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Beethoven’s an die Ferne Geliebte

Paul R. Piersall

Central Washington University

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BEETHOVEN'S AN DIE FERNE GELIEBTE

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

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

by
Paul R. Piersall
May, 1968
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CHAPTER I

INTRODUCTION

A successful vocal artist must obviously be aware of notes, tempo, dynamics, etc., in any performing media. However, his performance will probably not achieve greatness unless he also understands the composer, his temperament, life, and style of writing music.

I. IMPORTANCE OF THE STUDY

Beethoven has often been accused of writing vocal music which exceeds some normal limitations of the voice. Such unfortunate accusations result in many singers avoiding his vocal music. Through means of historical evidence presented in this paper, through an examination of An die ferne Geliebte and its performance, the writer hopes to dispel some of this misunderstanding of Beethoven's vocal music.

II. LIMITATIONS OF THE STUDY

The purpose of this study is to examine the song cycle An die ferne Geliebte by Ludwig van Beethoven. The study includes (1) pertinent facts about the life of Beethoven; (2) a summary of his music and style of composition; and (3) more specifically an examination of An die ferne Geliebte.

III. DEFINITIONS OF TERMS USED

Cyclic form. This term is used in two meanings: (1) Generally, to denote any musical form including several
movements; thus, sonata, suite, toccata, cantata, etc., are termed cyclic forms. (2) Specifically, to denote compositions—usually sonatas or symphonies—in which the same thematic material is used in all or in some of the movements (1:197).

Liederkreis. A group of songs of related thought and character, designed to form a musical entity (1:700).

Strophic. A song in which all the stanzas of the text are sung to the same music (1:713).
CHAPTER II
BACKGROUND

A. BIOGRAPHY

Beethoven was born at Bonn, Germany, in 1770. He was born at the right moment in history, at the proper location, and with the personality to carry the style of his predecessors to new conclusions. Beethoven added to these Classic style elements a depth of emotion which made his music not only structurally exact, but powerful in human emotion as well.

Beethoven was born into a musical family, but he was not blessed with a happy family situation. Before he had reached his eleventh birthday he was forced to support the family, due to his father's drunkeness. At the age of eleven Beethoven, a gifted keyboard player, was employed as assistant organist in the court chapel and at twelve was made harpsichordist in the Elector's orchestra (8:242). When only twenty-two he left his native town of Bonn to study with Haydn in Vienna. Even though the lessons suffered from Beethoven's temper, the move provided opportunity to play for the aristocracy. His ability at the keyboard so impressed them that they considered it a privilege to support him and finance his career.

Beethoven's influence with the aristocracy enabled him to work under a modified form of the old patronage system.
He was not under the direct support or management of any one court, but instead was supported by close friends and the general public. This modified patronage system was aided by the emergence of a middle-class society, the growth of public concerts, and the development of music publishing.

Just as Beethoven was beginning to gain an enthusiastic audience for his compositions and for his concert performances a loss of hearing began to plague him. This would have meant disaster to most musicians, but to Beethoven it became a driving force which seemed to make him stronger. Only through musical creation was he able to conquer the inner struggle which his illness caused.

A great deal could be said about Beethoven's relations with his friends and associates, his turbulent love affairs, his dealings with his publishers, and his tortured relationship with his nephew Carl. Suffice it to say that these personal relationships caused him much inner strife. However, out of this strife developed a more profound and personal approach to tonal art (8:245).

Historians usually divide Beethoven's works into three periods, based upon chronology and style characteristics (6:475). The first period extends to about the year 1802 and is usually considered to be one of imitation, i.e. he followed the forms and procedures of his predecessors rather than initiating original and creative musical ideas (6:475).
The second period, extending from about 1802 to 1815, is considered to be the period in which Beethoven strives to communicate ideas through the use of musical symbols (6:475). The third period, from 1816 to his death in 1827, is a period of inner reflection in which "the former urgent sense of communication is replaced by a feeling of assured tranquility, passionate outpouring by calm affirmation" (6:485). The compositions of the third period are more personal and reflective and seem to indicate that he had accepted and even overcome his illness.

