



DOCTOR OF MUSICAL ARTS SOLO RECITAL

André Chiang, *baritone*
Richard Blumenthal, *piano*

- “Endlich, wird mein Joch” from *BWV 56* Johann Sebastian Bach
(1685-1750)
- “Gott, sei mir gnädig” from *Paulus* Felix Mendelssohn
(1809-1847)
- Selections from *Vier ernste Gesänge* Johannes Brahms
(1833-1897)
- “Denn es gehet dem Menschen”
“Ich wandte mich und sahe an”
“O Tod, wie bitter bist du”
“Wenn ich mit Menschen”

INTERMISSION

- “Rivolgete a lui lo sguardo” from *Così fan tutte* Wolfgang Amadeus Mozart
(1756-1791)
- Selections from *Le bestiaire* Francis Poulenc
(1899-1963)
- “Le dromadaire”
“La chèvre du Thibet”
“La sauterelle”
“Le dauphin”
“L'écrevisse”
“La carpe”
- Selections from *Evidence of Things Not Seen* Ned Rorem
(b. 1923)
- “A Glimpse”
“Dear, though the night”
“He thinks upon his death”

*This recital is given in partial fulfillment of the requirements of the Doctor of Musical Arts degree.
André Chiang is from the Studio of Dennis Jesse.*



DOCTOR OF MUSICAL ARTS SOLO RECITAL PROGRAM NOTES:

Ich will dem Kreuzstab gerne tragen BWV 56 (I will the cross-staff gladly carry) is a solo *cantata* for bass written by Johann Sebastian Bach, and its first performance occurred in Leipzig on October 27th, 1726. The cantata is composed of five parts: Aria, Recitativo, Aria, Recitativo, and Choral. Notably, the author of the cantata is unknown, but the text actually corresponds to the Scripture lesson for the 19th Sunday after Trinity which was when the cantata was first performed;¹ and within the instrumental parts and the vocal score, an “X” is used instead of the word *Kreuz* in *Kreuzstab*, literally using a cross to shorthand for the word cross.²

Endlich, wird mein Joch is the second aria in the cantata and is performed with bass voice, solo oboe, and basso continuo. The text emphasizes the euphoria felt when the burdens of life are released from the earthly form. Within the A section, *melismas* show how free the spirit is after being unyoked. The B section emphasizes more strength and force in the vocal line, emulating the poetry, and has the more dramatic climax of the piece.

Endlich, wird mein Joch

Endlich, endlich wird mein Joch
Wieder von mir weichen müssen.
Da krieg ich in dem Herren Kraft,
Da hab ich Adlers Eigenschaft,
Da fahr ich auf von dieser Erden
Und laufe sonder matt zu werden.
O gescheh es heute noch!

Finally, will my yoke

Finally, finally will my yoke
again have to fall away from me
and then I shall get strength in the Lord,
then I shall have an eagle's nature,
then I shall ascend from this earth
And run without becoming weary.
If only this could happen today!³

Paulus was the first oratorio composed by Felix Mendelssohn, with a libretto by Julius Schubring, for soprano, contralto, tenor, bass, mixed chorus, and orchestra, and it premiered May 22nd, 1836 in Düsseldorf. The oratorio is split into two parts with the first part following the life of Saul, his conversion to Paul, and his baptism, while the latter part explores the mission of Paul and Barnabas, their persecution, and Paul's eventual martyrdom.

The aria *Gott, sei mir gnädig* is an aria for Paul occurring in the first part. Reviewer G. A. MacFarren says of the aria in particular,

“Music possesses not a more perfectly beautiful example of the expression of intense, all-absorbing feeling, than this Air of Saul, who is represented as suffering, under the conviction of his past error, a sense of all the evil he has wrought - his enthusiastic nature being equally open to the new impulse as it has been to the very opposite emotions that have hitherto affected it.”⁴

The aria begins with a declamatory beckoning for God's mercy. At this point in the journey, Saul has been struck by the light of heaven on the road to Damascus and sees the error of his ways, and this moment is perfectly encapsulated in the b minor opening key and the fragmented legato lines that repeat his penitence. As he becomes more burdened by his sinning, the second section of the aria begins, and he affirms his change with a *recitative* section that culminates in his continued begging for mercy.

