1965

A Critical analysis of “Adelaide” by Ludwig Van Beethoven

Kenneth Dorsey Hodgson
Central Washington University

A CRITICAL ANALYSIS OF "ADELAIDE" BY LUDWIG VAN BEETHOVEN

A Covering Paper
Presented to
The Graduate Faculty
Central Washington State College

In Partial Fulfillment
of the Requirements of the Degree
Master of Education

by
Kenneth Dorsey Hodgson
September 1965

APPROVED FOR THE GRADUATE FACULTY

_____

Mary Elizabeth Whitner, COMMITTEE CHAIRMAN

_____

Donald G. Goetschius

_____

Wayne S. Hertz

TABLE OF CONTENTS

CHAPTER I

INTRODUCTION

Several years ago this writer sang through the song, "Adelaide", by Ludwig van Beethoven. The freshness and interest of this first encounter were amplified through more intensive rehearsal and several performances. Further study has led to greater understanding of the song and a more profound performance.

It may be assumed, therefore, that the composer's intent, expressed through the intricacies of his score, can best be brought to light by the performer who gives the work his critical examination.

Statement of the Problem. It is our purpose to examine as thoroughly as possible the song, "Adelaide", by Ludwig van Beethoven. The study will include a brief summary of the life of Beethoven, pertinent statements about his music and a detailed analysis of the song.

Importance of the Study. Such a study is essential for a profound performance of a musical work. The performer must attempt to discover as nearly as possible the composer's intent in writing the composition. This is what Bruno Walter once termed in a public lecture, "the law of performance."

Procedures to be Used. The research was based upon the source materials available and pertinent to the study.

The figured bass system of musical shorthand and standard analytical procedures was used in the detailed analysis of the song found in the appendix. Melody, harmony and form are the specific elements analysed. Non-harmonic tones have been designated according to the classification found in the Harvard Dictionary of Music, by Willi Apel (1:492-3). The final procedure was the performance of the work.

DEFINITIONS OF TERMS USED

Song. According to Willi Apel in the Harvard Dictionary of Music:

> A song may be defined as a short composition for solo voice, usually but not necessarily accompanied, based on a poetic text, and composed in a fairly simple style so designated as to enhance rather than to overshadow the significance of the text (1:698).

Machlis writes that the successful addition of music to poetry produces not simply the sum of the two but something new, different in quality from either of its elements. "The music lifts the words to another plane of experience, endows them with another dimension" (9:92).

Art Song. Generally considered as a "personal creation aiming at artistic perfection", the art song is noted to be a further development or refinement of the song. In a broad sense the art song is found from the earliest attempts of song writing to the present (1:698).

The flowering of the nineteenth century art song or German "Lied" resulted from the upsurge of lyric poetry that marked the rise of German romanticism. The "Lied" was marked by an intimate lyricism in the voice and a piano accompaniment which:

> translated the poetic images into musical ones.... Voice and piano together created compact tone poems charged with feeling, suited alike for amateurs and artists; for the home as well as the concert room (1:93).

Through-composed. An acceptable translation of the German term, "Durchkomponiert", denoting a song in which new music is provided for each stanza of the text (1:746). This form "affords the possibility of subtle characterization that captures every shade of meaning in the words", and is suited for dramatic ballads, narratives and introspective poetry (9:92).

Strophic. A song form in which all stanzas or strophes of the text are repeated to the same melody. Folk and popular songs are often strophic, with the performer providing variety through interpretation. The general atmosphere of the poem is expressed more than the contrasting moods of the verses (1:92).

An intermediate form is found in the combination of strophic and through-composed, with several verses repeated and new material being introduced when the text demands it.

Cantata (from the Italian, "cantare", to sing). Usually a vocal form consisting of a number of movements, such as arias, recitatives, duets and choruses, which are based on a continuous narrative text, either lyrical or dramatic, sacred or secular (1:114).

The earlier cantata could have been a solo cantata, that is, one for a solo voice and of a dramatic character, usually consisting of arias and recitatives.

Scena. "An accompanied dramatic solo, consisting of arioso and recitative passages, and often ending with an aria" (2:174).

Aria. An elaborate solo song, distinguished from other songs by its great length, being through-composed and emphasizing purely musical design and expression, often over the text. Generally the aria occurs within a larger form, such as an opera, oratorio or cantata (1:49).

Arietta. "A small aria, usually in binary form and lacking the musical elaboration of the aria..." (1:51).

Recitative. A vocal style imitating and emphasizing the natural inflection of speech. Generally the recitative is used for narrative portions of the text where more rapid declamation is desired (1:629).

Arioso. A vocal form which combines features of the aria and recitative; not as lyrical as the aria, nor as syllabic as the recitative.

Figured bass. Historically the figured bass or thorough-bass system of musical shorthand was a bass-part provided with numbers to indicate the harmonies (1:264). This pseudo-improvisational system was used universally in the Baroque period (1600-1750), being disregarded in the Classical period (1750-1830) in favor of completely writing out the music.

Today musicologists use the figured bass system in music analysis, with a Roman numeral indicating the chord and a number or numbers showing the inversion.

Non-harmonic tones. A non-harmonic tone or bi-tone is the result of introducing a foreign tone to the momentary harmony, or a melodic ornamentation in one of the parts.

Passing tone. A passing tone is a bi-tone occurring between two harmonic notes and forming an ascending or descending melodic passage, either diatonic or chromatic. It is approached and left by step.

Auxiliary tone, (upper or lower). The auxiliary tone is a bi-tone occurring between two harmonic notes of the same pitch. It may be a step above or a step below, and either diatonic or chromatic.

Appoggiatura. The appoggiatura is a rhythmically strong bi-tone, occurring in place of and resolving by step to a harmonic note.

Cambiata. A cambiata is a rhythmically weak non-harmonic tone occurring between two harmonic notes of different pitch. The motion of the cambiata is the same as the motion of the harmonic tones. Thus, with an ascending progression of harmony notes, e.g., E-G, the non-harmonic note A would be a cambiata (1:492).

Suspension. A suspension is a dissonance caused by suspending or holding a note from the previous chord through the moment of change of the harmony, resolving up or down a second to a harmonic tone (1:492-493; 2:198).

Changing tones. Changing tones are an upper and lower auxiliary in succession (1:493).

CHAPTER II

A PERTINENT SUMMARY OF BEETHOVEN'S LIFE

Ludwig van Beethoven was born in Bonn on the Rhine, in 1770, of an intemperate, shiftless father and a sweet, gentle mother. His lonely childhood was made painful by poverty and family strife. Of this period Bekker writes:

> There can be no doubt that the hardships of his youth nurtured the seeds of the eccentricity and the moodiness which marked him later on and estranged many of his friends (3:14).

The elder Beethoven, a musician of sorts, started his son's musical study first on the violin and clavier, then placed him under the tutorage of Christian Neefe, the court organist to the Elector (3:12). Neefe opened Beethoven's eyes to the oneness of life and art, a principle which was to become paramount in Beethoven's life and music.

Two friendships had a strong influence on Beethoven. The widow, Frau von Breuning, with whom Beethoven had a mother-son relationship following the death of his mother, helped him overcome the gaps in his schooling and the imperfections of his upbringing. From her he learned to control his headstrong temper and acquire the manners of polite society (3:16). Count Waldstein, an acquaintance of the von Breuning family, generously encouraged and honored Beethoven by becoming his first patron, as well as a life-long friend. These friendships eventually brought to

Beethoven the attention an artist needed in the eighteenth century to become successful (3:15).

Beethoven's professional career began with his appointment as assistant organist to Neefe and was followed by a position as second violinist in the theater orchestra at the Bonn Court.

In 1787, Beethoven visited Vienna, where he met Mozart, who remarked upon hearing Beethoven improvise at the keyboard, "Keep an eye on this man, the world will hear of him some day" (9:327). Haydn, too, was impressed with Beethoven, having examined the score of one of his cantatas on his way through Bonn from London.

In 1792, Beethoven was granted an indefinite leave from the court at Bonn, to study with Haydn in Vienna, but the lessons fell short of his hopes. Realizing that his mistakes were being passed over, Beethoven looked for another teacher. Lessons with Johann Schenk were followed by study with Albrechtsberger in composition, and Salieri in song composition and Italian texts. Albrechtsberger, distrusting his student's radical impulses and rebellion against traditional style, said that Beethoven had "learned nothing and will never do anything in decent style" (9:327).

Beethoven delighted in the musical life of Vienna, and his social ambitions were fulfilled by his acceptance in the homes of the Viennese nobility. His powers as a pianist

took the aristocracy by storm; his highly personal style of improvisation, the wealth of his ideas, the novelty of their treatment and the surging emotion behind them captivated their interest (9:327).

As Beethoven's reputation grew, his practical worries began to be eliminated. "He made his way among wealthy and intelligent amateurs, like the Lichnowskys, Van Swieten and Lobkowitz" (13:415). He seemed to force his "princely rabble" to accept him as their equal and friend, repaying their forebearance by dedicating his important works to them. However, Vienna, music market of the world, still dominated by the image of Haydn and Mozart, found the audacities and novelties in Beethoven's writing at first less acceptable than his feats as a virtuoso performer (13:416).

The growth of a middle class public, of concert life and of publishing firms, began to change this climate. With the sale of his works, Beethoven began to be free from complete dependence on patrons, and in this sense he was the first modern composer. At the age of thirty-one he wrote, "I have six or seven publishers for each of my works and could have more if I chose. No more bargaining. I name my terms and they pay" (9:328). Though professionals still shook their heads, the signs of the times were against them. A genius of the most absolute originality was in their midst (3:22).