Many extraneous influences probably affected Beethoven's success. The influences which seemed to have the most impact on his life and music may be discussed under two broad areas: (1) social and political and (2) physical influences. Even these two broad areas cannot be discussed separately because Beethoven's personality and the social-political scene were so closely united. He was born at a time when the full impact of his rebellious personality could be felt. The emergence of the physically strong and austere Beethoven closely resembled the rise to power of the common man and the fall of the importance of the monarchy. Because of the new social era he was treated not as a servant of the aristocracy, but as an equal. This new relationship affected his composition in that he was not bound to the wishes of any other man. As a result, he composed only music which personally inspired
Beethoven's death in 1827 brought to a close the life of a composer who developed the inner musician, creating a new mode of self-expression which captured the imagination of later generations. Perhaps his outstanding achievement was that his music, "more than that of any composer before him, gives the impression of being a direct outpouring of his personality" (6:472).

B. BEETHOVEN'S VOCAL MUSIC

The frequent criticism of Beethoven as composer for the voice stems mainly from passages found in larger works such as the Missa Solemnis or the Choral Symphony, where voices compete with instruments. However, in examining his vocal music there is an immediate awareness of the difference in treatment of the voice in large instrumental combinations and vocal treatment in song form.

Bekker, in discussing Beethoven's knowledge of the human voice states that, "It is perfectly clear that Beethoven did not lack knowledge of the voice; and that he could, if he wished, have written as 'singable' music as any before or after him" (3:253). Among his seventy-nine lieder are some songs of comparatively little value. On the other hand, in view of the seriousness of the texts, their musical worth, along with the numerical output, there is an indication that with Beethoven the song form is no longer a mere diversion
Why Beethoven did not compose more for the voice is a question pondered by both musician and layman. Perhaps, though several reasons may be given, the question can never be fully answered. First of all, it must be realized that in song writing "Beethoven had no great models" (16:210). His songs are the bridge between the Classic and Romantic approaches to that medium. As was mentioned earlier, Beethoven composed his vocal music only when he was deeply inspired to do so. A look at his vocal arrangements in comparison to his original compositions illustrate this point very vividly. Beethoven found few texts that seemed to him suitable for a musical setting. He seemed most inspired by love songs and, significantly enough, these are the songs most frequently performed today. The story is often propounded that Beethoven wrote only one opera because he found no other text which he felt suitable for his purposes. Finally, he was a musician who tended to lean more and more to abstractions. It is significant that as a dramatic composer he tried to transcend the word rather than treat the word. (3:254).

In his early songs Beethoven relied on his instinct in vocal composition (16:210). Even though there are weak spots in workmanship, they show a natural zest and vitality which is quite attractive (16:210). *Adelaide*, composed in 1795,
was probably his most important early song. Other important songs of the early and middle period include the dramatic scena for soprano and orchestra, *Ah, perfido! spergiuro*, composed in 1796, and *In questa tomba oscura*, composed in 1807. Also of musical importance, but rarely performed, are the six sacred songs to poems by Gallert composed in 1803. These six songs are considered by Elizabeth Schumann to be the first song cycle in music history (15:20).

In general, Beethoven's songs all seem to bear the mark of a transition period. They are not totally unlike the eighteenth-century songs and they are not totally unlike the nineteenth-century lieder. They are, however, decisively more involved than the early songs, but do not reach the romantic level of the songs of Schubert and Schumann. The one notable exception to this general rule is the song cycle *An die ferne Geliebte*, composed in 1816, which is very much in the Romantic idiom. So far as is known, Beethoven created this song form which he called *Liederkreis* (16:211). His solitary example of the song cycle form is still considered by some to be the most perfect in terms of unity. What could be more natural than for the composer so suited to symphonic writing to create the song cycle by uniting a half-dozen small songs into a large-scale work. In this composition the piano is no longer a mere accompaniment for the voice, but is now emphasized to the extent that the cycle
is more a piano and voice duet. An die ferne Geliebte is considered to be Beethoven's most original contribution to the world of song.

A fuller understanding of An die ferne Geliebte may be attained through discussion of the style characteristics of the later periods of composition. One such characteristic is the deliberate working out of themes and motives to an even greater extent than in earlier works. Another element of style found in his later works is the continuity he achieved by an intentional blurring of dividing lines. This element of style is found in the concealing of the cadence and in the continuation of musical movement through large works (such as the continuity of musical progress in An die ferne Geliebte).
CHAPTER III

STYLE CHARACTERISTICS IN AN DIE FERNE GELIEBTE

An die ferne Geliebte was composed in the month of April, 1816, to a set of six poems by Alois Jeitteles. Beethoven was so inspired by the beauty of the six poems that he immediately began to set them to music (19:343). The dedication is to Prince Josef Lobkowitz, one of Beethoven's closest friends and most generous patrons.