Gott, sei mir gnädig

Gott, sei mir gnädig nach deiner Güte
und tilge meine Sünden

God, have mercy upon me

God, have mercy upon me,
and blot out my transgressions

¹ Georg Corall, “Johann Sebastian Bach's *Kreuzstab* Cantata (BWV 56): Identifying the Emotional Content of the Libretto,” *Limina* 20.3 (2015): 8.

² Corall, “Johann,” 10.

³ Corall, “Johann,” 9.

⁴ G. A. MacFarren, “Mendelssohn's “St. Paul”,” *The Musical Times and Singing Class Circular* 6, no. 124 (1854): 55.

nach deiner großen Barmherzigkeit.

according to Thy loving kindness.

Verwirf mich nicht von deinem Angesicht
und nimm deinen Heiligen Geist nicht von mir.
Ein geängstetes und zerschlagenes Herz wirst du,
Gott, nicht verachten.

Deny me not, cast me not away from Thy presence,
and take not Thy Spirit from me, Lord.
Lord, a broken and a contrite
heart is offered before Thee.

Denn ich will die Übertreter deine Wege lehren, dass
sich die Sünder zu dir bekehren.
Herr, tue meine Lippen auf, dass mein Mund deinen
Ruhm verkündige.

I will speak of Thy salvation, I will teach transgressors,
and all the sinners shall be converted unto Thee.
Then open Thou my lips, Lord, and my mouth shall
show forth Thy glorious praise."⁵

Vier ernste Gesänge (*Four Serious Songs*) Op. 121 is a set of songs composed by Johannes Brahms in 1896 using text excerpted and adapted from the Bible. Brahms was well known for his lyrical melodies and lush harmonies, but many aspects of his musical process and personal life are a mystery. Brahms typically destroyed letters that revealed his inner thoughts and feelings, as well as music he wrote that he did not deem befitting of him for public consumption.⁶ Robert Schumann said of Brahms,

"[Brahms was] the finest type of a true German, who never wanted to appear other than he was. The few faults he had were very much in evidence; he took no trouble to draw aside the slight veil they formed, and left it to others to lift it from the heart of pure gold which was hidden beneath."⁷

In this way, Brahms was a composer whose music showed a straight-forward character. His songs often lack a piano prelude and postlude, and the piano accompaniment is typically subservient to the vocal line. Much like his German lifestyle, his pieces had coherent formal organization, and though he strove for variety in his styles, he frequently used more strophic and typical song form (ABA) as a communicatively and artistically effective tool.⁸ *Vier ernste Gesänge* is no exception.

Composed in his penultimate year, *Vier ernste Gesänge* was in response to the deaths of many of Brahms' close friends (Elizabet von Herzogenberg in 1892, Hermine Spies in 1893, and both Theodor Billroth and Hans von Bülow in 1894), and with knowledge that his most beloved friend, Clara Schumann, would soon join them, as she suffered a stroke on March 26th, 1896 and died on May 20th. Brahms shared his completed manuscript with Max Kalbeck, for review, two weeks before Clara died.⁹ This set of songs is full of bereavement for these lost souls, which is demonstrated not only by the heart-wrenching compositional genius, but also the Biblical text.

Denn es gehet dem Menschen is the first song of the set and uses adapted text from *Ecclesiastes 3:19-22*.

Andante

Denn es gehet dem Menschen wie dem

p semplice

For that which happens to men as to the

Figure 1: Brahms' *Denn es gehet dem Menschen* from *Vier ernste Gesänge*, mm. 1-4.¹⁰

⁵ Felix Mendelssohn Bartholdy, *Paulus Op. 36* (New York: Edition Peters, 2000), 79-82.

