie singt so schön*
- XVI. Ein dunkeler Schacht ist Liebe*
- XVII. Nicht wandle, mein Licht*
- XVIII. Es bebet das Gesträuche*

intermission

Neue Liebeslieder Walzer Op. 65 (1874)

- I. Verzicht, o Herz, auf Rettung*
- II. Finstere Schatten der Nacht*
- III. An jeder Hand die Finger*
- IV. Ihr schwarzen Augen*
- V. Wahre, wahre deinen Sohn*
- VI. Rosen steckt mir an die Mutter*
- VII. Vom Gebirge Well auf Well*
- VIII. Weiche Gräser im Revier*
- IX. Nagen am Herzen fühl ich*
- X. Ich kose süß mit der und der*
- XI. Alles, alles in den Wind*
- XII. Schwarzer Wald, dein Schatten*
- XIII. Nein, Geliebter, setze dich*
- XIV. Flammenauge, dunkles Haar*
- XV. Zum Schluss ("Nun, ihr Musen, genug")*

RECORDING TRACK LISTING
First Dissertation Recital – DVD 1

Joseph Haydn (1732 – 1809)

Piano Trio in G Major Hob. XV/25 “Gypsy” (1795)

[DVD 1, Track 1] *Andante*

[DVD 1, Track 2] *Poco adagio, cantabile*

[DVD 1, Track 3] *Rondo a l’Ongarese: Presto*

Astor Piazzolla (1921 – 1992)

Le Grand Tango (1982)

[DVD 1, Track 4]

Antonin Dvořák (1841 – 1904)

Piano Trio No. 4 in E minor, Op. 90 “Dumky” (1891)

[DVD 1, Track 5] *Lento Maestoso*

[DVD 1, Track 6] *Poco Adagio*

[DVD 1, Track 7] *Andante*

[DVD 1, Track 8] *Andante Moderato (Quasi Tempo di Marcia)*

[DVD 1, Track 9] *Allegro*

[DVD 1, Track 10] *Lento Maestoso*

RECORDING TRACK LISTING
Second Dissertation Recital – DVD 2

Francis Poulenc (1899 – 1963)

Le Travail du Peintre (The Work of the Painter) (1956)

- [DVD 2, Chapter 2] *Pablo Picasso*
- [DVD 2, Chapter 3] *Marc Chagall*
- [DVD 2, Chapter 4] *Georges Braque*
- [DVD 2, Chapter 5] *Juan Gris*
- [DVD 2, Chapter 6] *Paul Klee*
- [DVD 2, Chapter 7] *Juan Miro*
- [DVD 2, Chapter 8] *Jacques Villon*

André Previn (1930)

Tango, Song, and Dance (1997)

- [DVD 2, Chapter 10] *Tango*
- [DVD 2, Chapter 11] *Song*
- [DVD 2, Chapter 12] *Dance*

Moritz Moszkowski (1854-1925)

Aus aller Herren Lander, Op. 23 (From Foreign Parts) (1879)

- [DVD 2, Chapter 15] *Russia*
- [DVD 2, Chapter 16] *Germany*
- [DVD 2, Chapter 17] *Spain*
- [DVD 2, Chapter 18] *Poland*
- [DVD 2, Chapter 19] *Italy*
- [DVD 2, Chapter 20] *Hungary*

Leoš Janáček (1854-1928)

Pohádka (Fairytale) (1910)

- [DVD 2, Chapter 22] *Con moto*
- [DVD 2, Chapter 25] *Con moto*
- [DVD 2, Chapter 27] *Allegro*

RECORDING TRACK LISTING
Third Dissertation Recital – DVD 3

Lecture [DVD 3, Scenes 1]

Johannes Brahms (1833 – 1897)

Liebeslieder Walzer Op. 52 (1868-1869) [DVD 3, Scenes 2]

Rede, Mädchen, allzu liebes

Am Gesteine rauscht die Flut

O die Frauen

Wie des Abends schöne Röte

Die grüne Hopfenranke

Ein kleiner, hübscher Vogel

Wohl schön bewandt

Wenn so lind dein Auge mir

Am Donaustrande

O wie sanft die Quelle

Nein, est ist nicht auszukommen

Schlosser auf, und mache Schlösser

Vögelein durchrauscht die Luft

Sieh, wie ist die Welle klar

Nachtigall, sie singt so schön

Ein dunkeler Schacht ist Liebe

Nicht wandle, mein Licht

Es bebet das Gesträuche

Lecture [DVD 3, Scenes 3]

Neue Liebeslieder Walzer Op. 65 (1874) [DVD 3, Track 3]

Verzicht, o Herz, auf Rettung

Finstere Schatten der Nacht

An jeder Hand die Finger

Ihr schwarzen Augen

Wahre, wahre deinen Sohn

Rosen steckt mir an die Mutter

Vom Gebirge Well auf Well

Weiche Gräser im Revier

Nagen am Herzen fühl ich

Ich kose süß mit der und der

Alles, alles in den Wind

Schwarzer Wald, dein Schatten

Nein, Geliebter, setze dich

Flammenauge, dunkles Haar

Zum Schluss ("Nun, ihr Musen, genug")

PROGRAM NOTES

One common thread runs through the three pieces on this recital program: three composers from different backgrounds and eras blend the sounds of traditional folk music into their compositions. Haydn's G major Piano Trio, with its famous "Gypsy rondo" was written in the style and character of the Hungarian dance. Piazzolla's signature revolutionary jazz/Argentinean tango style is easily heard in his large-scale dance work '*Le Grand Tango*'. Dvorak's E minor 'Dumky' Trio evokes the Czech folk genre in a quasi-nationalist statement.

Joseph Haydn: Piano Trio in G Major Hob. XV/25 "Gypsy"

Dedicated to Londoner Rebecca Schroeter, one of Joseph Haydn's amateur piano students while also his secret lover, the Piano Trio in G major Hob. XV/25 (1795), also known as the *Gypsy Trio*, (although this title did not originate with the composer) is considered one of the more popular late chamber works of this prolific composer.² The highly decorated Rococo style of composition intended for the royal Esterhazy family during Haydn's employment with them had logically changed over time to incorporate a mixture of different cultures and a taste for folklore. Having an ear for the Gypsy *verbunkos* style which is notably the dotted rhythm and virtuosic quick running-note passages, sometimes juxtaposed between slow and fast tempi, Haydn used this to great

² A. Peter Brown, *Joseph Haydn's Keyboard Music: Sources and Style* (Bloomington: Indiana University Press, 1986), 54.

effect in the final movement of this piano trio, *Rondo al'Ongarese: Presto*. Haydn successfully captured the essence of this native Hungarian dance.

