

## ABSTRACT

Title of Dissertation: THE ESSENCE OF TWENTIETH CENTURY  
AMERICAN ART SONGS

Yi-Cherng Lin, Doctor of Musical Arts, 2006

Dissertation directed by: Professor Carmen Balthrop  
School of Music

Song is a form that combines poetry and music. In general, the compositional style of the twentieth century tried to liberate musical form from the old structure and systems in order to discover and arrange new foundations that would lift music to a new level and reveal music's true purpose. During the middle of the nineteenth-century, German Romanticism was brought into the United States by many European virtuosi. By the turn of the twentieth-century, composers Charles Griffes (1884-1920), John Alden Carpenter (1876-1951) and Charles Wakefield Cadman (1881-1946) represented songs based on Romanticism, Impressionism and American Indian themes. In the meantime, Charles Ives (1874-1954), created a uniquely American style by capturing specific moments from personal memory and experiences from his own life.

From this point on, American composers started to turn away from Europe and back to America to look for sources of inspiration. What transpired was the creation of a distinct, individual style that stemmed from American culture. This group of American composers was led by Aaron Copland (1900-1990) and followed by Paul Bowles (1910-1999), Samuel Barber (1910-1981), Ned Rorem (1923-), Lee Hoiby (1926-), William Bolcom (1938-), and John Musto (1954).

The composers featured in this performance dissertation project represent not only the progression and transformation of various styles of composition, but also the cultural integration. And the results reveal that American art songs have become a repertoire full of richness, subtlety, variation, and freshness.

In addition to the two song recitals represented here, my dissertation project also includes a second component of the performance of an opera role. I performed the title role in W.A. Mozart's *Le Nozze di Figaro* with the Maryland Opera Studio in the Kay Theatre of the Clarice Smith Performing Arts Center. The program and CD recording will be included in the dissertation packet. Twentieth century American art songs are vast in number and rich in content. Therefore, the two recitals given merely represent a portion of possible works. The two recitals took place on September 28, 2005, and November 28, 2005 in the Ulrich Recital Hall of the Tawes Fine Arts Building at the University of Maryland, College Park, Maryland. The opera production, *Le Nozze di Figaro* with three performances took place on December 1, 3, 5, 2001 respectively. Recordings of these recitals may be obtained in person or online from the Michelle Smith Performing Arts Library of the University of Maryland, College Park.

THE ESSENCE OF TWENTIETH CENTURY AMERICAN ART SONGS

By

Yi-Cherng Lin

Dissertation submitted to the Faculty of the Graduate School of the  
University of Maryland, College Park in partial fulfillment  
of the requirements for the degree of  
Doctor of Musical Arts  
2006

Advisory Committee:

Professor Carmen Balthrop, Chair  
Professor Peter Beicken  
Lecturer Martha Randall  
Professor Rita Sloan  
Professor Delores Ziegler



# Contents

- CD The Essence of Twentieth Century American Art Songs  
Works by Cadman, Hoiby, Musto, Carpenter, Duke, Barber, and Bolcom
  
- CD The Essence of Twentieth Century American Art Songs Part II  
Works by Niles, Copland, Rorem, Paulus, Griffes, Adams, Burleigh, and Ives.
  
- CD Opera *Le Nozze di Figaro* by Wolfgang Amadeus Mozart  
Disc 1: Act I and Act II
  
- CD Opera *Le Nozze di Figaro* by Wolfgang Amadeus Mozart  
Disc 2: Act II Duetto of Susanna and Cherubino, and Finale
  
- CD Opera *Le Nozze di Figaro* by Wolfgang Amadeus Mozart  
Disc 3: Act III & Act IV

## ABOUT THE CENTER

The Clarice Smith Performing Arts Center at the University of Maryland opens new doors to performance and learning experiences for the many communities within and around the University. Dynamic and spirited, the Center is firmly committed to programming that integrates learning, service and performance, actively engaging people in arts exploration and providing artists with a collaborative environment to nurture their talents and present their art. The Center's mission is reflected in its unusual building design, evocative of a community for the arts, which unites six intimate performance spaces, three performing arts academic departments, a performing arts library, and rehearsal spaces and classrooms under one roof.

CLARICE SMITH  
PERFORMING ARTS  
CENTER AT MARYLAND



THE UNIVERSITY OF MARYLAND SCHOOL OF MUSIC  
*Presents*

**Yi-Cherng Lin**  
*baritone*

**Pin-Huey Wang**  
*piano*

Dissertation Title:  
**The Essence of 20th Century  
American Art Songs**

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**Please Note:** As a courtesy to the performers and your fellow patrons, please turn off all cell phones and pagers (or leave them with the House Manager with your seat location); please remember that food, drink, smoking, photography, recording (audio and video) and animals (other than service animals) are not permitted in the performing spaces; please refrain from unnecessary talking, noise, or disruptive behavior; please note that we make every effort to start on time and we recommend that you arrive at least 15 minutes before the performance time (latecomers are delayed entry and ushered in at an appropriate seating break determined in consultation with the artist); for your own safety in case of an emergency, look for the nearest exit – walk, do not run to that area.

**Wednesday, September 28, 2005 | 8:00pm**

**HOMER ULRICH RECITAL HALL**  
Tawes Fine Arts Building  
University of Maryland

# Program

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Yi-Cherng expresses his gratitude and appreciation  
to Professor Carmen Balthrop, Martha Randall,  
Rita Sloan, Delores Ziegler  
for their help and guidance.