At the turn of the century, when Beethoven's star was in the ascent, fate struck him cruelly through the approaching loss of his hearing. In the Heiligenstadt Will of 1802, Beethoven wrote, "Ah, how could I possibly admit an infirmity in the one sense that should have been more perfect in me than in others" (9:328).

Only his desire to create held him from suicide. He wrote, "It would be impossible to leave the world until I had produced all that I felt called upon to produce, and so I endured this wretched existence" (9:328). Through creation Beethoven attained victory, becoming more prolific as deafness overtook him (3:23).

Machlis writes that Beethoven's defeat of the chaos that threatened to ruin his career became the "epic theme of his music"; his music embodied the progression from despair to conflict, from conflict to serenity, from serenity to triumph, to joy. He gave expression to the concept that man was master of his own fate, a welcome concept to a generation struggling to be born (9:328). Amidst the turmoil of the times and of his life, Beethoven affirmed order and logic through his music.

The final period in Beethoven's life, though full of stress and strain in personal matters, was productive in compositions. He died, famous and revered, at the age of fifty-seven from an attack of dropsy following a ride in an open carriage during a rainstorm.

"Beethoven belonged to the generation that received the full impact of the French Revolution" (9:325). The ideas of freedom and dignity of the individual were part of his time and character. The combination of the time, place and individual helped bring forth an artist, sensitive in the highest degree to the feelings of the new century. He created music of a new age, in which the faith in the power of man was to shape its destiny (9:325).

CHAPTER III

BEETHOVEN'S MUSIC

Beethoven's genius lay in his architectural treatment of structure, especially in the expansion of larger forms such as the sonata and symphony. The expanded form was made possible by his new concept of key relationship--what Tovey terms, "the larger tonality".

> Beethoven extended the range of tonality by adding the relations of his tonic major to those of his tonic minor and vice versa (14:28).

By affirming this relationship, Beethoven burst the restrictions of earlier harmonic practices and opened the door for modulations to the remotest keys, thus expanding the language of musical art (15:347).

Ulrich and Pisk point out that Beethoven was probably the first major composer to manipulate rhythms consistently as an expressive element. His use of running figures on the repetition of rhythmic motives results in a forceful, forward motion (11:417). Syncopation, accented weak beats, and double against triple time are commonly found in his music, and specifically in the work under consideration.

Beethoven's Vocal Music. When Cherubini heard "Leonore", the first version of "Fidelio", Beethoven's only opera, he judged that Beethoven had little experience in vocal writing (7:34). The difficulty of Beethoven's choral music has prompted similar conclusions (16:164).

True, many of Beethoven's choral works are difficult and demanding for the choir (16:164). Bekker explains:

> When...the score was occasionally impracticable, it was not because of the composer's ignorance or wilful misuse of his materials, but because of the absolute insufficiency of that material for the expression of the tremendous thoughts (3:253).

There is much evidence, however, that Beethoven was familiar with the best vocal literature of the day and studied vocal writing thoroughly. As a youth he had many opportunities to sing; and later, as assistant court organist and second violinist in the theater orchestra, he played the best vocal literature, as well as the mediocre. His studies with Salieri and the exercises performed for him acquainted him with the voice and settings of Italian texts. "In questa tomba oscura", an arietta written in 1807, demonstrates the results of this study.

Beethoven's musical conception was mainly instrumental (9:330), though he was capable of writing beautiful lyric melodies, as the song "Adelaide" plainly shows. His ideas, however, did not develop in long continuous melodic lines as was the case with the great art song composers; rather, his thoughts found expression in themes or short melodic fragments and their development. His sketch book is full of these musical ideas and various manipulations of them which could be expanded into larger works. Beethoven's greatness lies in his utilization of the motivic type of structural composition without limiting dramatic interest.

Beethoven's Contribution to the Art Song. By giving the song more length and depth, Beethoven contributed to its transformation from a pleasant family pastime to a concert idiom (3:255).

The song of the day was the sentimental variety found in the salons, and was hardly more than a "melody in folk song style which was repeated for each verse" (5:336). Hall writes that it was necessary for the song to be recognized for its artistic worth before it could emerge as a medium and form of the first rank (7:35). "Adelaide" was this milestone in song development, making Beethoven the harbinger of the great song writers of the next generation (5:325).

CHAPTER IV

THE ANALYSIS OF ADELAIDE

"Adelaide" was composed in 1796 and published the following year. In the earliest edition a note was attached, of which the following is a translation:

> Adelaide by Matthison. A cantata for voice with piano accompaniment. Set to music and dedicated to the author by Ludwig van Beethoven.

The song was written when Beethoven was twenty-six, in the springtime of his life before his first symphony had been composed.

Beethoven buried himself in the text of this song, trying to catch its meaning as a whole and translate it to tonal language (7:35).

Several years after the work was completed Beethoven wrote a short note to the poet, Matthison, calling his attention to the song and explaining why he had dedicated the musical setting to him.

> My most ardent wish will be satisfied if the musical setting of your heavenly "Adelaide" does not wholly displease you; and if it should persuade you soon to create another poem like it and (provided you do not deem my request too immodest) to send it to me straightaway, I should enlist all my powers to do justice to your beautiful poetry. Look upon the dedication partly as a token of the delight which the composition of your "Adelaide" gave me, partly as a mark of my gratitude and respect in view of the blissful pleasure which all of your poetry has provided and always will provide for me.

The poet, deeply impressed with Beethoven's setting, wrote of "Adelaide" in the 1815 edition of his works:

> Several composers vitalized this little lyrical fantasia with music; but, according to my notion, not one of them put the text so deeply in the shadow with his melody as the genial Ludwig van Beethoven in Vienna.

In "Adelaide" Beethoven did not confine himself to the usual short space of a song; it has length (nearly ten pages), freedom and form (10:2). The flood of sentiment indicates that the song form had become a new and different speech. It shows Beethoven moving away from the "poised and exquisite but confining Mozartian mold of his earliest music, to a full glow of expressive ardor and expanding logic of form" (5:68). The accompaniment takes on new importance. The piano is no longer a prop for the voice, but is allowed independence and interplay with the voice. The sentiment of the poem is echoed and encouraged by the accompaniment.

Beethoven referred to "Adelaide" as a cantata, but strictly speaking it does not fit into this classification as it is known today. Solo cantata is a more appropriate classification. Pratt refers to it as a scena (13:415), but this term is eliminated when the definition is applied to the structure of the song. The song is not strophic, nor is it through-composed, because of the repetition. The poet calls the poem a lyrical fantasia, a term acceptable to Krehbiel (8:iv) and Hall (7:35). Nettl, however, states that the work stands by itself; in short, it is a vocal composition, "sui generis" (9:2).

Beethoven's harmonic treatment is surprisingly simple. Occasionally an augmented sixth chord is found, as well as

a secondary dominant and a diminished chord on a raised root. It is not the chordal treatment that is extraordinary, rather, it is Beethoven's dramatic and sudden modulations. The remotest key is surprisingly easy to reach through Beethoven's concept of "larger tonality".

The accompaniment is uncluttered, never overshadowing the melody, and occasionally carrying the melodic interest itself. Considerable counter movement, as well as introductory and subordinant melodies are found in the accompaniment, giving it added importance.

Beethoven's use of non-harmonic tones is centered on the appoggiatura effect. Usually found on the strong beat, the appoggiatura resolves up or down by step to the chord tone. However, with Beethoven, as well as later composers, the appoggiatura is found on both the strong and weak beats. The weak beat appoggiatura is justified by the leaning or accented effect demanded by the note. It should be evident that in music one is dealing with sound, and in this case the sound is that of an appoggiatura. It is also significant that in each instance where emphasis is needed, either dramatic or reflective, the appoggiatura effect is used. The correct interpretation for each appoggiatura is vital to the performance of the song.

The first example of the appoggiatura is found on the words "Frühlingsgarten" (measures 7 and 8) with three upper

appoggiaturas on a descending passage, a 6-5 to a 4-3 to a 2-1. The following phrase then rises to a triplet figure using an upper and lower auxiliary for the word "Zauberlicht", an example of tone painting, giving audible expression to the "magic light". This is followed (measures 12 and 13) by a 6-5 to a 2-1 appoggiatura. The following two pronouncements of "Adelaide" also end with an appoggiatura--a characteristic treatment of the name whenever it occurs in the song.

The importance of the appoggiatura effect can be shown by playing the melody without the appoggiatura, simply repeating the note of resolution. Without the dissonance, the melody loses its expressive power and movement. Throughout this song Beethoven has effectively used the appoggiatura to give the melody drama, life, interest and color.

Beethoven's use of rhythm as an expressive element is obvious throughout "Adelaide". The rhythmic pattern of two against three is introduced in the second measure, with a touch of four against three in measures three and four. The eighth note appoggiaturas (measures 7-8 and 12-13) are made more expressive by the pulling effect of the triplet accompaniment, a two against three effect used consistently in the first half of the song (through measure 69).

A sudden and dramatic rhythmic contrast is introduced in measure 70 when the 4/4 time signature is changed to cut-time, and the characteristic triplet figure accompaniment of

the first half of the song is changed to regular duple rhythms. The second half of the song is rhythmically uneventful when compared with the first half. The increased tempo, Allegro molto (measure 70), and the new time signature initiate a driving quality which lasts to the end of the song.