Haydn's late piano trios of the 1790s were much more profound and sophisticated in terms of the combinations of sounds. The division of labor between the strings had changed significantly as the violin became more independent while the cello still reinforced the keyboard's bass line. However, the fortepianos built in England where Haydn had the opportunity to perform and compose his final fifteen piano trios, especially this set of three trios (Hob. XV: 24-26), had much more depth of sound, comparable to Haydn's mature string quartets. This was due to the greater sound projection of the English pianofortes as opposed to the ones built by Viennese instrument makers and contributed.³

The G major '*Zigeunertrio*' is written in a three-movement structure however it eschews the typical sonata-allegro form in the first movement. Instead, Haydn picked the theme-and-variation form commonly used in many of his piano sonatas to introduce this playful yet elegant first movement entitled *Andante*. The key change from major to minor modes in different sections of this piece more clearly illuminates how the very basic rhythmic values later change to the more complex thirty-second note runs in the piano part. In the second movement, *Poco Adagio*, Haydn skillfully shares the intensity of his lyrical melodic lines between the instruments. The final ever-popular spirited *Rondo* movement in ABACA-form is a challenge to the performers; the ubiquitous syncopated off-beat accents require precision, alertness, and sensitivity in all parts even though the

³ Joseph Haydn, *Piano Trio in G Major, Hob. XV:25 "Zigeunertrio/Gypsy Trio"*, ed. by Klaus Burmeister, (London & New York: C.F.Peters), 22.

players need to demonstrate the aggressive boisterous style of the fiddling gypsies and cannot do this in a genteel manner.

Astor Piazzolla: *Le grand tango*

Born in Argentina in 1921, Astor Piazzolla's initial musical path was not clear. He taught himself the *bandoneon* (an Argentinian accordion-like instrument) and eventually mastered the instrument. He played in several tango orchestras before reaching the necessary level at which he could receive formal music lessons with the eminent composer Alberto Ginastera.⁴ These lessons profoundly changed Piazzolla's focus from his original emphasis on *bandoneon* playing to composing and orchestration. He received a grant to study with Nadia Boulanger in his early thirties, and he left his children with his parents and headed for the Fontainebleau Conservatory in Paris with his wife. At first, Piazzolla was reluctant to show his music to Boulanger, but as soon as he played his *Triunfal* arranged for *bandoneon*, classical guitar, double bass, electric guitar, piano and violin, for her, she quickly recognized his true musical soul and she advised him to pursue his passion for the Argentinean tango.⁵

Piazzolla's style of tango composition gradually evolved and instead of following the old-school Argentinean dances, Piazzolla's *nueva* (new) tango is sparked with an endless supply of rhythmically robust, fiery and passionate energy. *Le Grand Tango*, composed in 1982, for Russian cellist Mstislav Rostropovich, (who did not play it until 1990) which Piazzolla wrote specifically for cello and piano, is in a single movement and

⁴ Jorge Pessinis and Carlos Kuri. *Astor Piazzolla: Chronology of a Revolution*, <http://www.piazzolla.org/biography/biography-english.html> accessed December 2, 2013.

⁵ María Susana Azzi and Simon Collier. *Le grand tango: the life and music of Astor Piazzolla* (New York: Oxford University Press, 2000), 51.

episodic in structure. The first section, '*Tempo di tango*', is rhythmically driven by strong accents. In contrast, the second section, marked '*libero e cantabile*' (freedom in a singing style), is mainly a lyrical and languid conversation between the cello and piano. The final section however is the epitome of the entire piece wherein the composer challenges the cellist in double-stop passages before closing on a great upward glissando in the piano.

Antonín Dvořák: Piano Trio No. 4 in E minor, Op. 90 "*Dumky*"

"*Dumky*" is the plural of the word "*Dumka*," which essentially means, "thought". The *Dumka*, which originated in the Ukraine, became popular throughout the Slavic world, and were known for its vigorous happy dances, which alternate with sad, melancholic passages. Dvořák appropriately uses the plural in his title to mark his six-movement work simply by referring to each as a *Dumka*. Dvořák completed his Piano Trio in E minor, Op. 90, a year before he left for the United States to serve as the director of the National Conservatory in New York City. Some scholars suggest that the year 1891 marks the end of the composer's nationalistic period; however, this is not necessarily the case; he was never a revolutionary to begin with, but rather a Czech patriot who was discovering musical nationalism and transfiguring folklore material in his compositions.⁶ Interestingly, Brahms was believed to have made a few minor corrections to the music before it was published in 1894.⁷ Several musical analyses of this piece have proven that the piano trio although, not strictly in sonata form, still structurally adheres to four movements: the first three movements are connected as an

⁶ Melvin Berger, *Guide to Chamber Music* (New York: Anchor Book, 1985), 155.

⁷ *Ibid*, 161.

introductory movement (the indication of “*attacca subito*” at the end of the first two, and the relative key relationships), followed by the fourth *Dumka* as a slow movement, quickly followed by the contrasting fifth movement, the *Scherzo*, and concluding with the last one in the manner of a *Rondo finale*.⁸

The collaborative centerpiece of this recital was the dancing of the Tango in the Piazzolla, and the Dvořák were accompanied by slides of various artworks meant to accentuate the mood and character of each musical work.

Francis Poulenc: *Le travail du peintre*

The twentieth-century French composer Francis Poulenc, like his contemporaries and peers in *Les Six*, had an infatuation with the visual arts. Famed poet Paul Éluard’s metaphoric attributions to seven renowned contemporary painters were imbued lyrically with wit and gravity in Poulenc’s collection of songs, thus successfully synthesizing three art forms - poetry, music and painting: Pablo Picasso (1881-1973), the most celebrated and productive Spanish painter of the twentieth century; Marc Chagall (1887-1985), a prominent Jewish modernist and stained-glass artist; Georges Braque (1882-1963), who, together with Picasso, developed the art of Cubism; Juan Gris (1887-1927), a Spanish Cubist painter and sculptor; Paul Klee (1879-1940), a German and Swiss Surrealist painter; Joan Miró (1893-1983), a Catalan Surrealist artist and ceramist; and Jacques Villon (1875-1963), a Cubist painter and printmaker. This cycle was composed during

⁸ Otakar Sourek, *The Chamber Music of Antonín Dvořák* (Wesport: Greenwood Press, Inc., 1978), 162.