⁶ Lorraine Gorrell, *The Nineteenth-Century German Lied* (Pompton Plains, New Jersey: Amadeus Press, 2005), 257.

⁷ Gorrell, *The Nineteenth-Century German Lied*, 258.

⁸ Gorrell, *The Nineteenth-Century German Lied*, 268.

⁹ Peter Russell, *The Themes of the German Lied from Mozart to Strauss* (Lewiston, New York: Edwin Mellen Press, 2002), 352.

¹⁰ Gorrell, *The Nineteenth-Century German Lied*, 273.

The pedal point used on the dominant and tonic in the beginning measures and throughout the piece, along with the text, create a sense of hopelessness in the music and almost surprises with its subtleness.¹⁰ These *ostinato* parts and the simple, homogeneous rhythm create a sense of marching into impending doom and despair. Continuing along this track, the piece shifts between the dirge-like beginning and *Allegro* sections which bemoan the finality of death.

Denn es gehet dem Menschen wie dem Vieh

Denn es gehet dem Menschen wie dem Vieh;
wie dies stirbt,
so stirbt er auch;
und haben alle einerlei Odem;
und der Mensch hat nichts mehr denn das Vieh:
denn es ist alles eitel.

Es fährt alles an einen Ort;
es ist alles von Staub gemacht,
und wird wieder zu Staub.
Wer weiß, ob der Geist des Menschen aufwärts fahre,
und der Odem des Viehes unterwärts
unter die Erde fahre?

Darum sahe ich, daß nichts bessers ist,
denn daß der Mensch fröhlich sei in seiner Arbeit,
denn das ist sein Teil.
Denn wer will ihn dahin bringen,
daß er sehe, was nach ihm geschehen wird?

One thing befalleth the beasts and the sons of men

One thing befalleth the beasts and the sons of men;
The beast must die,
the man dieth also, yea, both must die;¹
To beast and man one breath is given,
And the man is not above the beast;
For all things are but vanity.

They go all to the self-same place,
For they all are of the dust,
and to dust they return.
Who knoweth if a man's spirit goeth upwards?
And who knoweth if the spirit of the beast
goeth downward to the earth?

Therefore, I perceive that there is nothing better
Than that a man should rejoice in his own works,
For that is his portion.
For who shall ever show him,
who shall show him what will happen after him?¹¹

The second song of the set is *Ich wandte mich* and uses text adapted from *Ecclesiastes 4:1-3*. The melodic shaping in the middle section of this song takes the singer into the lowest *tessitura* (the range where the majority of the notes lie) of the entire set, and the piece begins with musical textures and lines that infer a sense of return to a place of death and oppression. In the final section of the piece, the minor tonality shifts to major, and as the final phrase is being sung, the accompaniment outlines falling melodic thirds which will feature heavily in the third song of the set.¹²

Ich wandte mich

Ich wandte mich und sahe an
Alle, die Unrecht leiden unter der Sonne;
Und siehe, da waren Tränen derer,
Die Unrecht litten und hatten keinen Tröster;
Und die ihnen Unrecht taten, waren zu mächtig,
Daß sie keinen Tröster haben konnten.

Da lobte ich die Toten,
Die schon gestorben waren
Mehr als die Lebendigen,
Die noch das Leben hatten;
Und der noch nicht ist, ist besser, als alle beide,
Und des Bösen nicht inne wird,
Das unter der Sonne geschieht.

I turned

I turned and considered all that suffer
oppression under the sun;
and behold there was weeping and wailing,
and there was no one to comfort them;
because their oppressors had power,
but they had no comforter.

Then I praised the dead,
which are already dead
more than the living,
which are yet alive;
And he who has not been born is better off than both,
and he knows not the evil,
that happens under the sun.¹³

The third song in this set is *O Tod, wie bitter bist du* and uses text adapted from *Ecclesiastes 41:1-2*. Similarly, to the second song's key shifting, *O Tod* switches from e minor to E Major about midway through

¹⁰ Gorrell, *The Nineteenth-Century German Lied*, 273.