The cycle has never been entirely in or out of vogue as concert repertoire. With its simple but profound sentiment and very personal emotion, the cycle requires great taste and sensitivity for its rendition. It is not only beautiful, but also historically significant, being the first song cycle written.

I. THE INDIVIDUAL SONGS

The following section treats each song in a short and factual manner. An attempt is made to describe pertinent aspects such as form, melody, text, harmony, and accompaniment. The cycle analyzed in this paper is in a transposed key.

Auf dem Hügel sitz' ich, spähend (I).

The first song is actually a theme and variations, a form seldom used in song writing. Although variations occur in the primarily strophic vocal line, the form is most easily
detected in the accompaniment. Each verse, depending upon textual demands, varies the original theme found in measures five through nine. The two most interesting variations occur in the fourth and fifth verses. Verse four (beginning at measure 31) is very lyric and consequently the accompaniment is quite inactive and homophonic. In verse five the mood changes to a more emotionally fervent tone and the accompaniment becomes very active within the confines of the basic thematic outline. The textural changes from verse to verse bring about the mood changes with little help from the singer. Interesting harmonic variation is found in measures 6, 11, and 16, where g minor is suggested, but never attained. *Wo die Berge so blau* (II).

One of the most interesting aspects of the second song is the short introduction (measures 53 through 57). Throughout the section the least defined position of the I chord (I 6/4) is employed, giving the effect of hovering. The accompaniment continues in this fashion for the greater part of the section. The form seems to be a ternary form A-B-A'. Section A is in the key of E, the mediant of the first song. Section B modulates to A (IV of Section A) and remains on the dominant of the key for most of the section, with the exception of measures 26-30. Section A' is a shortened and intensified version of A. The two expressive *poco adagio* sections are very much in the Romantic idiom.
The texture and rhythm of the accompaniment remain static throughout. The greater emotional fervor of Section A' is influenced more by changes in tempo than by textural changes.

*Leichte Segler in den Höhen* (III).

The first two measures form a modulatory passage leading to the key of F major. The song is strophic, with the strophe repeated five times. Verses one and two are in the major key and verses three, four, and five are in f minor. Measures 123-24 are modulatory material leading to f minor.

The accompaniment makes great use of rhythmic variety in employing the triplet figure, the dotted eighth-sixteenth, and true homophonic chordal structure. The voice alternates between detached notes and legato style, adding to the variety of expression. Similar to the second song, special interpretative effects are employed through the use of tempo variations. These are not indicated, but occur as a result of the changes in mode and mood.

*Diese Wolken in den Höhen* (IV).

The song is strophic with the strophe repeated three times. Slight variations are found in both the vocal line and accompaniment of the last verse. Additional rhythmic interest is found in the accompanying figure (syncopated rhythm) at measures 163, 174, 185, and 187. Linked in key to the preceding one, this song seems to be an extension rather
than a entity within itself.

Es kehret der Maien (V).

This section is also strophic, with each strophe containing two sections. The strophe is repeated three times with little change. The last beat of measure 255 begins a small codetta which serves as a modulatory passage back to the home key of C major. The codetta serves as one of the most emotionally poignant sections in the cycle.

Nimm sie hin denn, diese Lieder (VI).

The song is a loosely constructed binary form (AB:AB') in which the first eight measures remain the same and section B is varied each time according to textual requirements. An eight measure introduction sets the mood.

This writer considers this song to be one of the most beautiful of the cycle. The simplicity of the setting requires great sensitivity of performance. Both B (measures 275-284) and B' (measures 293-296) are extremely sensitive to emotional elements of the text.

Coda

The return of the main theme begins at measure 296. The accompaniment used in the first phrase of the coda is the same material utilized in the last verse of the first song. Measure 309 is related to that material found in measure 6. Measures 314-315 are related to material in measures 48-49. Measures 317-318 are related to measures 40-41 and 49-51.
What seems like a new device at measure 331 may be found in measures 47-48. The coda section is the 'icing' on the cake as far as the cycle's unity is concerned. It provides a unity that most other cycles do not have and without it An die ferne Geliebte would not be as structurally secure.

II GENERAL STYLE CHARACTERISTICS

While each individual song has certain specific styles and devices, the song cycle, as a total form, also has certain characteristics of style.

Accompaniment.