Poulenc's stay at his brother-in-law's chateau in Tremblay, Normandy in August 1950.⁹
It was commissioned by American singer, Alice Etsy, who sang the premiere in 1959.¹⁰

In September 1956, Poulenc wrote in his diary,

Nevertheless I have written this cycle: *Le Travail du peintre*, about which I spoke to Paul Éluard some months before his death.

The seven poems that compose this collection are taken from the volume *Voir*.

I thought it would stimulate my work to *paint musically*: Picasso, Chagall, Braque, Gris, Klee, Miró, Villon.

When I spoke to Éluard about my project I asked him for a poem on Matisse, whom I adore. Paul half promised me. I say half promised because he did not share my passion for this painter. To my mind, Matisse should have closed the cycle in joy and sunshine. As it is, Villon ends it lyrically and gravely.... All that I have said already about the interpretation of my songs is valid here. It is more than ever a duo where the material for voice and piano is closely integrated.

There is no question of "an accompaniment".¹¹

'*Pablo Picasso*' is written in a very grave C major reflects on Poulenc's words that his song may no longer be indicative of "peaceful and happiness" in that key. The song opens with a heavy declamatory introduction that was transposed from Poulenc's opera *Dialogues des Carmélites*.¹² Poulenc chose a sweeping dynamic range from *pp* (thinner lines) to *fff* (broader and thicker texture) to exemplify the sense of power, and the softness denotes the calmness of the painter's brush strokes.

'*Marc Chagall*' may be a "rambling scherzo" as the composer puts it, but lively as it should be, having the sense of a dance perhaps a 'waltz' in $\frac{3}{4}$ time underlining the accompaniment. The whimsical waltz and lyricism in Poulenc's song perfectly illustrates the colorful intermingling of Chagall's dream-and-reality artwork, which Eluard beautifully interpreted in his poem about the celebration of life.

⁹ Pierre Bernac, *Francis Poulenc: The Man and His Songs* (London: Norton, 1977), 123.

¹⁰ Carol Kimball, *Song: A Guide to Art Song Style and Literature* (Milwaukee: Hal Leonard, 2006), 235.

¹¹ Winifred Radford, *Francis Poulenc: Diary of My Songs*, (London: Kahn & Averill, 2006). 101,105.

¹² Carol Kimball, *Song: A Guide to Art Song Style and Literature* (Milwaukee: Hal Leonard, 2006), 235.

Georges Braque's 1957 painting 'A Bird Passing Through A Cloud' is best represented in this third piece; Eluard wrote about a soaring bird and Poulenc cleverly illustrated this notion by adding grace notes in the higher range of the piano to reinforce the idea.

The fourth piece from this set, 'Juan Gris' was the first song that the composer had sketched as he dearly admired the painter. The song seemed to take on a sorrowful note, even melancholic, in litany form. Eluard's text was successfully painted in the composer's choice of simple rhythmic pattern, but the harmony and the consequent use of pedal are the key in heightening the intensity and expression of the music.

Poulenc certainly knew how to create a surprise and "a song that would go with a bang" in the middle of this cycle. A geometrical painter, and a champion for cubism, 'Paul Klee' was interpreted by Poulenc as a challenge to the pianist with its implacable fast tempo with loud detached chords, its constant octave leaps in the left hand alternating with single notes, and occasionally a few measures of sixteenth-note rhythmic patterns to mark the little motifs of the painter's work.

According to Pierre Bernac, a baritone who worked closely with the composer for more than two decades, 'Joan Miró' has the most tempo changes one can find in a song by Poulenc.¹³ The first page of the song that describing the painter's fascination with the firmament opens with ongoing, vibrant chugging major-minor seventh chords and the mood quickly changes as the composer puts a halt at the *3/2 ceder beaucoup (molto rallentando)* section. Like most of the Poulenc songs, there is no slowing down at the end, and he does indicate exactly through the multiple markings and details in the score.

¹³ Pierre Bernac, *Francis Poulenc: The Man and His Songs* (London: Norton, 1977), 123.

Just like the song ‘*Juan Gris*’, ‘*Jacques Villon*’ is another favorite of the composer. Paul Eluard’s text again is in the style of a litany. Some motives from the first piece (*Picasso*) are renewed in this final piece, this time in a much lighter timbre. The last chord at the very end of this piece is very mysterious and possibly inconclusive, in its own way.

André Previn: Tango Song and Dance

André Previn, born in 1929, is an amazingly-versatile German-American pianist, conductor and composer. He has won four Academy Awards for his film works and ten Grammy Awards for his recordings. Well-known for his contemporary classical compositions, Previn dedicated ‘Tango, Song and Dance’, lighthearted virtuoso violin and piano pieces, to his fifth ex-wife of four years, violinist Anne-Sophie Mutter. Apparently, this set was recorded successfully at 4a.m. on a December morning and first premiered on August 26, 2001 in Lucerne.¹⁴ Simply looking at the title, one would expect some conventional tango rhythms in the piece, however, this time, they are slightly more convoluted. According to an interview quoted on the CD Mr. Previn and Ms. Mutter made, Previn mentions that in the first movement “the clustered harmonies are not terribly far removed from the sound the traditional accordion makes.” The violin in the second movement seems to express a sympathetic quality in its melody. The Song, according to Previn “touches one’s heart, which is really a *Lied ohne Worte*”.¹⁵

¹⁴ Michael Church, *An Interview with Andre Previn and Anne-Sophie Mutter*, CD program sleeve, Deutsche Gramophon BOOOOO58-02, December 2001.

¹⁵ Ibid.

Moritz Moszkowski: *Aus aller Herren Länder, Op. 23*

A nineteenth-century German pianist and composer of Polish descent, Moritz Moszkowski is well known for his virtuosic technical studies and tasteful character pieces. He was a respected musician who studied in Dresden and Berlin, and later settled in Paris after successfully establishing his reputation as a concert pianist throughout central Europe.¹⁶ Moszkowski never failed to invest his time in guiding young aspiring talents and help under-appreciated artists financially.