The variety and interest offered by the rhythmic treatment are augmented by Beethoven's adept handling of melody. The vocal line begins very pleasantly, passing through moments of unrest and agitation to expressions of joy and triumph, eventually subsiding to a tranquil whisper of the loved one's name.

The song is composed in six sections, each portraying a different mood or feeling toward the loved one and ending with the haunting recurrence of her name. The repetitions of "Adelaide" are the crux of the song. Each section builds toward her name, giving insight into her character and drawing one to her image.

Beethoven has effectively separated the sections, at the same time unifying them with the recurrence of the loved one's name. The dramatic quality or reflective nature of each statement carries the listener so smoothly from one mood to another that the distinction is almost imperceptible. Hall draws attention to the magical variety with which Beethoven has treated each repetition (7:36). The only exact repetition is found in measures 104 and 105.

Each statement of "Adelaide" is the culmination of the phrases preceding it and demands a different inflection and dynamic emphasis--from the purely reflective to dramatic intensity usually reserved for opera arias.

Section 1, measures 1-17. A broadly amiable melody characterizes the first section of the song. The reflective mood of the lover, wandering in the magical light of spring, is caught by the melody, first in the accompaniment and taken up in measure 3 by the voice. The first two statements of "Adelaide" (measures 14-15 and 16-17) reflect the pensive mood of the section.

Section 2, measures 17-38. The solid chord figure with octaves in the lower part (measures 17-20) denotes agitation. The melody furthers the unrest, becoming more rhythmic and angular (measures 18-28). The solid chord figure is interrupted for five measures by a broken chord figure, but returns with more turbulence than before due to the modulation and chromaticism found in measures 22-25. The first half of the section culminates with the beseeching cry, "Adelaide" (measures 27-28).

The whole idea found in measures 21-28 is repeated in measures 27-37, however with more agitation. The line climaxes in measure 34, then descends almost caressingly on the words, "dein Bildness", ending with a plaintive sigh, "Adelaide" (measures 37-38).

Section 3, measures 38-69. This lively and most unstable section of the song retains a buoyant, suspended quality throughout, never seeming to settle. The instability is conveyed harmonically by the five modulations which occur within the 30 measures of the section, beginning with a dramatically abrupt common-tone modulation to D flat major.

The imaginative nature of the text and the word painting contribute to the volatile nature of the section. One can readily discern how Beethoven imitates the lightness of the evening breeze (measure 43), the "maybells' tinkling" (measure 47), the waves' murmuring (measure 49) and the nightingales' trilling (measure 51). The phrase "Wellen rauschen und Nachtigallen flöten" becomes more emphatic when repeated (measures 52-55) a whole step higher in the manner of a sequence, building to a longing call for "Adelaide" (measures 56-58).

It is interesting to note that each recurrence of "Adelaide" becomes more emphatic and generally more drawn out, with the climax of the song coming in measures 149-152 with the most extended and most dramatic repetition of the beloved's name.

The remainder of this section is a development of the material presented in measures 40-58. For example, measures 58-60 and 60-62 are simply a variation of measures 42-44 and 46-48. Variations of measures 48 to 51 found in measures 62-65

and the augmented sixth chord (measure 62) agitate the once buoyant melody, building to a desperate pronouncement of "Adelaide" (measures 66-67). This is followed by a more resigned exclamation (measures 68-69), on the dominant, leaving the section suspended as though ending on a sigh.

Section 4, measures 70-111. Perhaps the most striking contrast in the song occurs at the beginning of the fourth section. Obvious factors are the changes in tempo, meter and rhythm as already discussed (see page 17), and the resolution of the dominant, (measure 69) to B flat major (measure 70). The result is an urgency and driving quality not found in earlier sections. The fanfare-like introduction (measures 70-71) and emphatic melody (measures 72-77) create an ecstatic vitality that lasts to the end of the song. The total absence of the characteristic rhythmic patterns of the first half of the song adds striking freshness to this section.

Through subtle repetition and fragmentary phrases, Beethoven builds the sense of urgency to the point of explosion on the phrase "auf jedem Purpurblättchen", coming to rest on the dominant. A long pause precedes the two statements of "Adelaide" with which the section ends--the first a soft, searching statement and the second, a triumphant exclamation of the beloved's name.

Section 5, measures 111-152. There is no new melodic or textual material in section 5. The chromatic passage in the accompaniment (measure 111), leads directly to the key of b flat minor, a fine example of the ease and logic of modulating to the parallel minor. Measures 112 to 133 are essentially a development of measures 78 to 93, with measure 134 returning the key to B flat major and repeating with a variation in the accompaniment, measures 94 through 111. The effect of this repetition is to add tension to what was said in the preceding section, giving added urgency to the ecstatic "auf jedem Purpurblättchen" (measures 139-140). Measures 145 and 146 repeat measures 104 and 105 with the movement building to the second "Adelaide" (measures 149-152) in a dramatic, upward-moving exclamation, which is really the climax of the song.

Section 6, measures 153-181. What essentially is a coda, repeats the last line of the poem, "Deutlich schimmert auf jedem Purpurblättchen", and builds to three final utterances of the beloved's name. The first is full of tension and urgency, while the second proclaims boldly and triumphantly what appears to be the final utterance. As if the composer could not bear to leave the name unspoken once again, the last ten measures achieve a state of peaceful resignation with the final whisper of the beloved's name, "Adelaide".

CHAPTER V

CONCLUSION

Beethoven's setting of "Adelaide" shows complete mastery of compositional technique and the power to say in his music what he wanted to say. It is not necessary for the performer to overemphasize the dynamics or to over-dramaticize the song. The performer simply has to allow the deeply expressive features of Beethoven's music to be revealed to the listener. The more he understands and appreciates the composer's setting of the text, the more willing is the performer to lend himself to the intent of the music.

It is possible to separate many of the parts from the whole, as has been done in this analyzation, but performance of the work will be convincing only when the parts are subordinate to the whole.

The greatest test of the worth of a song and the composer's success is the lasting quality of the work. "Adelaide" has passed this test of time, and the greatest singers of our day still find it fresh and deeply moving.

BIBLIOGRAPHY

1. Apel, Willi. Harvard Dictionary of Music. Cambridge, Massachusetts: Harvard University Press, 1962.

2. Baker, Dr. Theodore. Pocket Manual of Music Terms. New York: G. Schirmer, Inc., 1947.

3. Bekker, Paul. Beethoven. London: J.M. Dent & Sons, Ltd., 1932.

4. Boyden, David D. An Introduction to Music. New York: Alfred A. Knopf, 1956.

5. Burk, John N. The Life and Works of Beethoven. New York: Random House, 1948.

6. Capell, Richard. Schubert's Songs. New York: The Macmillan Company, 1957.

7. Hall, James Husst. The Art Song. Norman: University of Oklahoma Press, 1953.

8. Krehbiel, H.E. Ludwig van Beethoven, Six Songs. New York: G. Schirmer, Inc., 1902.

9. Machlis, Joseph. The Enjoyment of Music. New York: W.W. Norton & Company, Inc., 1955.

10. Nettl, Paul. Beethoven Encyclopedia. New York: Philosophical Library, 1956.

11. Pisk, Paul A., Homer Ulrich. A History of Music and Musical Style. New York: Harcourt, Brace & World, Inc., 1963.

12. Piston, Walter. Harmony. New York: W.W. Norton & Company, Inc., 1948.

13. Pratt, Waldo Seldon. The History of Music. New York: G. Schirmer, Inc., 1907.

14. Tovey, Donald Francis. Beethoven. London: Oxford University Press, 1945.

15. Tovey, Donald Francis. Essays and Lectures on Music. London: Oxford University Press, 1949.

16. Tovey, Donald Francis. Essays in Musical Analysis. Volume V, Vocal Music. London: Oxford University Press, 1937.

APPENDIX

THE DEPARTMENT OF MUSIC
CENTRAL WASHINGTON STATE COLLEGE

presents in

GRADUATE RECITAL

KENNETH HODGSON, Tenor
Mary Elizabeth Whitner, Accompanist

PROGRAM

I

I Attempt From Love's Sickness To Fly ..... Purcell
Aria: Alma Mia, from "Floridante" ..... Handel
Aria: Dalla Sua Pace, from "Don Giovanni" ..... Mozart

II

Adelaide ..... Beethoven

III

Der Jungling An Der Quelle ..... Schubert
Die Liebe Hat Gelogen ..... Schubert
Der Musensohn ..... Schubert
Feldeinsamkeit ..... Brahms
O Liebliche Wangen ..... Brahms
Aria: "Wintersturme Wichen Dem Wonnemond, from "Die Walkure" ..... Wagner

INTERMISSION

IV

Aria: La Fleur Que Tu M'avais Jetee, from "Carmen" ..... Bizet

V

Come, My Beloved ..... Rolf Overby
Sure On This Shining Night ..... Samuel Barber
A Young Man's Exhortation ..... Gerald Finzi
Ditty
The Sigh
Budmouth Dears

HERTZ RECITAL HALL
May 23, 1965
4:00 P.M.

KEY TO ANALYSIS MARKINGS

The appoggiatura, the most expressive and dynamic of the non-harmonic tones, is indicated by a diagonal line drawn through the note. The other bi-tones are indicated by the following abbreviations:

Cambiata	C.
Changing Tones	C.T.
Chromatic Lower Auxiliary	C.L.A.
Chromatic Passing Tone	C.P.T.
Chromatic Upper Auxiliary	C.U.A.
Lower Auxiliary	L.A.
Passing Tone	P.T.
Suspension	S.