One of the most notable aspects of An die ferne Geliebte is the importance relegated to the accompaniment as an active partner with the singer in the role of interpretation. Throughout the cycle the accompaniment is generally homophonic, but a great deal of rhythmic and textural variety is employed. The first song of the cycle gives evidence of the variety in treatment of the accompaniment throughout. In sections where the text is intensified in emotion he used both a more rhythmically involved texture and variations in tempo.

Form.

Characteristic of this type of song composition is the return in the last song to the theme presented in the first. This procedure, initiated by Beethoven, was employed by later composers of song cycles, such as Schumann and Schubert.
Beethoven, typically an instrumental composer, took the cyclic instrumental form (sonata) as a model for the Leiderkreis. The circle of songs ends with an instrumentally conceived coda which is in the key of the first song, but greatly intensified in emotion. One of the most interesting facets of the formal structure of the cycle is the continuation of musical movement throughout. Each song is connected to the other through means of accompanying figures of varying lengths.

The scheme of keys used is of value in understanding the movement of total cycle:

Song #1 C major -- each verse in same key
#2 E major -- modulates (I-IV-I)
#3 F major -- (Two verses) f minor (three verses)
#4 F major -- connected by key relationship to the third song
#5 A major
#6 C major -- key of first song
* Coda -- uses both key and melodic material of the first song

Text. (See Appendix).

The subject matter on which the song cycle is based dictates the musical procedures found in each song. The mood varies greatly as the moods of the lover swiftly change. This type of subject matter affords the composer opportunity for subtle key, tempo, and rhythmic changes to demonstrate his feeling for the subject. The touches of expression found
in the accompaniment alone give an insight of Beethoven's feeling for the plight of the lover. Exhaustive research has been carried out in an effort to determine who was the "Distant Beloved" (9:102). The important concept which should be understood by the singer is that Beethoven closely associated his life with that of the lover in *An die ferne Geliebte*.

The melody is more concerned with proper interpretation of the text than it is with giving the singer opportunity to show his virtuosity. The conjunct and graceful melodic lines in *An die ferne Geliebte* are especially interesting in view of some comments about Beethoven's awkwardness in vocal writing. The cycle contains melodies which are not only singable, but are also beautiful and lyric. In range, the vocal line does not exceed a major tenth and the tessitura is comfortable. Harmony.

The cycle is harmonically conventional and without those surprises which might be expected of late Beethoven compositions. A study of keys reveals that none of the songs are in the dominant key of the first song. Even in the second song (in which he chooses to modulate openly) the key of the sub-dominant rather than the dominant is utilized. Perhaps this omission of modulation to the most logical key is only coincidental, but with Beethoven very unlikely.

The conclusion may be drawn that since the lover is dreaming about his distant beloved, an emphatic modulation
would be out of place. The nebulous movement from key to key seems to be an outgrowth of textual demands. The effect is one of a feeling of movement around a home key without ever really moving away from it. In addition, Beethoven approaches key changes in such a subtle way that there is little awareness of any modulation.

Within each of the songs certain harmonic variations are given in both accompaniment and the voice. Generally these variations are more a textual effect rather than a definite change of key or key feeling.
CHAPTER IV

I. SUMMARY

An die ferne Geliebte, the first song cycle, still remains the most highly respected in terms of unity. The cycle is in no way designed to test the limits of the voice, but rather the expressive possibilities of both singer and accompanist. Those who accuse Beethoven of writing compositions which are awkward for the voice cannot include his art songs in that category.

Beethoven's music is alive with the emotional fervor of the romantic. In An die ferne Geliebte, as in no other vocal work of this period, there is a foretaste of the flowering of the Romantic Lieder. Although he may not be given full credit for leading the way, An die ferne Geliebte must have influenced later composers in their song cycles.

This study has revealed that An die ferne Geliebte, though not vocally difficult, for sensitive interpretation demands an understanding of Beethoven's musical style.
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APPENDIX A

PROGRAM

PROGRAM NOTES

GRADUATE RECITAL
PAUL R. PIERSALL, BASS-BARITONE
DAVID KAROL, PIANO
MARCH 10, 1968 8:15 PM

PROGRAM NOTES

I.

Recitative: Be Comforted
Air: The Lord Worketh Wonders...from "Judas Maccabeas"

....Handel

Twenty-six English oratories are credited to G.F. Handel of which "Messiah", "Semele", "Jephtha", and "Judas Maccabeas" are the most notable.

Aria: Deh vieni alla finestra...from "Don Giovanni"...Mozart

This serenade is from the opera "Don Giovanni" which is based on the old "Don Juan" theme. The opera was composed in 1787 on a text by Da Ponte. The aria, sung by the "Don", was originally intended to be sung to the accompaniment of a madolin.