Each movement from this Op. 23 set represented music that can be found in six different countries. The piece was originally written for one piano four hands (duet) in 1879, and then later transcribed for orchestra in 1884. *Russia* should be characterized by a loud stomping and knee-bending dance in Slavic duple time; however, it is startlingly different in Moszkowski's setting. The composer chooses to start this set with something more light and picturesque. *Germany*, on the other hand, is set as a very courteous minuet as opposed to a quick *ländler* or waltz, which was more popular in nineteenth-century Vienna. *Spain* assimilates the Classical Spanish Dance (*Estilización*) form, which was a favorite among many great Spanish composers like Manuel de Falla, Albéniz, and Granados. In Moszkowski's *Poland* and *Italy*, he retains the most nationally traditional dance form from each country—the mazurka and the tarantella respectively. Perhaps Brahms' Hungarian Dances were in the composer's mind when he decided to finalize the set with *Hungary*. After all, they had only been introduced the previous decade during his lifetime.

¹⁶ Stewart Gordon. *A History of Keyboard Literature: Music for the Piano and Its Forerunners*. (Belmont: Schirmer, 1996), 457.

Leoš Janáček: *Pohádka*

In the late years of Czech composer Leoš Janáček's life, his interest in the folk traditions of Russia had deepened, as they seemed to compare more closely to his Moravian traditions. *Pohádka*, Janáček's intense chamber work for cello and piano is based on a modern poetic adaptation of an old heroic tale called *Stazka o tsrae Berendyeye* (The Tale of Tsar Berendeyev) by a leading Russian poet Vasily Zhukovsky.¹⁷

The work was revised several times and was not published until 1924. The final version was performed at Wigmore Hall in London during the general strike in May 1926. Coincidentally, Stravinsky's *Firebird* was premiered in the same year as Janáček's piece, being based on the same poem minus the magical creature.

The fairytale contains mystical elements: enchanted birds, a fairy god-mother, a disinherited prince, a beautiful princess and an infernal demon. This story can be illustrated through a balletic-inspired dance in three movements: falling in love, enduring trials, and achieving happiness.

In a free fantasy-like sonata form, the tonality of the music creates a certain veiled and atmospheric quality to the sound. The general style in the first movement is a duet between the piano (the beautiful princess) and cello (the young prince). Often, one voice will have a syncopated pattern and the other will sing a lyrical melodic line, incorporating several tempo changes throughout the movement. The second movement capriciously opens with pizzicati passages. The cello part gets to soar melodiously in the middle of the piece. The final movement ends with a contrast of traditional folk tune and melodic ongoing harmonies.

¹⁷ Jaroslav Vogel, *Leoš Janáček: His Life and Works* (London: Paul Hamlyn, 1962), 201.

In this second recital, *Pohádka* culminated the program in dance and with narration while the Poulenc and Moszkowski were accompanied by artwork, and the Previn stood alone.

Johannes Brahms: *Liebeslieder Walzer Op. 52 and Neuliebeslieder Walzer Op. 65*

This final lecture-recital had an introduction in which the waltz was physically demonstrated by three different pairs of dancers, however, it was performed without any other artistic enhancements.

The word ‘Waltz’ is derived from the German word ‘*Walzen*’ which simply means ‘to revolve’. According to the International Encyclopedia of Dance, the waltz may have originated from the lively driven and strongly accented 3/4 rhythm Austrian peasant dance, called the ‘*Ländler*’.¹⁸ The original waltz was significantly different from its form today. Couples were not seen in close embrace; circling movements were made under raised arms, the feet were turned out, and the foot was often raised and much more pronounced. In eighteenth century Vienna, *Ländler* were very popular particularly in masked balls and were often danced to the music of famous composers of the day such as Haydn, Mozart and Beethoven.

Today’s Viennese Waltz is typically done in 3/4 time about 120-180 beats per minute. The Viennese Waltz is not merely a simple dance because of the relatively few number of basic steps (known as natural turns, reverse turns and close changes). The faster tempo means lots of quick changes and turns at one go.

The *Walzer* is often grouped in two-eight measure phrases in 3/4 time each

¹⁸ Selma Jeanne Cohen, *International Encyclopedia of Dance Vol.6* (N.Y.: Oxford University Press, 1998), 359.

measure and usually repeated as AA/BB in the binary form. Just as the waltz was introduced to the social elite by the many sprouting public dance halls, the piano becoming an affordable instrument meant that many a middle class household could own and enjoy a piano at home. Composers of the day increasingly wrote music for this purpose. The way amateur pianists in the nineteenth century learned a new piece of music was through the published scores of new compositions, and not by going out to a concert or listening to the radio for the top hits. Public concerts were quite rare by today's standards and electromagnetic radio waves weren't discovered until 1820. Taking advantage of a number of the previously mentioned trends of the day, Brahms' original setting of his *Liebeslieder Walzer*, Op. 52, was initially published in 1869 as a piano duet arrangement. Brahms target was to appeal to a "home music-making" audience. The vocal parts were noted '*und Gesang ad libitum*' (meaning 'and voices at the performer's pleasure') In fact, the idea of having voices with piano duet did not originate with Brahms, but with composers Ludwig Spohr and Robert Schumann who wrote long before Brahms in this genre.¹⁹

The first vocal quartet to have performed the waltzes in German was not until January 5, 1870 in Vienna. The texts were taken from an oriental collection of translations in Russian, Polish, and Magyar (Hungarian) called *Polydora*, published in 1855 by the German poet and philosopher, Georg Friedrich Daumer, who often used the pseudonym Eusebius Emmeran.²⁰ The text speaks of matters of courtly love, longing, denial, obsession, sadness, joy and rapture.

¹⁹ Edwin Evans, *Handbook to the Vocal Works of Brahms* (New York: Burt Franklin, 1970), 223.

²⁰ Leon Botstein, *The Compleat Brahms: A Guide to Musical Works of Johannes Brahms* (New York: Norton), 328.