¹¹ Submitted by Sharon Krebs, Accessed on December 2, 2017, http://www.lieder.net/lieder/get_text.html?TextId=103369.

¹² Carol Kimball, *Song: A Guide to Art Song Style and Literature Revised Edition* (Milwaukee, Wisconsin: Hal Leonard Corporation, 2006), 109.

¹³ Kimball, *Song*, 110.

the song which is much earlier in the scope of the piece in comparison to *Ich wandte mich*. The poetry and musical changes follow the mode, and this earlier switch indicates a sense of contentment and hope that extends itself into the fourth song.¹²

O Tod, wie bitter bist du

O Tod, wie bitter bist du,
Wenn an dich gedenket ein Mensch,
Der gute Tage und genug hat
Und ohne Sorge lebet;
Und dem es wohl geht in allen Dingen
Und noch wohl essen mag!
O Tod, wie bitter bist du.

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

O death, how bitter are you

O death, how bitter are you,
to a man who lives,
in the days of his prosperity
who lives without care
who is successful in all things;
and can still eat well!
O death, how bitter are you.

O death, how welcome you are to the man
in need who is weak and old,
beset with every care
and has nothing better to hope for,
nothing more to expect!
O death, how welcome you are.¹³

Wenn ich mit Menschen is the final song of the set and uses adapted text from *1 Corinthians 13: 1-3, 12-13*. Beyond the bereavement texts of the first three songs, the fourth song combines sections of *1 Corinthians* to create the light out of the darkness, using the first instance of a major key, E flat Major, to begin and end a song. Ending the set on this note leaves a feeling of relief that through the meditations on death and human suffering, there will be a place for faith, hope, and love.

Wenn ich mit Menschen

Wenn ich mit Menschen - und mit Engelzungen redete
und hätte der Liebe nicht,
so wäre ich ein tönend Erz oder eine klingende
Schelle.
Und wenn ich weissagen könnte und wüßte alle
Geheimnisse
und alle Erkenntnis und hätte allen Glauben,
also daß ich Berge versetzte,
und hätte der Liebe nicht, so wäre ich nichts.
Und wenn ich alle meine Habe den Armen gäbe
und ließe meinen Leib brennen
und hätte der Liebe nicht,
so wäre mir's nichts nütze.

Wir sehen jetzt durch einen Spiegel
in einem dunkeln Worte,
dann aber von Angesicht zu Angesichte.
Jetzt erkenne ich's stückweise;
dann aber werd' ich's erkennen,
gleich wie ich erkennt bin.
Nun aber bleibt Glaube, Hoffnung, Liebe, diese drei;
aber die Liebe ist die größte unter ihnen.

When I talked to people

When I talked to people - and to tongues of angels
and would not have love,
so I would be a sounding ore or a ringing
bell.
And if I could prophesy and know all the
secrets
and all knowledge and all faith
so that I put mountains,
and would not love, so I would be nothing.
And if I gave all my belongings to the poor
and let my body burn
and would not have love,
that would be no use to me.

We now see through a mirror
in a dark word,
but then face to face.
Now I recognize it piece by piece;
but then I will recognize,
as I am known.
But now is faith, hope, love, these three;
but love is the greatest among them.¹⁴

¹² Kimball, *Song*, 109.

¹³ Kimball, *Song*, 110.

¹⁴ Submitted by Emily Ezust, Accessed on December 2, 2017, http://www.lieder.net/lieder/get_text.html?TextId=17723.