Minnelied...Brahms

The song was composed in 1877 to a poem by Hölty. This love song contains the full ripeness of the romantic feeling of the 19th century.

Sweeter sounds the song of birds
When she roams the meadows,
When she comes with step so light,
'Mid the woodland shadows

Brighter is the blooming Spring,
Greener are its bowers,
When, with tender fingers' touch
She doth gather flowers.
But for thee all joy were dead,
All earth's brightness faded.
E'en the glow of evening sky
Dearest sov'reign of my heart,
Leave, oh! leave me never,
Bloom sweet blossoms of thy love
In my soul forever.

Ich Grolle Nicht.............................Schumann

Composed during the 19th century to a poem by Heine,
Ich Grolle Nicht enjoys all of the romantic fervor of 19th century lieder.

I will not grieve although my heart should break,
Tho' thou art lost to me. Tho' thou couldst thus deceive!
I will not grieve.

II.

An die ferne Geliebte..........................Beethoven

An die ferne Geliebte was composed in the month of April, '1816, to a text by a young musical amateur, Alois Jeitteles. The dedication is to Prince Josef Lobkowitz, one of Beethoven's closest friends and most generous patrons. An die ferne Geliebte is not only the first song-cycle, it is still considered the most perfect of all song-cycles in respect of unity. There is both a spiritual and a material bond which knits the six poems in a whole.

TO THE DISTANT BELOVED, OP. 98

Yonder into misty blue,
Yonder into distant pastures
Where I first, dear heart, found you.

Far away from thee I'm sundered
Hill and dale betwixt us twain,
Between us and peaceful union
'Twixt our happiness and pain.

Ah, these eyes thou canst discern not,
Whose gaze doth haste with ardent flame
To thee; and all the sighs a-fading
On the air, that shape thy name.
Shall there then no message reach thee,  
No loving word attain thine ears?  
Hear the song then that I'll sing thee,  
Hear the songs that speak my tears!

Certain 'tis, true love transcendeth  
All of space, all of time;  
Be to loving ears delivered  
All this loving heart of mine!

WHERE THE MOUNTAINS SO BLUE

Out of mist grey in hue  
Look down on me;  
Where the sun fades away  
And the clouds blue the day,  
There would I be!

There in Valley so calm  
Fades all torment and harm,  
Where 'mid the stones  
Silent cowslips reflect  
And the breeze lightly blows  
There would I be!

To the woods all at peace  
Power of love drives me on  
And my heart's grief,  
Ah, hence I'd not be torn  
Could I, loved one, with thee  
Always remain!

LITTLE CLOUDS SO LIGHTLY SAILING

Little brook, so small and clear,  
Could you but espy my loved one,  
Greet her thousandfold from me.

If you see her, clouds, go walking  
Thoughtfully into the vale,  
Let my image rise before her  
Clearly from the heavens so blue.

If she stands before the bushes  
Now with autumn dun and bare,  
Birds, sing her my heart's complaining,  
Tell her how it is with me.
Thou west wind, bring on the breezes
To her who's my heart's desire
All my sighs now softly dying
Like the last rays of the sun.

Whisper in her ear love's pleading;
And thou brook so small, so clear,
In thy waters be reflected
To her all my countless tears!

Clouds that float in skies so loftly
All this merry flight of birds,
All they, Muse, do see thee clearly;
Take me with them in their train!

This west wind caresses lightly
On thy cheek and on thy breast,
Toss thy silken locks so gaily--
O that I this joy might share!

Hence to thee from ynder hillside
Busily the brook doth hasten.
If her face in it be mirrored,
Then make haste and turn it back!

The May-time returns now
Soft airs do caress me with velvety touch
And merrily brooklets are bubbling.

The swallow returns now to seek for her nest
Prepares now her bride-bed so diligently,
For love sure shall dwell no within there.

She busily carries from near and from far
So many soft fragments to deck forth her nest,
And many warm things for her young ones.

And faithful the couple together do dwell,
What winter hath sundered, the spring doth unite;
He knows how to bring love together.

The May-time returns now, the pastures are green,
Soft airs do caress me with velvety touch.
But I cannot bear now to depart hence.

If spring doth unite all those that are in love,
Then 'tis only our love shall no spring ever see,
An tears be our lot now forever.
TAKE THEM HENCE THEN

That, beloved, I sang to thee,
Sing them over in the evening,
To the lute's sad, sweet refrain.