The traditional figured bass system is used to identify the chords and inversions, with the following exceptions:

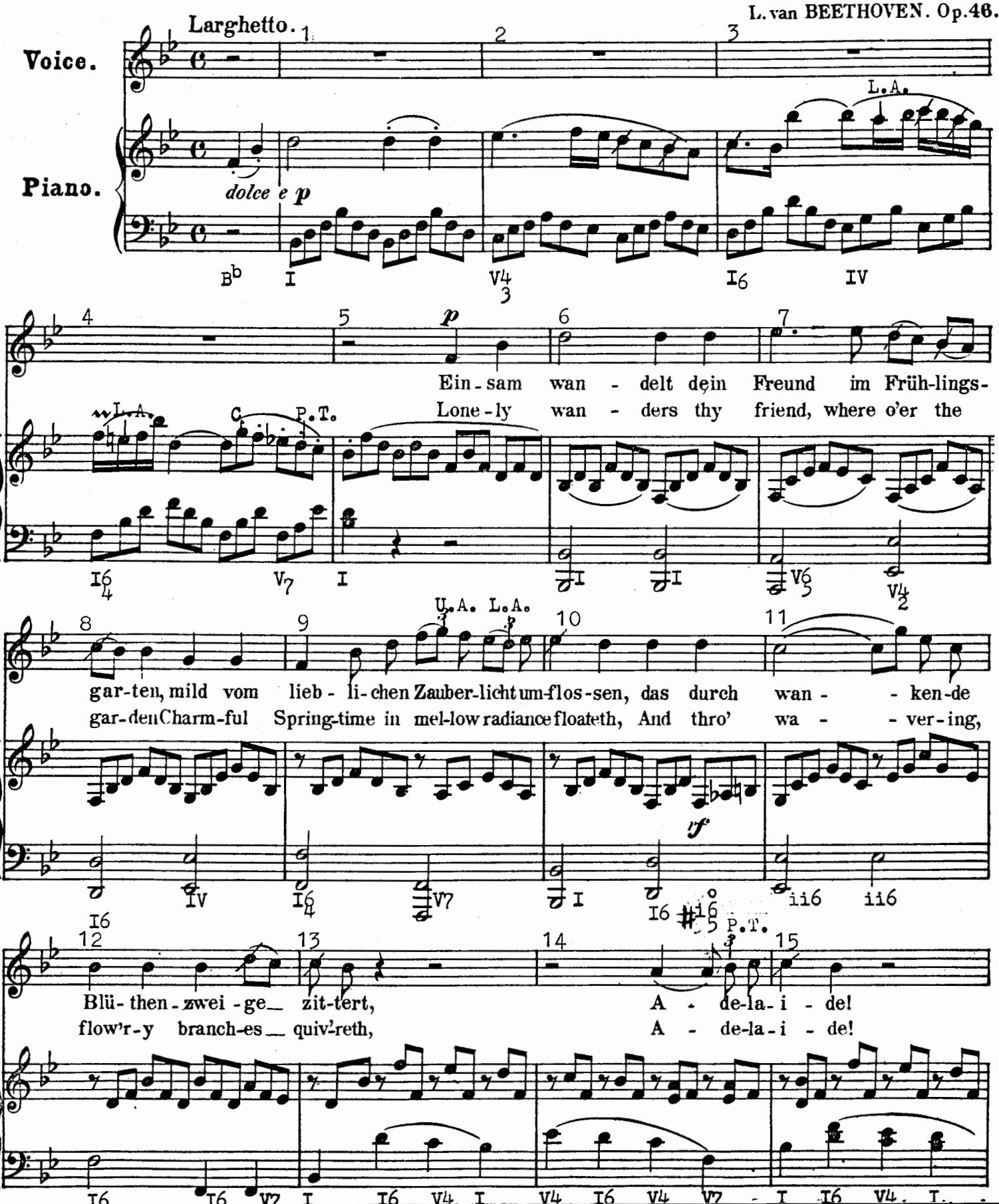
Augmented Chord	+
Diminished Chord	o
Major Chord	Upper case Roman numeral
Minor Chord	Lower case Roman numeral

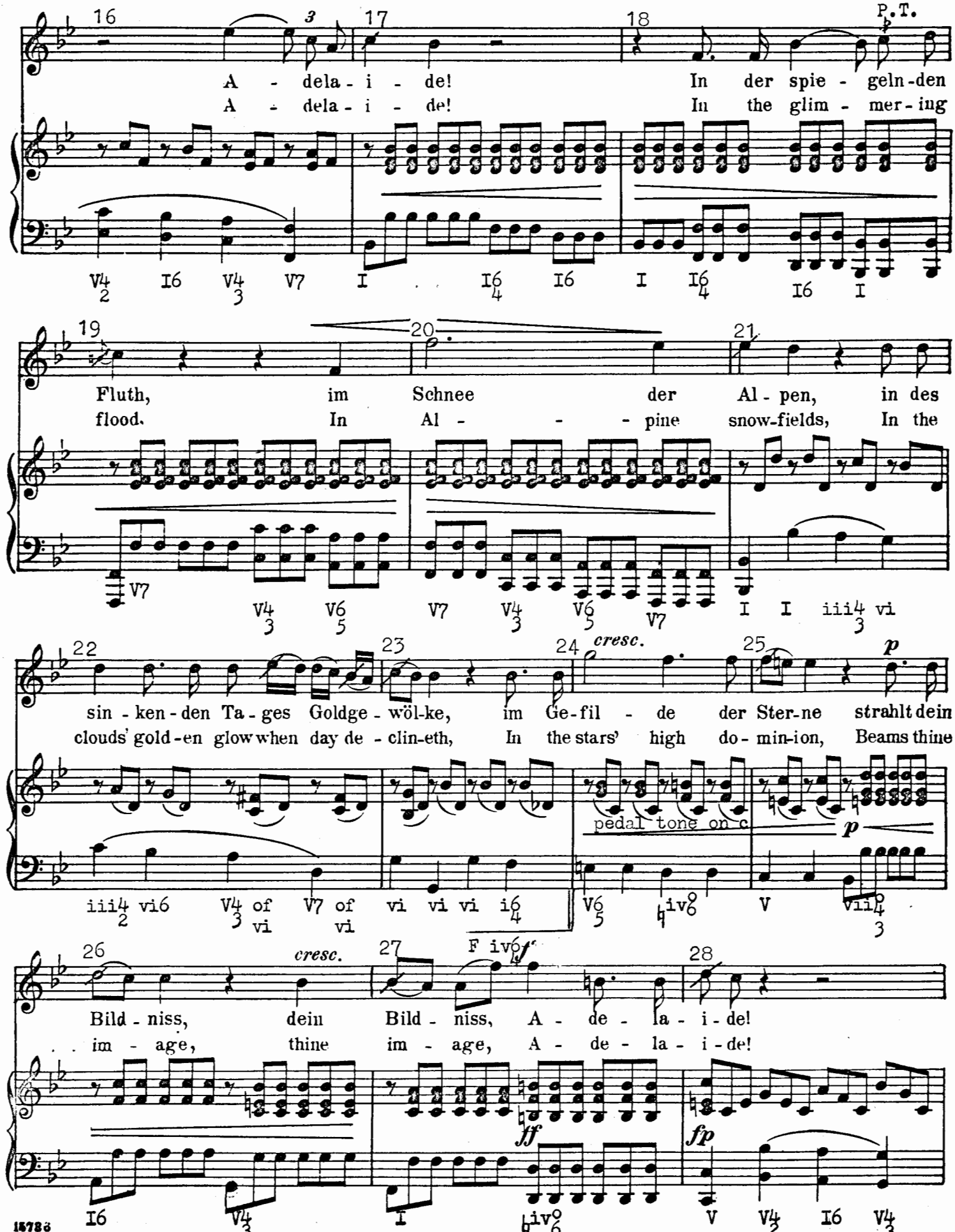
Adelaide.