The style of these love song-waltzes is very much Schubert's.²¹ Brahms devotion to the latter was quite strong; in fact, in one of his letters to Clara Schumann he wrote "My love for Schubert is a serious one, precisely because it is not a passing fancy". Brahms's editorial and careful study of Schubert's music affected his own; in this case, the *Liebeslieder Walzer Op. 52*, which were written the summer following his editorial work on Schubert's twenty *Ländler* in May of 1869. A man going through a mid-life crisis, having found love for a long-time best friend's daughter and whom he secretly admires but to whom he cannot confess his feelings is buried deeply within this set of romantic waltzes.²²

Having admired Goethe, Brahms once again turned his pen in this direction for a set of *Neue Liebeslieder Walzer* (New Love-Song Waltzes) five years after the first set. Daumer was his choice of poet for the first fourteen songs, but for the last piece Brahms added a reflective conclusion from Goethe's 'Alexis und Dora', 'with the text set structurally to a passacaglia with a 9/4 time signature instead of the standard 3/4 waltz. There are moments when there are strong gypsy elements in this set just as in the previous set, and in some instances, cross-rhythms and the usage of hemiola (the juxtaposition of three beats against two beats) alternating between the voices and piano—all these brilliantly, smoothly and cohesively woven into this inimitable cycle.

²¹ Ibid, 318.

²² Karl Geiringer, *Brahms: His Life and Work* (New York: Oxford University Press, 1947), 105.

APPENDIX

LOVE SONG WALTZES

Liebeslieder Walzer Op. 52

Johannes Brahms

Text by **G.F. Daumer**, translations by **Michael Musgrave**

1. Rede, Mädchen, allzu liebes,
Das mir in die Brust, die kühle,
Hat geschleudert mit dem Blicke
Diese wilden Glutgefühle!

Willst du nicht dein Herz erweichen;
Willst du, eine Überfromme,
Rasten ohne traute Wonne,
Oder willst du, daß ich komme?

Rasten ohne traute Wonne,
Nicht so bitter will ich büßen.
Komme nur, du schwarzes Auge.
Komme, wenn die Sterne grüßen!

2. Am Gesteine rauscht die Flut,
Heftig angetrieben;
Wer da nicht zu seufzen weiß,
Lernt es unter'm Lieben.

3. O die Frauen, o die Frauen,
Wie sie Wonne tauen!
Wäre lang ein Mönch geworden,
Wären nicht die Frauen!

4. Wie des Abends schöne Röte
Möcht'ich arme Dirne, glüh'n,
Einem, Einem zu gefallen,
sonder Ende Wonne sprüh'n.

1. Tell me maiden, far too lovely,
You, who cool, indifferent feelings
Have ignited with your glances
Into passion all consuming!

Won't you let your heart be softened;
Will you, like a pious nun,
Live without the purest rapture,
Or would rather that I come?

Live without purest rapture—
'Tis too bitter to endure;
Only come you dark-eyed beauty,
When the stars are greeting, come!

2. O'er the rocks the tide is roaring,
Driven by a mighty force;
He who knows not how to sigh,
Love will be his teacher.

3. O the ladies, O the ladies,
What delight they do dispense!
I should long have been a monk,
If not for the ladies!

4. Like the evening's radiant sunset
I, poor maid, would like to glow,
Just to one, to one man only
Joys eternally to show.

5. Die grüne Hopfenranke,
sie schlängelt auf der Erde hin—
Die junge, schöne Dirne,
So traurig ist ihr Sinn!—

Du höre, grüne Ranke!
Was hebst du dich nicht himmelwärts?
Du höre, schöne Dirne!
Was ist so schwer dein Herz?

Wie höbe sich die Ranke,
der keine Stütze Kraft verleiht?—
Wie wäre die Dirne fröhlich,
Wenn ihr das Liebste weit?

6. Ein kleiner, hübscher Vogel nahm den
Flug
Zum Garten hin, da gab es Obst genug.
Wenn ich ein hübscher, kleiner Vogel
wär',
Ich säumte nicht, ich täte so wie der.

Leimruten—Arglist lauert an dem Ort;
Der arme Vogel konnte nicht mehr fort.
Wenn ich ein hübscher, kleiner Vogel
wär',
Ich säumte doch, ich täte nicht wie der.

Der Vogel kam in eine schöne Hand,
Da tat es ihm, dem Glücklichen, nicht
and.
Wenn ich ein hübscher, kleiner Vogel
wär',
Ich säumte nicht, ich täte doch wie der.

7. Wohl schön bewandt war es vor ehe
mit meinem Leben, mit meiner Liebe;
durch eine Wand, Ja durch zehn Wände
erkannte mich des Freundes Sehe.

Doch jetzo, wehe, wenn ich dem Kalten
Auch noch so dicht vor'm Auge stehe,
Es merchts sein Auge, sein Herze nicht.

5. The green and trailing hopvine,
It winds along close to the ground.
The young and lovely maiden,
So sorrowful she seems!

O listen, you green hopvine,
Why do you not rise heavenwards?
O listen, lovely maiden,
Why is your heart so sad?

How could the vine rise upwards
Without a prop to lend it strength?
How could the maid be happy
When her dear love's away?

6. A little pretty bird took flight
Into the garden fair, where fruit was
plentiful.
Were I a pretty little bird,
I'd not delay, I'd do the same as he.

Treacherous lime trap lies in wait;
Poor little bird could not escape.
Were I a pretty little bird,
I'd think again, not do the same as he.

The bird it came into a maiden's hand,
And there was safe, the lucky one.
Were I a pretty little bird,
I'd not delay, I'd do as he.

7. How beautiful it was before both with my life
And with my love; when, through a wall,
Yes, through ten walls, his gaze would come.
straightway to me;

But now alas, however close to him I stand
He has turned cold.
Nor eyes nor heart acknowledge me.

8. Wenn so lind dein Auge mir
Und so lieblich schauet—
Jede letze Trübe flieht,
Welche mich umgrauet.

Dieser Liebe schöne Glut,
Laß sie nicht verstieben!
Nimmer wird, wie ich, so treu
Dich ein andrer lieben.

9. Am Donaustrande, da steht ein
Haus,
Da schaut ein rosiges Mädchen aus.
Das Mädchen, es ist wohl gut gehegt,

Zehn eiserne Riegel sind vor die Türe
gelegt.
Zehn eiserne Riegel—das ist ein Spaß;
Die spreng' ich, als wären sie nur von
Glas.