When the twilight dusk of evening
On the still, blue lake descends;
And its last bright rays are glowing
Yonder on the mountain height;

And thou singst, what I have sung now
From the fullness of my heart
Simply, without art, came flowing
And did naught but yearning know;

Then let these my songs now banish
What till now kept us apart;
Let this reach thy heart so loving,
Given from a loving heart.

III.

The career of Giuseppe Verdi (1813-1901) practically constitutes the history of music in Italy between the years of 1839 and 1893, the dates of his first and last operas. In Verdi's twenty-six operas he never completely broke with past traditions as did Wagner, but rather worked toward refinement of aim and technique. In this process he brought Italian opera to a peak of perfection that has never been surpassed. 

Don Carlo, an example of grand opera, was composed in 1867. Dormiro sol nel manto mio regal is one of the outstanding bass arias in that opera. In the aria Filippo bemoans the fact that his wife's love has never really been his, that she has no love for him.

Il lacerato spirito which is from Simone Boccanegra (1857), is considered standard repertoire for the bass singer. Fiesco, who sings the aria, displays emotion as he sings of the course of events which have taken place in his life.

Infelice, e tuo credevi is taken from the opera Ernani. Ernani, composed in 1844, brought Verdi to international fame. The recitative section of Infelice displays great dramatic fervor and the aria begins with:

Cruel fortune, to dream that ever
Such a fair one could love me truly!
For a graybeard love is never!
IV.

Aria: Onegin's Aria...from "Eugene Onegin",........Tchaikovsky

Eugene Onegin (1879) is by far the most popular of the Tchaikovsky operas. In both libretto (Pushkin) and musical style the opera is romantically old-fashioned, and the music is typically Tchaikovsky. The aria from the opera is alive with graceful melodies, expressive harmonies, and is very expressive without any overemotionalizing often found in his later symphonic works.

Go Lovely Rose........................................Quilter

Poem by Edmund Waller (1606-1687)

Smuggler's Song........................................Kernochan

The words of this song are reprinted from Rudyard Kipling's "Puck of Pook's Hill".

Money, O!........................................Michael Head

Text by W. H. Davies.
APPENDIX B

MUSIC
DEPARTMENT OF MUSIC
CENTRAL WASHINGTON STATE COLLEGE

presents in

Graduate Recital

PAUL R. PIERSALL, Bass-Baritone
DAVID KAROL, Piano

PROGRAM

I
Recitative: Be Comforted
Air: The Lord Worketh Wonders, from "Judas Maccabeas" Handel
Aria: Deh vieni alla finestra, from "Don Giovanni" Mozart
Minnelied Brahms
Ich Grolle Nicht Schumann

II
An die ferne Geliebte (song-cycle) Beethoven

III
Aria: Dormiro sol nel manto mio regal, from "Don Carlo" Verdi
Aria: Il lacerato spirito, from "Simone Boccanegra" Verdi
Aria: Intelice, e tuo credevi, from "Ernani" Verdi

IV
Aria: Onegin's Aria, from "Eugene Onegin" Tchaikovsky
Go Lovely Rose Quilter
Smuggler's Song Kernochan
Money, O! Head

HERTZ RECITAL HALL
March 10, 1968
8:15 P.M.
To Fürst Joseph von Lebkowitz.

To the Distant Beloved.

No. 1. Ziemlich langsam und mit Ausdruck.

Lento ed espressivo.

Auf dem Hügel sitt ich, spähend in das blaue Nebel.

From the mountain wing my gazes Toward a far-off azure.

land, nach den fernen Trüben sehend, wo ich dich, Geliebte, fand.

bound, Seeking thro' the spreading hazes Where I thee, beloved, found.

ausdrucksvo.

Weit bin ich von dir geschieden, trennend liegen Berg und Thal zwischen.

Far from thee my way is turning, Hill and valley lie between.

Parting.

uns und unserm Frieden, unserm Glück und unsern Qual.

us and our fond yearning, All our joy and all our pain.

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Ach, den Blick kannst du nicht sehen, der zu hindert und die Seufzer, sie verleih theit.

Will denn nichts mehr zu dir dringen, nichts der Find thee, Bear my

Liebe Bote sein? Singea will ich, Lieder singen, die dir heart afar to trouble? Then in song will I remind thee How in
klagen meine Pein!
loneliness I pine.

Denn vor Liebesklang entweicht jeder
For a song of love disdaineth weary

Nach und nach geschwinder.