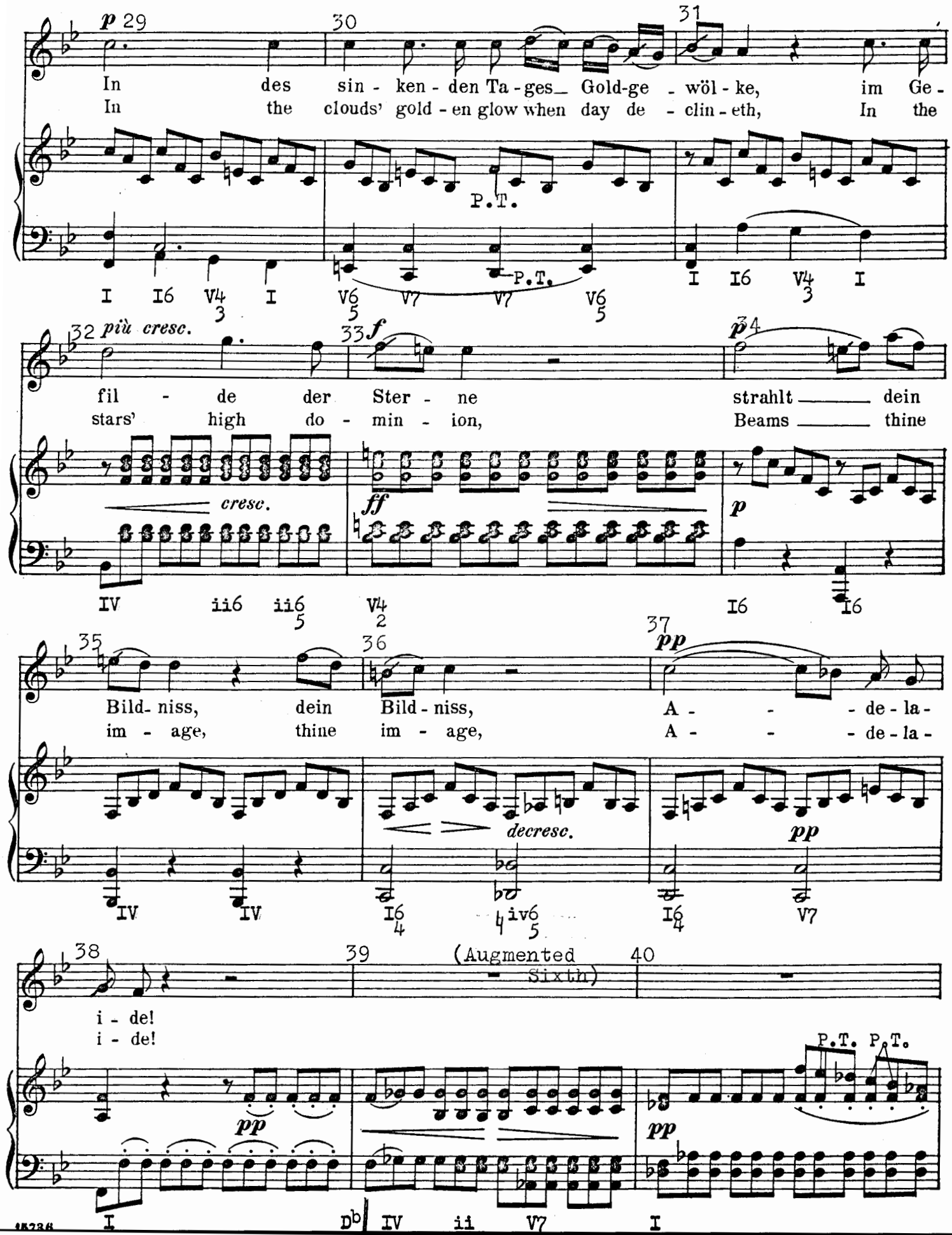
Poem by Matthisson.
English version by
Dr. Th. Baker.

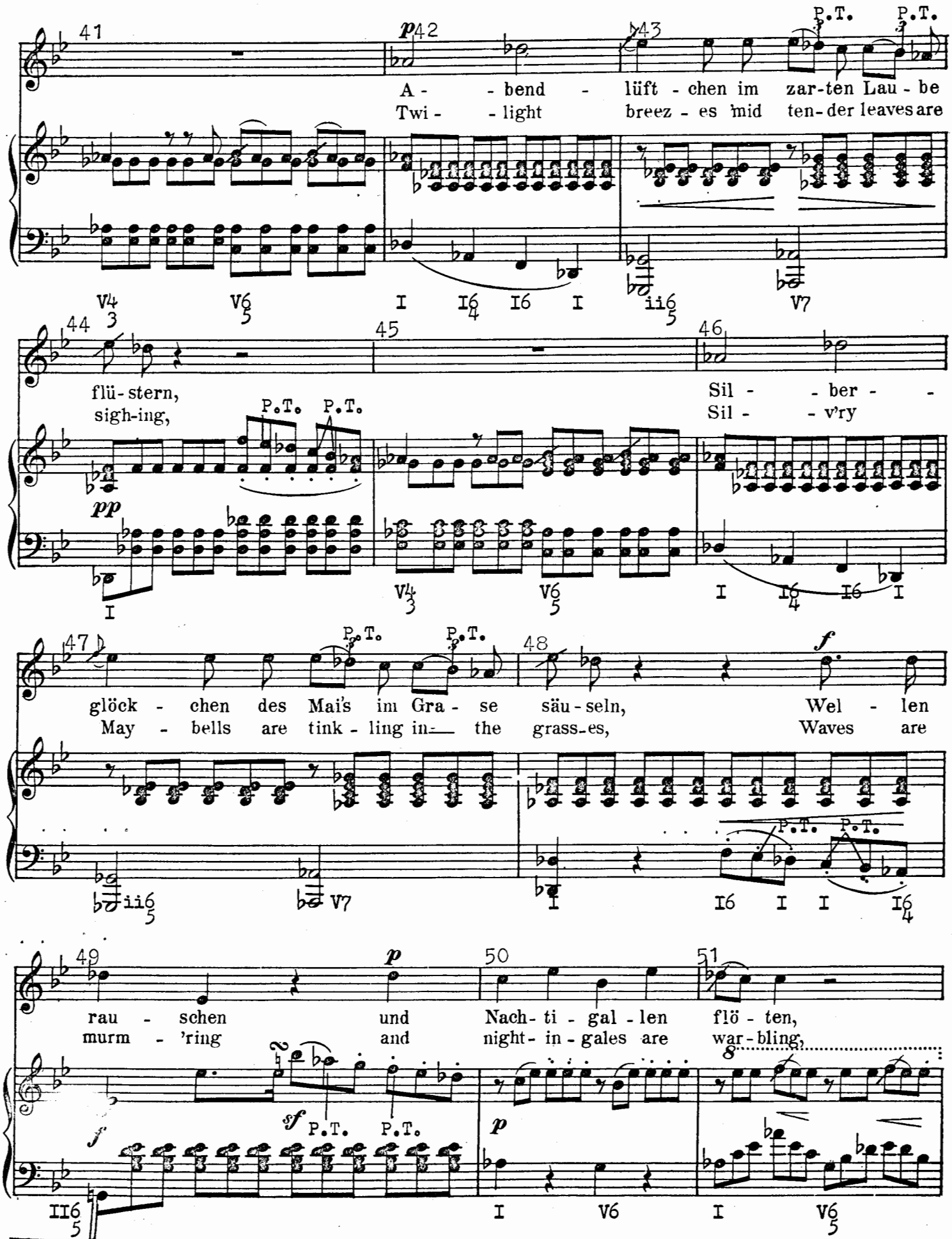
(Soprano, or Tenor.)

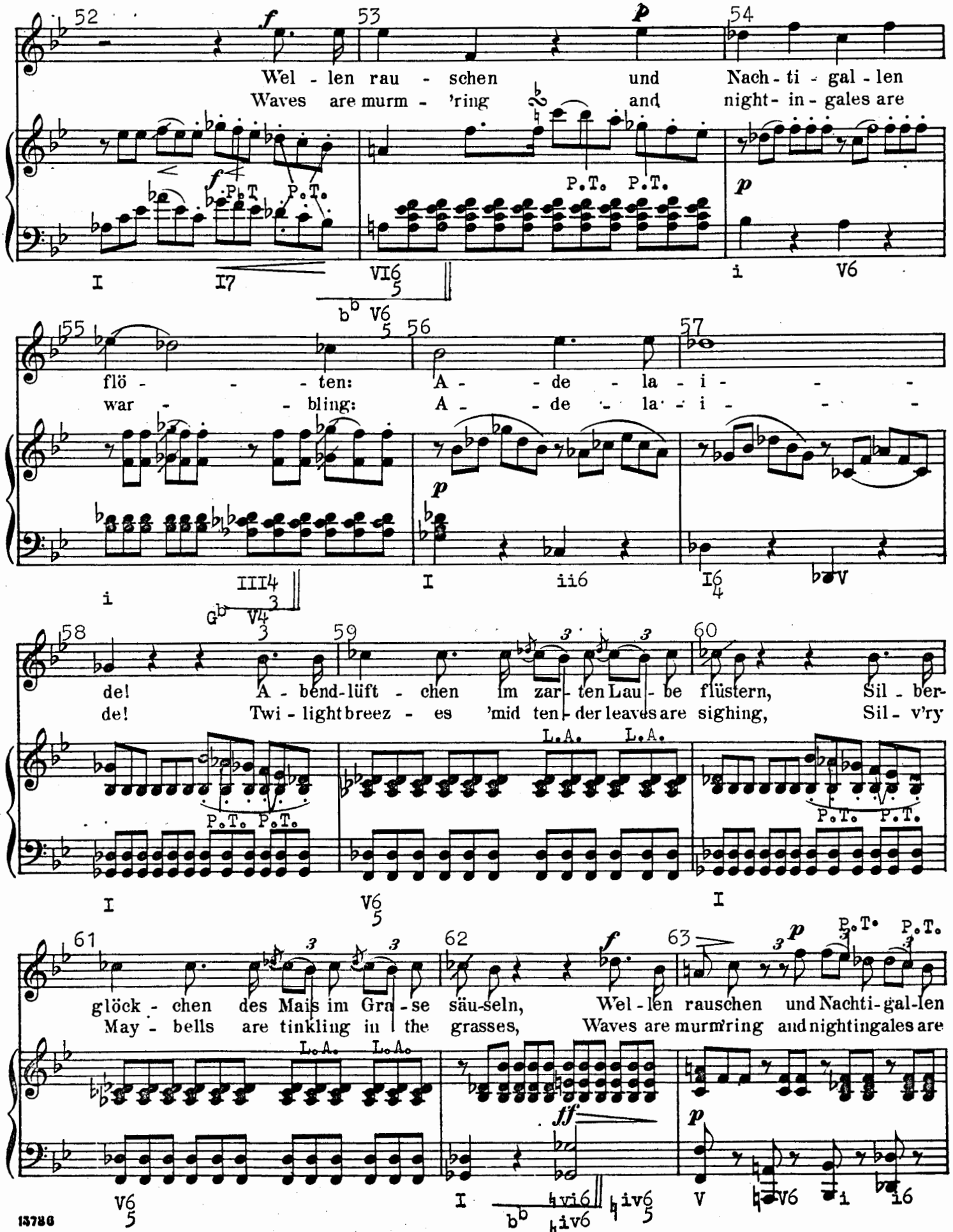
L. van BEETHOVEN. Op. 46.