10. O wie sanft die Quelle sich
Durch die Wiese windet!
O wie schön, wenn Liebe sich
Zu der Liebe findet!

11. Nein, es ist nicht auszukommen
mit den Leuten;
Alles wissen sie so giftig
Auszudeuten.

Bin ich heiter, hegen soll ich
Lose Triebe;
Bin ich still, so heißt's, ich wäre
Irr' aus Liebe.

12. Schlosser auf! und mache Schlösser,
Schlösser ohne Zahl!
Denn die bösen Mäuler
Will ich schließen allzumal!

8. When so softly gaze your eyes,
And so full of love,
Every final sorrow flees
That had troubled me.

This warm glow of our dear love,
Let it never disappear!
Never will another's love
Be true as mine for you

9. On Danube's banks there stands a
house,
A rosy maiden she gazes out.
This maiden is guarded so well,

Ten iron bars stand before the door.
Ten iron bars are nought to me,
I break them as they were but glass.

10. O how softly does the stream
Through the fields meander;
O how beautiful, when love
Finds love in another!

11. No, there is no putting up
With other people;
Everything they hear they give
A spiteful meaning.

If I'm happy then they say
I've lusts in secret;
If I'm silent, that I am
By love made crazy.

12. Locksmith, up, and make your locks,
Make locks without number!
For the evil, evil mouths
I will close once and for all!

13. Vögelein durchrauscht die Luft,
sucht nach einem Aste;
und das Herz, ein Herz, ein Herz
begehrt's,
wo es selig raste.

14. Sieh', wie ist die Welle klar,
Blickt der Mond hernieder!
Die du meine Liebe bist,
Liebe du mich wieder!

15. Nachtigall, sie singt so schön,
wenn die Sterne funkeln;
Liebe mich, geliebtes Herz,
küsse mich im Dunkeln!

16. Ein dunkeler Schacht ist Liebe,
Ein gar zu gefährlicher Bronnen;
Da fiel ich hinein, ich Armer,
Kann weder hören noch sehn,
Nur denken an meine Wonnen,
Nur stöhnen in meinen Wehn.

17. Nicht wandle, mein Licht, dort außen
im Flurbereich!
Die Füße würden dir, die zarten,
zu naß, zu weich.

All überströmt sind dort die Wege,
Die Stege dir;
So überreichlich trännte dorten
Das Aug emir.

18. Es bebet das Gesträuche,
Gestreift hat es im Fluge
Ein Vögelein.
In gleicher Art erbebet
Die Seele mir, erschüttert
Von Liebe, Lust und Leide,
Gedenkt sie dein.

13. Little bird speeds through the air,
Looking for a quiet branch,
And each heart yearns for a heart,
Wherein to rest happy.

14. See, how clear the ripples are
When the moon looks down!
You, who are my truest love,
Love me once again!

15. Nightingale, she sings so fine
When the stars are shining,
Love me, O my dearest heart,
Kiss me in the darkness!

16. A deep dark well is Love,
A much too precarious spring;
I fell therein, poor fool,
Can neither hear nor see,
And only ponder on my joys
And groan in misery

17. Don't wander, my love, out there
In the meadows,
Your tender feet would soon begin
To sink and slip.

For all the paths you take
Are covered over,
So great the flood tears
Out there I wept.

18. A trembling stirs the bushes;
A little bird has brushed them
In flight.
In the same way, with trembling
My soul is overcome
By love and joy and sadness
And thinks of you.

NEW LOVE SONG WALTZES

Neue Liebeslieder Walzer Op. 65

Johannes Brahms

Text by **G.F. Daumer (No.1-14) & J.W. Goethe (No.15)**

1. Verzicht, o Herz, auf Rettung,
Dich wagend in der Liebe Meer!
Denn tausend Nachen schwimmen
Zertrümmert am Gestad umher!

1. Think not, O heart, of rescue,
Embarking on the sea of love!
A thousand boats are floating,
All shattered by the shore!

2. Finstere Schatten der Nacht,
Wogen und Wirbelgefahr!
Sind wohl, die da gelind
Rasten auf sicherem Lande,
Euch zu begreifen im Stande?
Das ist der nur allein,
Welcher auf wilder See
Stürmischer Öde treibt,
Meilen entfernt vom Strande.

2. Threatening shadows of night,
Dangers of surges and swirls!
Can they, who cautiously stay
Safe on solid ground,
Guess of the terrors around?
No, only he alone
Who, on the stormy sea
Wild desolation meets
Miles away from shore.

3. An jeder Hand die Finger
Hatt' ich bedeckt mit Ringen,
Die mir geschenkt mein Bruder
In seinem Liebessinn.
Und einen nach dem andern
Gab ich dem schönen,
Aber unwürdigen Jüngling hin.

3. On either hand, my fingers
I'd covered all with rings,
Given by my brother
Token of love for me
Which, one after the other
Gave I to the handsome
But unworthy youth, away.

4. Ihr schwarzen Augen, ihr dürft nur
winken
Paläste fallen und Städte sinken.
Wie sollte stehn in solchem Strauß,
Mein Herz, von Karten das schwache
Haus?

4. O you dark eyes, if you but wink—
Palaces fall and cities crumble.
How, then, should stand in such a chaos
My heart, a feeble house of cards?

5. Wahre, wahre deinen Sohn,
Nachbarin, vor Wehe,
Weil ich ihn mit schwarzem Aug'
Zu bezaubern gehe.

O wie brennt das Auge mir,
Das zu zünden fordert!
Flammet ihm die Seele nicht,
Deine Hütte lodert.

6. Rosen steckt mir an die Mutter,
Weil ich gar so trübe bin.
Sie hat Recht, die Rose sinket,
So wie ich entblättert hin.

7. Vom Gebirge Well' auf Well'
Kommen Regengüsse,
Und ich gäbe dir so gern
Hunderttausend Küsse.

8. Weiche Gräser im Revier,
Schöne stille Plätzchen!
O wie linde ruht es hier
Sich mit einem Schätzchen!

9. Nagen am Herzen
Fühl ich ein Gift mir;
Kann sich ein Mädchen
Ohne zu fröhnen zärtlichen Hang,
Fassen ein ganzes
Wonne beraubtes Leben entlang?