Raum und jede Zeite, und ein liebend Herz er-

Allegro.

reichet, was ein liebend Herz geweiht!

What a loving heart empowers.
No 2. Ein wenig geschwinder.

Poco allegretto.

Wo die Berge so blau aus dein nebligen Grau schauen herein,
rise Under lowering skies, Peering thro' air,

Sonne verglit, wo die Wolke umzieht, mochte ich sein!
sunset is red, Where the clouds over spread, Would I were there!

mochte ich sein!
Would I were there!

Dort im ruhigen
In that slumberous

Thal schweigen Schmerzen und Qual. Wo im Gestein still die vale, Pain or woe ne'er may dwell. On rock-y stair Where the
Ziemlich geschwind.

Nach und nach geschwinder.

stringendo

À Assai allegro

Hin zum

To the

Erstes Zeitmass.

Poco adagio

Tempo I.

Poco adagio

Prim·er dort sinnt, weht so lei·se der Wind, möch·te ich sein!
prim·ros·es steep, WOO·ing winds light·ly sweep, Would I were there!

moch·te ich sein!
Would I were there!

sin·shad· ow·y Wald drängt mich Lie·bes·go· walt, in·ne·re
snow·y grove Drive me long·ing and love, Lone·ly de·

in·ne·re Pein. Ach mich zög·s nicht von hier, könnt· ich,
inner·ly de·spair. Ah, I neer·would a· way, If with

Trau·te, bat dir e·wig·lich sein!
thee I might stay, Stay with thee e'er!

e·wig·lich

Stay with thee
Leichte Segler in den Hüben,
Cloudlet, sailing on above me,

und du Bächlein klein und schmal,
And thou tiny rill below,

ihr erwähen, grüßt sie mir viel tausendmal.
who doth love me, Bear my greeting as ye go!
Seht ihr, Wolken,
Ye, oh cloudlets,
sie dann gehen
ing in dem stille Thal,
lasst mein Bild
vor ihr entstehen
in dem luftigen
Himmelsaal.

Ye, oh cloudlets,
musing in the lonely dale,
if she wandern
Musying in the lone some dale,
Let my image
greet her yonder
From your airy
sky borne veil.
Wird sie an den Büschen stehen, die nun herbstlich falb und kahl,
Should she linger near the bushes Bared by autumn winds forlorn,

Was ihr, wie mir ist geschehen, klagt ihr, Vöglein, meine Qual!
Tell her how my sorrow crushes, Tell her, birdlings, how I mourn.

Stillle We ste, bringt im Wehen
Western breezes, onward hewing,

Hin zu meiner Herzenswahl meine Seufzer,
To my lov'd one waft ye low, As it falters,
145

die vergeben wie der Sonnleitzter Strahl.
anal my sighing, Like the sun's departing glow.
a tempo

146

Flüstre zu meinem Liebesfrichen.
Whisper all my love and yearning,
a tempo ritard.

147

lass sie, Bäcklein klein und schmal,
treu in dein Bild
Tell her, tiny rill below,
She may view, in
cresc.

150

Wogen sehen meine Thränenn ohne Zahl, ohne Zahl!
thee return, How my tears de ever flow, ever flow!
Nicht zu geschnippe, angenehm und mit viel Empfindung.

Nicolai: Madchen, die hoch in den Himmel hinauf, in die Sternen.

Take me, and my love are they repairing.

Vögel, munterer Zug, werden dich, o Huldin, sehen.

Nehmt mich mit im leichten Flug!

Diese Wolken in den Höhen, diese Clouds beyond the mountains faring, Birds that

Mit im leichten Flug!

Die se We ste werden too, on pinions light!

Spiele scherzend, dir um Wang' und Brust, in den seid'nen Locken

Breezes shall caress thy cheek and breast, fondly toy ing with thy

semper p
dir von Je~nen flie-geln em-sig die-ses Bächlein eilt. Wird ihr
love yon brook-let flow-eth Ev-er down the moun-tain-way; When her

Bild sich in dir spie-geln, fliess zu-rück dann un-ver-
face thy mir-ror show-eth, Then flow back with-out de-

Nach und nach geschwindener.

Sempre più allegro.

weit, fliess zu-rück dann un-ver-weilt, ja un-ver-weilt!
lay, then flow back with-out de-lay, with-out de-lay!
Es kehret der Maien, es blühet die Au', die
Fair May-time is coming, the meadows are gay Where

Lüfte, sie wehen so milde, so tau, geschwätzig die Bäche nun
wandering breezes are wooing today, And murmurous brook-lets are
Die Schwalbe, die kehrt zum wohnen.