Così fan tutte or *La scuola degli amanti* (*Thus do they all* or *School for Lovers*) K. 588 is an opera in two acts written by Wolfgang Amadeus Mozart using a libretto by Lorenzo da Ponte. Mozart was a master of Italian opera (*buffa* and *seria*) as well as German *Singspiel*, and he truly pioneered the musical drama inherent in the *buffa* operas he would compose. *Così fan tutte*, along with *Le nozze di Figaro* and *Don Giovanni*, was one of a trio of major *opera buffa* that he composed using da Ponte libretti.¹⁵

Così fan tutte draws its strength from physical and situational comedy to drive its plot. The story revolves around two young couples and a bet that the female counterparts of each couple would not be faithful to their partners. *Rivolgete a lui lo sguardo* KV 584 is an aria sung by the baritone young lover, Guglielmo, extolling his virtues as a lover to the girls. Interestingly, *Rivolgete* was removed before the first performance of *Così* in favor of the shorter *Non siate ritrosi*.¹⁶ There are many possible explanations for the change, spanning from the soprano not wanting *Come scoglio* to be upstaged (as the aria happens directly before) to the original Guglielmo not being able to handle the increased difficulty of *Rivolgete*, but the generally accepted idea came from notes by Mozart saying that he chose the shorter aria to keep the dramatic action moving toward the finale of Act One.¹⁷



Figure 2: *Rivolgete a lui lo sguardo* final page excerpt¹⁸



Figure 3: *Non siate ritrosi* final page excerpt¹⁹

Comparing the two arias leads to interesting conclusions. *Rivolgete* is in the key of D Major (the key of victory and royalty), has a range spanning from G2 to F#4, and has a three-part structure involving many different textures and vocal flourishes. *Non siate ritrosi* is in the key of G Major (the key of calm and satisfaction), has a range spanning from C3 to E4, and is in a strophic form consisting of three simple verses.

¹⁵ Julian Rushton, *The New Grove Guide to Mozart and his Operas* (New York, New York: Oxford University Press, 2007), 15.

¹⁶ Rushton, *The New Grove Guide to Mozart and his Operas*, 99.

¹⁷ Paolo Toscano, editor, *Mozart Opera Arias: baritone/bass* (Milwaukee, Wisconsin: Hal Leonard and Ricordi, 2003), 6.

¹⁸ Toscano, *Mozart Opera Arias*, 50.

¹⁹ Toscano, *Mozart Opera Arias*, 37.

In Figure 2, the climax of *Rivolgete*, which is identical in intervals and pitches with a slightly prolonged rhythm as the climax of *Hai già vinta la causa* from *Le nozze di Figaro*, shows a much more majestic and difficult line than the climax of *Non siate ritrosi* (Figure 2), which just fills out the V of V with a high note on E4. *Rivolgete* also has more interesting poetry as it remarks upon many different mythological aspects that the young men extol versus the simple moustache size joke in *Non siate ritrosi*. In all respects, *Rivolgete* is the more grand and challenging aria.

Rivolgete a lui lo sguardo

Rivolgete a lui lo sguardo
E vedrete come sta:
Tutto dice, io gelo, io ardo
Idol mio, pietà, pietà,
Io ardo, io gelo, io ardo
Idol mio, pietà, pietà,

E voi cara un sol momento
Il bel ciglio a me volgete
E nel mio ritroverete
Quel che il labbro dir non sa.
Un Orlando innamorato
Non è niente in mio confronto;
Un Medoro il sen piagato
Verso lui per nulla io conto:
Son di foco i miei sospiri
Son di bronzo i suoi desiri,
Se si parla poi di merito
Certo io sono e egli è certo
Che gli uguali non si trovano
Da Vienna al Canada,

Siam due Credi per ricchezza,
Due Narcisi per bellezza
In amor i Marcantoni
Verso noi sarian buffoni
Siam più forti d'un ciclopo,
Letterati al par di Esopo.

Se balliamo un Pichne cede
Sì gentil e snello è il piede,
Se cantiam col trillo solo
Facciam torto all'usignuolo,
E qualch'altro capitale
Abbiam poi che alcun non sa.