10. Ich kose süß, mit der und der,
Und werde still und kranke;
Denn ewig, ewig kehrt zu dir,
O Nonna, mein Gedanke!

5. Guard, I warn you, guard your son,
Neighbor, from misfortune.
For I will, with my dark eyes,
Set out to enchant him.

O hoe fiery are my eyes
And will soon burst into flame!
If his soul does not catch fire,
Then your hut will burn!

6. Roses my mother pinned on me,
For I always look so sad.
She is right, the rose will wilt
Just like me, and fade away.

7. From the mountains, wave on wave,
Comes the rain in torrents.
And I'd like to give you
A hundred thousand kisses.

8. Soft green meadows all around;
Lovely, silent places!
O how pleasant to rest here
With a pretty sweetheart!

9. Gnawing feelings in the heart
Are to me like poison,
How can a maiden,
Without pining for a tender touch,
Live so robbed of all delight
Her whole life long?

10. One then another I caress,
Yet guilty thoughts depress me;
For ever 'tis to you they turn,
O Nonna, my beloved!

11. Alles, alles in den Wind
Sagst du mir, du Schmeichler!
Allesamt verloren sind
Deine Müh'n, du Heuchler!

Einem andern Fang' zu lieb
Stelle deine Falle!
Denn du bist ein loser Dieb,
Denn du buhlst um alle!

12. Schwarzer Wald,
dein Schatten ist so düster!
Armes Herz,
dein Leiden ist so drückend!
Was dir einzig wert,
es steht vor Augen?
Ewig untersagt ist Huldvereinung!

13. Nein, Geliebter, setze dich
Mir so nahe nicht!
Starre nicht so brünstiglich
Mir in's Angesicht!
Wie es auch im Busen brennt,
Dämpfe deinen Trieb,
Dass es nicht die Welt erkennt,
Wie wir uns so lieb.

14. Flammenauge, dunkles Haar,
Knabe wonnig und verwogen,
Kummer ist durch dich hinein,
In mein armes Herz gezogen!
Kann in Eis der Sonne Brand,
Sich in Nacht der Tag verkehren?
Kann die heiße Menschenbrust
Athmen ohne Glutbegehren?
Ist die Flur so voller Licht,
Dass die Blum' im Dunkel stehe?
Ist die Welt so voller Lust,
Dass das Herz in Qual vergehe?

11. Everything is like the wind
That you say, you flatter!
Altogether are in vain
All your pains, deceiver!

For another victim now
Go and set your trap,
You are but a shabby thief
You make love to all!

12. Forest dark,
your shadows are so gloomy!
Ah, poor heart,
your torment is so heavy!
For your dearest wish,
it is quite clear,
Evermore forbidden is,
love's fulfillment!

13. No, beloved, do not sit
So close to me.
Neither gaze so longingly
Into my eye
Though your heart may be on fire,
You must damp its flame,
For the world can't need to know
How in love we are.

14. Flaming eyes and raven hair,
Youth, so bold and delightful,
Sorrow has through you alone
To my heart been drawn.
Can the sun's heat turn to ice?
Into night the day be changed?
Can the burning human heart
Breathe without love's warmth desiring?
Is the field so full of light
That the flower must pine in darkness?
If the world so full of bliss
That the heart be lost in anguish?

ZUM SCHLUSS

Nun, ihr Musen, genug!
Vergebens strebt ihr zu schildern,
Wie sich Jammer und Glück
Wechseln in liebender Brust.
Heilen könnet die Wunden
Ihr nicht, die Amor geschlagen;
Aber Linderung kommt einzig,
Ihr Guten, von euch.

CONCLUSION

Now, ye Muses enough!
You vainly try to picture
How sorrow and joy
Sway the lover's heart.
You cannot heal the wounds
Inflicted by Cupid.
Yet comfort comes, good spirits,
Only from you.

Francis Poulenc

The Work Of The Painter

Le travail du peintre

Words by Paul Éluard (1895–1952)

Translations from Pierre Bernac's *Francis Poulenc: The Man and His Songs*

1. Pablo Picasso

Entoure ce citron de blanc d'œuf
informe
Enrobe ce blanc d'œuf d'un azur
souple et fin
La ligne droite et noire a beau venir de
toi
L'aube est derrière ton tableau

Et des murs innombrables croulent
Derrière ton tableau et toi l'œil
fixe
Comme un aveugle comme un fou
Tu dresses une haute épée dans le vide
Une main pourquoi pas une seconde
main

Et pourquoi pas la bouche nue comme
une plume
Pourquoi pas un sourire et pourquoi
pas des larmes
Tout au bord de la toile où jouent les
petits clous

Voici le jour d'autrui laisse aux ombres
leur chance
Et d'un seul mouvement des paupières
renonce.

1. Pablo Picasso

Surround this lemon with formless
white of egg
coat this egg white with a malleable
delicate blue
although the straight black line surely
comes from you
the dawn lies behind your picture

And innumerable walls crumble
behind your picture and you your
eyes fixed
like a blind man like a mad man
you put a tall sword in the empty space
A hand why not a second hand

And why not a denuded mouth like a
quill
why not a smile and why not
tears
on the very edge of the canvas where
little nails are fixed

This is the day of others leave their food
fortune to the shadows
and with a single movement of the
eyelids renounce.

2. Marc Chagall

Ane ou vache coq ou cheval
Jusqu'à la peau d'un violon
Homme chanteur un seul oiseau
Danseur agile avec sa femme

Couple trempé dans son printemps
L'or de l'herbe le plomb du ciel
Séparés par les flammes bleues
De la santé de la rosée
Le sang s'irise le cœur
tinte
Un couple le premier reflet

Et dans un souterrain de neige
La vigne opulente dessine
Un visage aux lèvres de lune
Qui n'a jamais dormi la nuit.

3. Georges Braque

Un oiseau s'envole,
Il rejette les nues comme un voile
inutile,
Il n'a jamais craint la lumière,
Enfermé dans son vol,
Il n'a jamais eu d'ombre.

Coquilles des moissons brisées par le
soleil.
Toutes les feuilles dans le bois disent
oui,
Elles ne savent dire que oui,
Toute question, toute réponse
Et la rosée coule au fond de ce
oui.

Un homme aux yeux légers décrit le
ciel d'amour.
Il en rassemble les merveilles
Comme des feuilles dans un bois,
Comme des oiseaux dans leurs ailes
Et des hommes dans le sommeil.