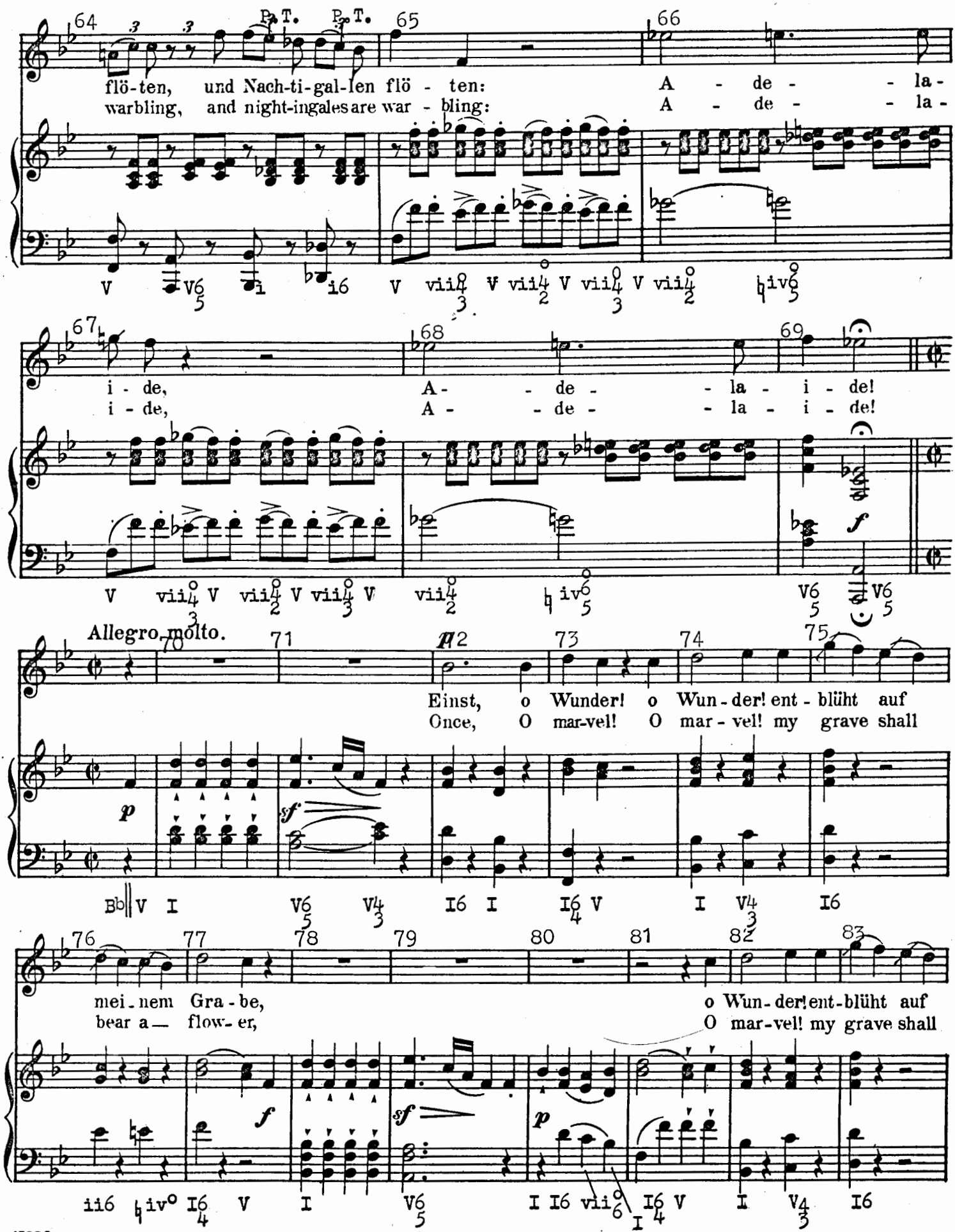


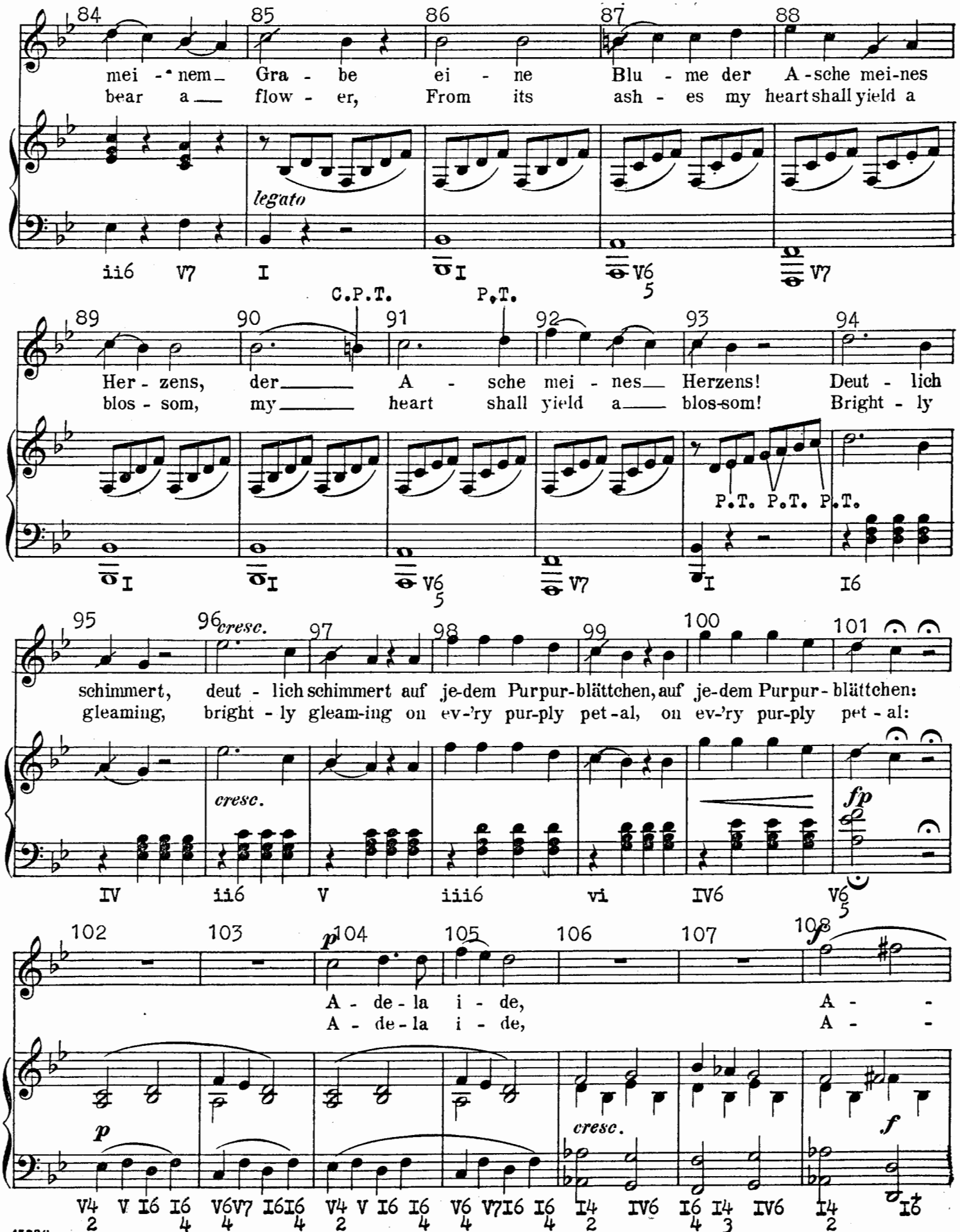

16
17
18
P.T.
A - dela - i - de!
A - dela - i - de!
In der spie - geln-den
In the glim - mer-ing
19
20
21
Fluth, im Schnee der Al - pen, in des
flood. In Al - - - pine snow-fields, In the
22
23
24
cresc.
25
p
sin - ken - den Ta - ges Goldge - wöl-ke, im Ge-fil - de der Ster-ne strahlt dein
clouds' gold - en glow when day de - clin-eth, In the stars' high do - min-ion, Beams thine
pedal tone on c
p
26
cresc.
27
F iv6
f
28
Bild - niss, dein Bild - niss, A - de - la - i - de!
. . im - age, thine im - age, A - de - la - i - de!
ff
fp
15783