Bella, bella, tengon sodo:
Se ne vanno ed io ne godò!
Eroine di costanza,
specchi son di fedeltà

Return his glance

Return his glance
and you'll see how it is:
It says everything: I freeze, I burn
My idol, have pity, pity
I burn, I freeze, I burn
My idol, have pity, pity

And you, beloved, for just a moment
cast your lovely eye on me
And in me you will find
that which the lip doesn't know how to say.
Some love-struck Orlando
Is nothing compared to me;
A Medoro with wounded breast
Is as nothing next to me:
My sighs are fire
His lust is bronze
So if we speak of merit
I am sure and he is sure
You cannot find equals
From Vienna to Canada.

The two of us are rich as Croesus
Handsome as Narcissus
In love, Marc Anthonys
would seem like clowns in comparison
We are stronger than a Cyclops
Writers on par with Aesop.

If we dance, Pichne bows to
our refined narrow feet
Singing, a single trill
puts nightingales to shame
And we have other strengths
That you still don't know.

Beauty, beauty, hold fast:
If they go, I rejoice
Heroines of constancy
are mirrors of faithfulness.²⁰

Le Bestiaire (The Book of Beasts) is a cycle consisting of six songs written by Francis Poulenc in 1918 set to the poetry of Guillaume Apollinaire. Poulenc as a man and composer bucked trends and rules, and said when questioned about his process, "My rules are instinctive, I am not concerned with principles and I am proud of that; I have no system of writing (for me 'system' means 'tricks'); and as for inspiration, it is

²⁰ Toscano, *Mozart Opera Arias*, 5-6.

so mysterious that it is wiser not to try and explain it.”²¹ He was a man who saw music as much less of an intellectual exercise and more of a means for expression. *Le Bestiaire* was the first set of songs Poulenc wrote, and through his own notes, we come to understand how he came to write them. Poulenc wrote in his diary about the performance of the set,

“To sing *Le Bestiaire* with irony and above all *knowingly* is a complete misconception, showing no understanding whatsoever of Apollinaire’s poetry or my music... It needed Marya Freund to sing *Le Bestiaire* as gravely as a song by Schubert to prove that it is something better than a piece of nonsense.”²²

The set’s total runtime is typically around five minutes, so each song is direct and quick to create the feeling and mood of each of the animals.

Le dromadaire (a single-humped camel) is the first song in the cycle and marks the beginning of the journey. The tempo marking of *Très rythmé Pesant* (very rhythmic ponderous) is evocative of the dromedary’s pace and the general personality of the pack animal. The vocal line has a pedantic tone and stepwise motion, which represents the idea of traveling up and down the path.

Le dromadaire

Avec ses quatre dromadaires
Don Pedro d'Alfaroubeira
Courut le monde et l'admira.
Il fit ce que je voudrais faire
Si j'avais quatre dromadaires.

The dromedary

With his four dromedaries,
Don Pedro d'Alfaroubeira
Wandered and wondered at the world.
I'd like to do just the same
If I had four dromedaries.²³

La chèvre du Thibet is the second song of the cycle. It is a brief song that brings more mythology, the Greek reference to Jason and the golden fleece, with a comparison to locks of hair that the journeyman seeks. The score marking *uniforme très lié* (very tightly uniform) within the piano part is a strict indication by Poulenc not to let the song have too many liberties. Such specific notations were part of Poulenc’s compositional style form.

La chèvre du Thibet

Les poils de cette chèvre et même
Ceux d'or pour qui prit tant de peine
Jason, ne valent rien au prix
Des cheveux dont je suis épris.

The Tibetan goat

The fleece of this goat, and even that
Of gold for which Jason took such pains,
Are worthless compared to
The locks that I yearn for.²⁴

La sauterelle is the third song of the cycle, and the historical reference is to Saint John and his using of the grasshopper for nourishment. Contrary to the second song, the making *souple, sans nuances* (flexible without nuance) gives a bit more freedom to both the pianist and the singer for interpretation. The ending phrase of this four-bar piece conveys a charming sentiment, and along with the two-note content, it elicits the hopping of a suave grasshopper.