2. Marc Chagall

Ass or cow cock or horse
even the skin of a violin
a singing man a single bird
agile dancer with his wife

Couple steeped in their springtime
The gold of the grass the lead of the sky
divided by the blue flames
of health and of dew
the blood grows iridescent the heart rings
A couple the first reflection

And in an underground cavern of snow
The opulent vine delineates
A face with moon-like lips
which has never slept at night.

3. Georges Braque

A bird flies away
it throws off the clouds like a useless
veil,
it has never feared the light,
enclosed in its flight,
it has never had a shadow.

Husks of harvest grains split
by the sun.
All the leaves of the wood say
yes,
they can say nothing but yes,
every question, every answer
and the dew flows in the depth of this
yes.

A man with carefree eyes describes
the heaven of love.
He gathers its wonders
like leaves in a wood,
like birds in their wings
And men in sleep.

4. Juan Gris

De jour merci de nuit prends garde
De douceur la moitié du monde
L'autre montrait rigueur aveugle

Aux veines se lisait un présent sans
merci
Aux beautés des contours l'espace
limité
Cimentait tous les joints des objets
familiers

Table guitare et verre vide
Sur un arpent de terre pleine
De toile blanche d'air nocturne

Table devait se soutenir
Lampe rester pépin de l'ombre
Journal délaissait sa moitié

Deux fois le jour deux fois la nuit
De deux objets un double objet
Un seul ensemble à tout jamais.

5. Paul Klee

Sur la pente fatale, le voyageur profite
De la faveur du jour, verglas et sans
cailloux,
Et les yeux bleus d'amour, découvre sa
saison
Qui porte à tous les doigts de grands
astres en bague.
Sur la plage la mer a laissé ses oreilles
Et le sable creusé la place d'un beau
crime.
Le supplice est plus dur aux bourreaux
qu'aux victimes
Les couteaux sont des signes et les
balles des larmes.

4. Juan Gris

By day give thanks by night beware
of sweetness one half of the world
the other showed blind harshness

In the veins a merciless present was
read
in the beauties of the contours limited
space
cemented all the joinings of familiar
objects

Table guitar and empty glass
on an acre of solid earth
of white canvas of nocturnal air

Table had to support itself
lamp to remain a pip of the shadow
newspaper abandoning half of itself

Twice the day twice the night
of two objects a double object
a single whole for ever and ever.

5. Paul Klee

On the fatal slope the traveller benefits
from the favour of the day, glazed
with frost and without pebbles,
and his eyes blue with love, discovers
his season
which bears on every finger great
stars as rings.

On the shore the sea has left its ears
and the hollow sand site of a
noble crime
The agony is worse for the
executioners than for the victims
knives are omens and bullets are tears.

6. Joan Miró

Soleil de proie prisonnier de ma tête,
Enlève la colline, enlève la forêt.
Le ciel est plus beau que jamais.

Les libellules des raisins
Lui donnent des formes précises
Que je dissipe d'un geste.

Nuages du premier jour,
Nuages insensibles et que rien
n'autorise,
Leurs graines brûlent
Dans les feux de paille de mes regards.

A la fin, pour se couvrir d'une aube
Il faudra que le ciel soit aussi pur
que la nuit.

6. Joan Miro

Sun of prey prisoner of my head,
remove the hill, remove the forest.
The sky is more beautiful than ever.

The dragonflies of the grapes
give precise forms to it
that I dispel with a gesture.

Clouds of primeval day,
insensitive clouds sanctioned by
nothing,
their seeds burn
in the straw fires of my glances.

At the end, to cloak itself with dawn
the sky must needs be as pure as the
night.

7. Jacques Villon

Irrémédiable vie
Vie à toujours chérir

En dépit des fléaux
Et des morales basses
En dépit des étoiles fausses
Et des cendres envahissantes

En dépit des fièvres grinçantes
Des crimes à hauteur du ventre
Des seins taris des fronts idiots
En dépit des soleils mortels

En dépit des dieux morts
En dépit des mensonges
L'aube l'horizon l'eau
L'oiseau l'homme l'amour

L'homme léger et bon
Adoucissant la terre
Éclaircissant les bois

Illuminant la pierre
Et la rose nocturne
Et le sang de la foule.

7. Jacques Villon

Irremediable life
life ever to be cherished

Despite scourges
and base morals
despite false stars
and encroaching ashes

Despite grinding fevers
Crimes belly-high
dried up breasts foolish faces
despite the mortal suns

Despite the dead gods
despite the lies
dawn horizon water
bird man love

Man light-hearted and good
smoothing the earth
clearing the woods

Illuminating the stone
And the nocturnal rose
and the blood of the crow.

Narration for Pohádka (Fairytale)

Introduction to First Movement:

Once upon a time there lived Tsar Berendyey, who had a beard down to his knees. He had been married for three years and lived with his wife in perfect harmony, but God still hadn't given them any children, which grieved the Tsar terribly. One day the Tsar felt the need to inspect his kingdom. He bade farewell to his queen and for eight months he traveled in search of an answer to his misery.

The King's minister had suggested to him that the only solution was to find Kaschey the Immortal, Ruler of the Underworld whose magical powers would grant him a son. After a long, treacherous search, the Tsar found Kaschey, and they struck a bargain that when the young prince reached adulthood, he had to return to the underworld.

As the years passed, the prince grew into a handsome, respected hero in his kingdom. His father, The Tsar, was growing old and becoming weaker each day. Now that his son was about to reach adulthood, he began to feel a heavy guilt for hiding from his beloved son the truth of his promise to Kaschey.

One day, the kingdom's fairy godmother, feeling pity for the good Tsar and out of concern for the welfare of the kingdom, decided to appear to the young prince and tell him of his father's dreadful secret.

Second Movement:

The young prince, after learning of his father's promise to Kaschey, and losing a fierce battle with the powerful Immortal, accepted his fate and dutifully abandoned his kingdom to live in the underworld. One evening, the forlorn Prince stumbled upon a group of white ducklings swimming in the lake.

Third Movement:

The young prince discovered that one of the ducklings was a beautiful princess, and they fell in love. They decided to defy Kaschey and return home to the prince's kingdom where the evil Kashey followed them in order to destroy their happiness.

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