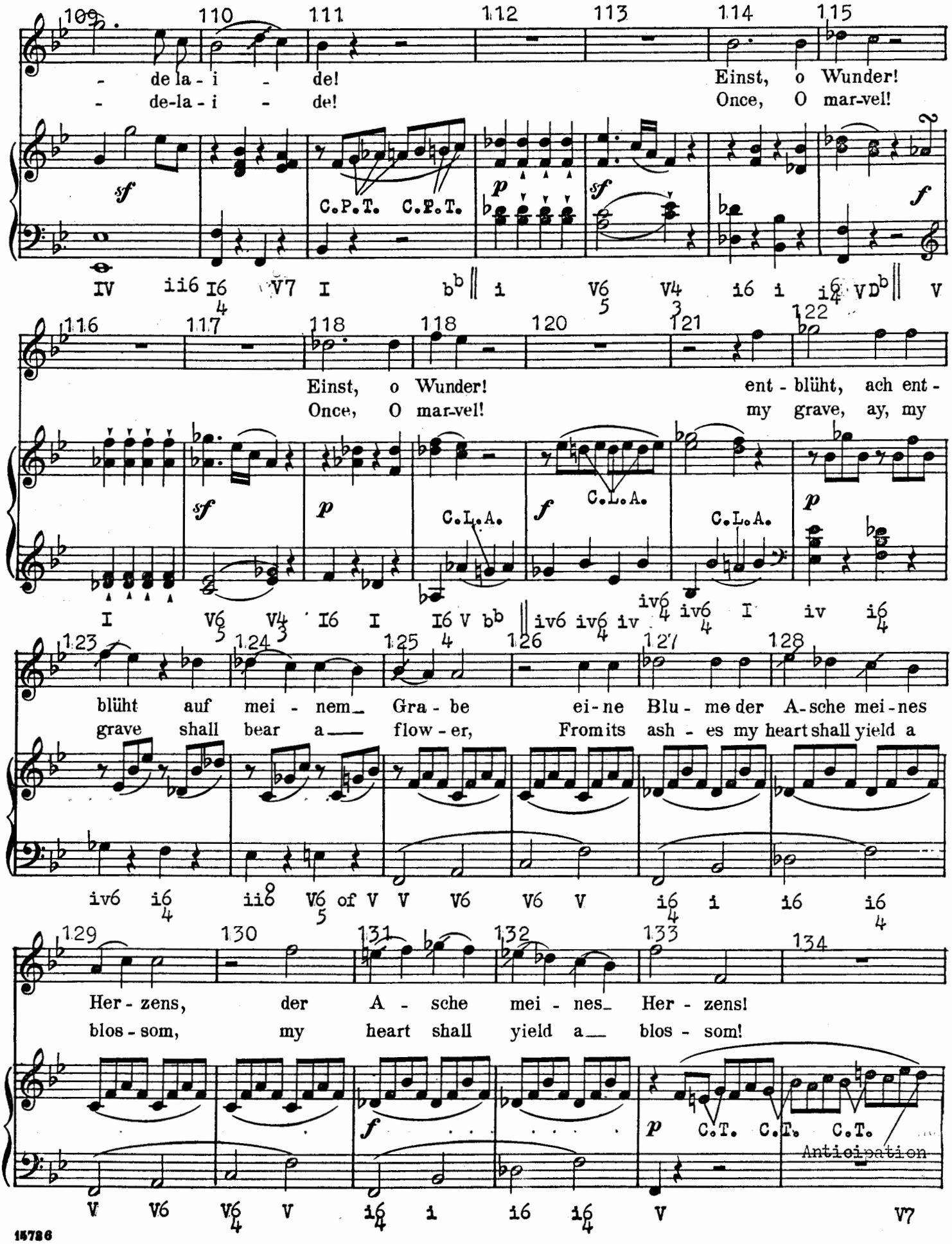

p 29
30
31
In des sin - ken - den Ta - ges_ Gold-ge - wöl - ke, im Ge -
In the clouds' gold - en glow when day de - clin - eth, In the
P.T.
P.T.
I I6 V4 I V6 V7 V7 V6 I I6 V4 I
3 5 5 3
32 più cresc.
33 f
34 p
fil - de der Ster - ne strahlt _____ dein
stars' high do - min - ion, Beams _____ thine
cresc.
ff
p
IV ii6 ii6 V4 I6 I6
5 2
35
36
37 pp
Bild - niss, dein Bild - niss, A - - - de - la -
im - age, thine im - age, A - - - de - la -
decresc.
pp
IV IV I6 iv6 I6 V7
4 5 4
38
39
(Augmented Sixth)
40
i - de!
i - de!
P.T. P.T.
pp
pp
I D♭ IV ii V7 I

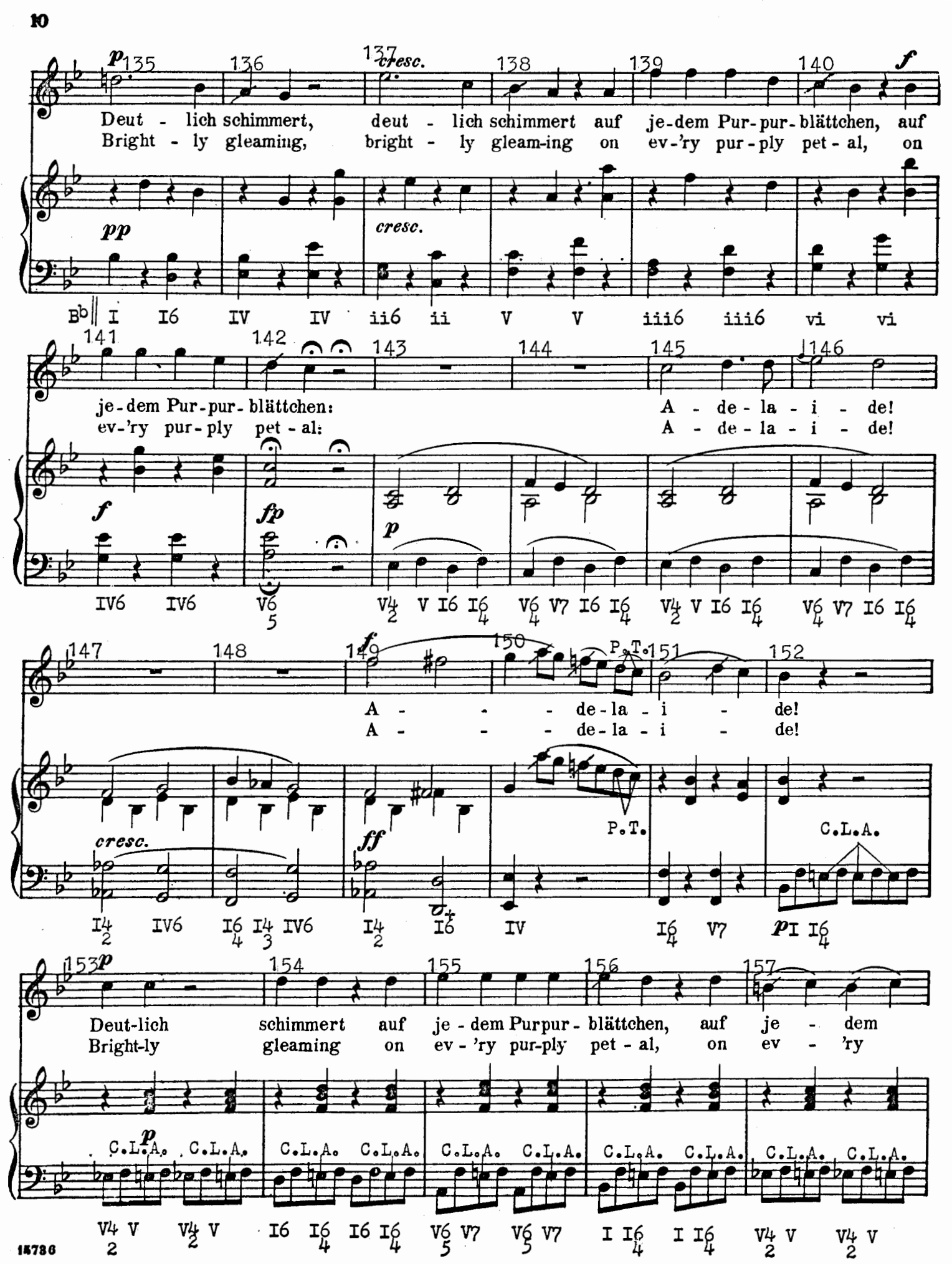

41
42
43
P.T. P.T.
A - - bend - lüft - chen im zar-ten Lau - be
Twi - - light breez - es 'mid ten-der leaves are
V4 3 V6 5 I I6 4 I6 I ii6 5 V7
44
45
46
flü-stern,
sigh-ing,
Sil - - ber - -
Sil - - v'ry
P.T. P.T.
pp
I V4 3 V6 5 I I6 4 I6 I
47
48
P.T. P.T.
f
glöck - chen des Mai's im Gra - se säu-seln, Wel - len
May - bells are tink - ling in the grass-es, Waves are
P.T. P.T.
ii6 5 V7 I I6 I I I6 4
49
50
51
p
rau - schen und Nach-ti - gal - len flö - ten,
murm - 'ring and night-in-gales are war-bling,
sf P.T. P.T.
f
p
II6 5 I V6 I V6 5