The Lass from the Low Countree  
(Text adapted by J.J.N.)  
Black is the Color of My True Love's Hair  
(Text adapted by J.J.N.)

John Jacob Niles  
(1892-1980)

**Selections from Old American Songs**  
The Boatmen's Dance (Minstrel Song-1843)  
Zion's Walls (Revivalist Song)  
The Golden Willow Tree (Anglo- American Ballad)

Adapted by Aaron Copland  
(1900-1990)

Early in the Morning (Robert Hillyer)  
Look Down, Fair Moon (Walt Whitman)  
Sometimes with One I Love (Walt Whitman)

Ned Rorem  
(b. 1923)

**Bittersuite**  
(Four Poems of Ogden Nash For Baritone and Piano)  
I. For A Good Dog  
II. The Middle  
III. Time Marches On  
IV. Old Men

Stephen Paulus  
(b. 1949)

~~~~~ **Intermission** ~~~~~

**Five Songs from the Chinese Op.10**  
So-fei Gathering Flowers (Wang Chang-Ling)  
Landscape (Sada-ihe)  
The Old Temple Among the Mountains (Chang Wen-Chang)  
Tears (Wang Seng-Ju)  
A Feast of Lanterns (Yuan Mei)

Charles Griffes  
(1884-1920)

For You There Is No Song (Edna St. Vincent Millay)  
Prayer (Langston Hughes)

Leslie Adams  
(b. 1932)

**Negro Spirituals**  
Ev'ry Time I Feel De Spirit  
Sometimes I Feel Like A Motherless Child

Arranged by Harry T. Burleigh  
(1866-1949)

Two Little Flowers (Charles Ives)  
Tom Sails Away (Charles Ives)  
The Housatonic at Stockbridge (Robert Underwood Johnson)  
The Circus Band (Traditional)

Charles Ives  
(1874-1954)

*This recital is being presented in partial fulfillment of the  
requirements for the Doctor of Musical Art Degree.  
Yi-Cherng Lin is a student of Carmen Balthrop*

# about the Center

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Please remember to turn off beepers, watch alarms, and cellular telephones. Photography or recording of any kind without advance permission is prohibited.

Out of consideration for the artists and the audience, please note that no one will be seated while music is being performed. Latecomers will be seated at the first appropriate interval.

**NOTICE.** For your own safety, look for the nearest exit. In case of emergency, walk, do not run, to that exit.

The University of Maryland School of Music  
*presents*

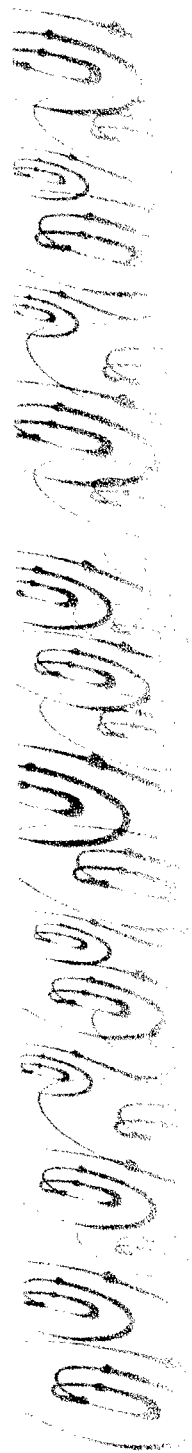
**Yi-Cherng Lin**  
*Baritone*

**Pin-Huey Wang**  
*Piano*

*Dissertation Recital:*  
*The Essence of Twentieth Century*  
*American Art Songs*  
*Part II*

**Monday, November 28, 2005 | 8PM**

Ulrich Recital Hall  
Tawes Fine Arts Building  
University of Maryland  
College Park, Maryland





# PROGRAM

CHARLES WAKEFIELD CADMAN (1881-1946)

From the Land of the Sky Blue Water, Op.45 (Nelle Richmond Eberhart)

The Thunderbirds Come from the Cedars, Op.57 No.4 (Nelle Richmond Eberhart)

LEE HOIBY (B. 1926)

The Lamb (William Blake)

What if (Samuel Taylor Coleridge)

JOHN MUSTO (B.1954)

Recuerdo

Echo (Christina Rossetti)

Recuerdo (Edna St. Vincent Millay)

A Last Song (Louise Bogan)

PAUL BOWLES (B. 1910)

Blue Mountain Ballads (Tennessee Williams)

Heavenly Grass

Lonesome Man

Cabin

Sugar in the Cane

## INTERMISSION

JOHN ALDEN CARPENTER (1876-1951)

Looking-Glass River (Robert Louis Stevenson)

When I Bring to You (Rabindranath Tagore)

JOHN DUKE (1899-1984)

Two Songs for Baritone Voice and Piano (Richard Nickson)

Farewell

Love's Mirror

SAMUEL BARBER (1910-1981)

Three Songs, Op. 45

Now Have I Fed and Eaten Up the Rose (James Joyce)

A Green Lowland of Pianos (Czeslaw Milosz)

O Boundless, Boundless Evening (Christopher Middleton)

WILLIAM BOLCOM (B.1938)

Selections from Cabaret Songs Volume I (Arnold Weinstein)

Over the Piano

Fur

Song of Black Max

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