The swallow returns to her dwelling.

wirthlichen Dach, sie baut sich so emsig ihr brautlich Gemach, die
home in the eaves, The bow'r of her bridal now busily weaves; For

Liebe soll wohnen da drinnen, die Liebe soll wohnen da dwell ing, for love she would build her a

Un-
bringt sich ge-schäftig von Kreuz und von Quer manch' weiche-res Stück zu dem
wea-ried-ly flit-ting now here and now there, Soft lin-ing she still to the

Braut-bett hier, manch' wär-men-des Stück für die Klei-nen.

bride-bed doth bear, Warm fleece for the wee ones a-wait-ed;

Nun wohn-ten die Gat-ten bei-sam-men so treu, was

Now live they so faith-ful to-geth-er, the twain, What

Win-ter ge-schie-den, ver-band nun der Mai, was lie-bet, das weiss er zu

Win-ter had part-ed, now May joins a-gain, For lov-ers then light-ly are
I

~fup:~.-~-=9--

lie - bet, das weiss er zu ei

nen.

mat - ed, for - lov - ers then light - ly are mat - ed.

Es keh - ret der Mai - en, es
Fair May - time is com - ing, the

blü - het die Au; die
mead - ows are gay,

Lüf - te, sie we - hen so
wan - der - ing breez - es are woo - ing to - day; I

ich kann nicht zie - hen von
on - ly must bide in my

hin - nen.
sta - tion;

Wenn
Tho'
Alles, was liebet, der Frühling vereint, nur unserer Liebe kein elsewhere all lovers in Spring-tide delight, Our hearts ever lonely no

Frühling erscheint, und Tränen sind all ihr Gewinnen, und Spring may unite, And tears are their sole consolation, and

Adagio.

Thränen sind all ihr Gewinnen, Ja all ihr Gewinnen. tears are their sole consolation, their sole consolation.

No 6. Andante con moto, cantabile.
Nimm sie hin denn, die se Lieder, die ich dir, Geliebte, sang.
Take my songs, of love the flower, That for thee, mine own, I sing.

Sing sie denn A-bends wie-der zu der Lau-te sü-ssem Klang!
Sing them o'er in evening hours, While the tender lute doth ring.

Wenn das Dämmerungsroth dann zie-het nach dem stil-len, blau-en
When the twilight glow is wan-ing On the' calm blue lake so
See, und sein letzter Strahl verglühet hinter
bright, And its parting ray is shining over

je - ner Ber - ges - höh', und du singst,
yonder moun - tain - height, And thou sing'st,

und du singst, was ich ge - sun - gen, was mir aus der vol - len Brust
and thou sing'st what love in - spir - eth In my o - ver - flow - ing breast,

oh - ne Kunst - ge - präng' er - klungen, nur der Sehnsucht sich be - wusst,
Naught sub - lime there - in de - sir - eth, Naught safe yearn - ing there con - fessed,
nur, nur der Sehnsucht sich bewusst:

naught, naught save yearning there confessed:

Ziemlich langsam und mit Ausdruck.

Lento ed espressivo.

Dann vor diesen Liedern weicht, was meinen
Sure-ly then my song regain-eth All we

Nach und nach geschwinder.

string. poco à poco

schieden uns so weit, und ein liebend Herz er-
lost in lonely hours, And a loving heart at

Allegro molto e con brio.

reichet, was ein liebend Herz geweiht,
taineth What a loving heart empowers!

und ein
lie-bend Herz er-reicht, was ein lie-bend, ein lie-bend, ein
loving heart attain-eth, What a lov-ing, a lov-ing, a

lie-bend Herz ge-weiht. Dann, dann vor
loving heart em-powers! Then, surely

die-sen Lie-dern weichet, was ge-
then my song re-gain-eth All we

schle-den uns-so weit, und ein lie-bend Herz er-
lost in lone-ly hours, And a lov-ing heart at-
reichet,
sain-eth

was ein lie-
bend Herz, ein

What a loy-
ing heart, a-

cresc.

ly-
bend Herz ge-
weiseht, was.
was ein lie-
bend, what a loy-
ing, ay,
w

lov-
ing heart em-
pow'rs, ay,

Lie-
bend Herz ge-
weiht!
loving heart em-
pow'rs!

dimin.   P
dimin.   PP cresc.