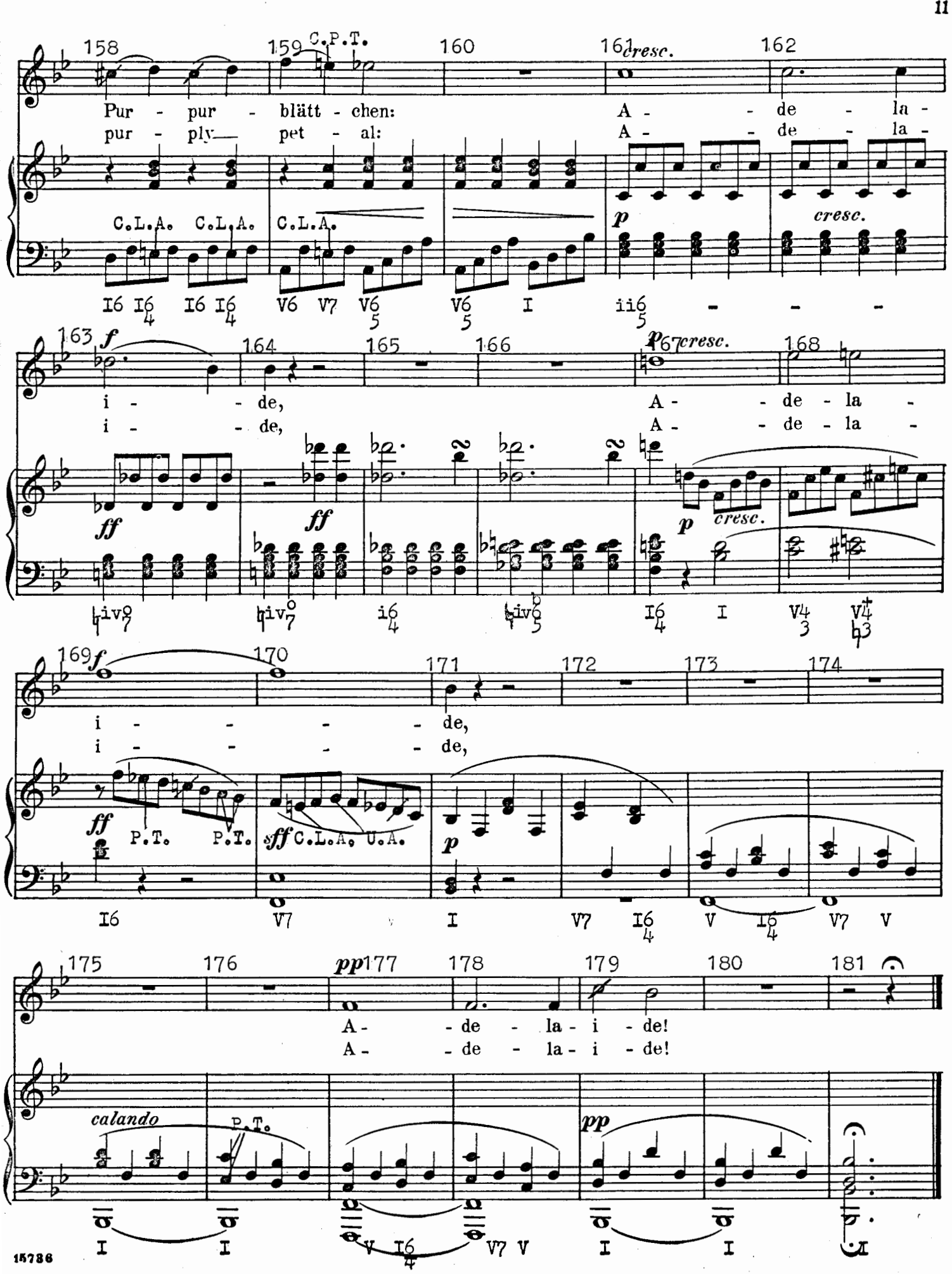

52
53
54
Wel - len rau - schen und Nach - ti - gal - len
Waves are murm - 'ring and night - in - gales are
P.T. P.T.
P.T. P.T.
I
I7
VI6
5
i
V6
55
56
57
flö - - - ten: A - - de - la - i - - -
war - - - bling: A - - de - la - i - - -
i
III4
3
G♭ V4
I
ii6
I6
4
V
58
59
60
de! A - bend-lüft - chen im zar - ten Lau - be flüstern, Sil - ber-
de! Twi - light breez - es 'mid ten - der leaves are sighing, Sil - v'ry
L.A. L.A.
P.T. P.T.
P.T. P.T.
I
V6
5
I
61
62
63
glöck - chen des Mais im Gra - se säu-seln, Wel - len rauschen und Nachti-gal-len
May - bells are tinkling in the grasses, Waves are murm'ring and nightingales are
L.A. L.A.
P.T. P.T.
ff
p
V6
5
I
♮vi6
♮iv6
5
V
V6
i
i6
♭ ♮iv6


64
65
66
flö-ten, und Nach-ti-gal-len flö - ten: A - de - - la -
warbling, and night-ingales are war - bling: A - de - - la -
67
68
69
i - de, A - - de - - la - i - de!
i - de, A - - de - - la - i - de!
f
Allegro molto.
70
71
72
73
74
75
Einst, o Wunder! o Wun-der! ent - blüht auf
Once, O mar-vel! O mar - vel! my grave shall
p
sf
76
77
78
79
80
81
82
83
mei-nem Gra - be,
bear a — flow-er,
o Wun-der! ent-blüht auf
O mar-vel! my grave shall
f
sf
p


84 85 86 87 88
mei - nem Gra - be ei - ne Blu - me der A - sche mei-nes
bear a flow - er, From its ash - es my heart shall yield a
legato
ii6 V7 I I V6 V7
89 90 91 92 93 94
C.P.T. P.T.
Her - zens, der A - sche mei - nes Herzens! Deut - lich
blos - som, my heart shall yield a blos-som! Bright - ly
P.T. P.T. P.T.
I I V6 V7 I I6
95 96 97 98 99 100 101
cresc.
schimmert, deut - lich schimmert auf je-dem Purpur-blättchen, auf je-dem Purpur - blättchen:
gleaming, bright - ly gleam-ing on ev-'ry pur-ply pet-al, on ev-'ry pur-ply pet - al:
cresc.
fp
IV ii6 V iii6 vi IV6 V6
102 103 104 105 106 107 108
p
A - de - la i - de, A -
A - de - la i - de, A -
p
cresc.
f
V4 V I6 I6 V6 V7 I6 I6 V4 V I6 I6 V6 V7 I6 I6 I4 IV6 I6 I4 IV6 I4 I6


109 110 111 112 113 114 115
- de la - i - de!
- de-la - i - de!
Einst, o Wunder!
Once, O mar-vel!
C.P.T. C.F.T.
IV ii6 I6 4 V7 I b♭ ‖ i V6 5 V4 3 i6 i i6 4 VD♭ ‖ V
116 117 118 118 120 121 122
Einst, o Wunder!
Once, O mar-vel!
ent - blüht, ach ent -
my grave, ay, my
C.L.A. C.L.A. C.L.A.
I V6 5 V4 3 I6 I I6 V b♭ ‖ iv6 iv6 iv iv6 4 iv6 4 I iv i6 4
123 124 125 4 126 4 127 128
blüht auf mei - nem_ Gra - be ei - ne Blu - me der A - sche mei - nes
grave shall bear a_ flow - er, From its ash - es my heart shall yield a
iv6 i6 4 ii6 8 V6 5 of V V V6 V6 V i6 4 i i6 i6 4
129 130 131 132 133 134
Her - zens, der A - sche mei - nes_ Her - zens!
blos - som, my heart shall yield a_ blos - som!
C.T. C.T. C.T.
Anticipation
V V6 V6 4 V i6 4 i i6 i6 4 V V7


p 135 136 137 cresc. 138 139 140 f
Deut - lich schimmert, deut - lich schimmert auf je-dem Pur-pur-blättchen, auf
Bright - ly gleaming, bright - ly gleam-ing on ev-'ry pur-ply pet - al, on
pp cresc.
B♭ I I6 IV IV ii6 ii V V iii6 iii6 vi vi
141 142 143 144 145 146
je-dem Pur-pur-blättchen: A - de - la - i - de!
ev-'ry pur-ply pet - al: A - de - la - i - de!
f fp p
IV6 IV6 V6 5 V4 2 V I6 I6 4 V6 4 V7 I6 I6 4 V4 2 V I6 I6 4 V6 4 V7 I6 I6 4
147 148 149 f 150 P.T. 151 152
A - - - de-la - i - de!
A - - - de-la - i - de!
cresc. ff P.T. C.L.A.
I4 2 IV6 I6 4 I4 3 IV6 I4 2 I6 IV I6 4 V7 pI I6 4
153 p 154 155 156 157
Deut-lich schimmert auf je - dem Purpur - blättchen, auf je - dem
Bright-ly gleaming on ev - 'ry pur-ply pet - al, on ev - 'ry
p C.L.A. C.L.A. C.L.A. C.L.A. C.L.A. C.L.A. C.L.A. C.L.A. C.L.A. C.L.A. C.L.A. C.L.A. C.L.A. C.L.A.
V4 2 V V4 2 V I6 I6 4 I6 I6 4 V6 5 V7 V6 5 V7 I I6 4 I I6 4 V4 2 V V4 2 V


158
159
C.P.T.
160
161
cresc.
162
Pur - pur - blätt - chen:
pur - ply— pet - al:
A - - de - la -
A - - de - la -
C.L.A. C.L.A. C.L.A.
p
cresc.
I6 I6 I6 I6 V6 V7 V6 V6 I ii6 - - -
4 4 5 5 5
163
f
164
165
166
167
p
cresc.
168
i - - de,
i - - de,
A - - de - la -
A - - de - la -
ff
ff
p
cresc.
iv8 iv° i6 iv6 I6 I V4 V4
7 7 4 5 4 3 3
169
f
170
171
172
173
174
i - - - - de,
i - - - - de,
ff
P.T. P.T.
sff C.L.A. U.A.
p
I6 V7 I V7 I6 V I6 V7 V
4 4
175
176
pp
177
178
179
180
181
A - - de - la - i - de!
A - - de - la - i - de!
calando
P.T.
pp
I I V I6 V7 V I I
4
15786