La sauterelle

Voici la fine sauterelle,
La nourriture de saint Jean.
Puissent mes vers être comme elle,
Le régal des meilleures gens.

The grasshopper

Behold the fine grasshopper,
The nourishment of St. John.
Would that I could be like her,
A feast for the very best folk.²⁵

The fourth song of the cycle is *Le dauphin*. This song portrays dolphins swimming and whimsically playing around. The mood of the piece is offset from the actual text, as while all the musical lines and

²¹ Pierre Bernac, *Francis Poulenc: The Man and his Songs* (London, England: Kahn and Averill, 2001), 37.

²² Winifred Radford, translator, *Francis Poulenc: Diary of my Songs* (London, England: Kahn and Averill, 2006), 21.

²³ Translated by Michael P. Rosewall, Accessed on December 3, 2017, http://www.lieder.net/lieder/get_text.html?TextId=111173.

²⁴ Translated by Michael P. Rosewall, Accessed on December 3, 2017, http://www.lieder.net/lieder/get_text.html?TextId=111174.

²⁵ Translated by Michael P. Rosewall, Accessed on December 3, 2017, http://www.lieder.net/lieder/get_text.html?TextId=111175.

rhythms give the image of a fun time in the ocean, the text tells a tale of bitterness and irony.

Le dauphin

Dauphins, vous jouez dans la mer,
Mais le flot est toujours amer.
Parfois, ma joie éclate-t-elle?
La vie est encore cruelle.

The dolphin

Dolphins, you play in the sea,
But the tide is always bitter.
Perchance, my joy may burst forth?
But life is ever so cruel.²⁶

The fifth song of the cycle is *L'écrevisse*. A unique characteristic of the piece is the indicated *portamento* (a slide from one note to the other) on the text *à reculons* (backwards). The downward *portamento* channels the idea of the movement of the crawfish, which is also shown by the accompaniments falling sixteenth note figures throughout the piece.

L'écrevisse

Incertitude, ô mes délices
Vous et moi nous nous en allons
Comme s'en vont les écrevisses,
À reculons, à reculons.

The crawfish

Uncertainty, oh my delight.
You and I, we go onward
Just like the crawfish,
Backwards, always backwards.²⁷

The final song of the cycle is *La carpe*. The most interesting part of this piece happens in the accompaniment. The final chord is notated as *pianississimo* with a score marking of *laisser vibrer* (let it vibrate); this specific note marks the end of the set and follows the poetry by indicating the long life of the carp that the poetry stipulates.

La carpe

Dans vos viviers, dans vos étangs,
Carpes, que vous vivez longtemps !
Est-ce que la mort vous oublie,
Poissons de la mélancolie.

The carp

Within your environs, your pools,
Carp, you live such a long time!
Is it that Death has forgotten you,
Fish of woe?²⁸

Evidence of Things Not Seen is a chamber piece for four voices (soprano, mezzo-soprano, tenor, and baritone) and piano composed by Ned Rorem mostly in 1997. The set of songs number thirty-six with twenty-four authors represented. Throughout his career, Ned Rorem wanted to create a piece that completely encompassed his style and growth as a composer; he desired to create an "*Art of the Song*, a glorified chamber piece for four solo voices, to be presented as an entire program".²⁹ The set is split into three sections: *Beginnings*, which are songs about moving forward and the wistful beginnings of love, *Middles*, which are songs about coming-of-age, war, and romantic disappointments, and *Ends*, which speak of death.³⁰

A Glimpse is a song from *Beginnings* with poetry by Walt Whitman.³¹ The piece encapsulates a secret encounter between two lovers. Dissonant undertones in the accompaniment help portray the secretive nature of the rendezvous, and the subsequent major key change and tone shift when the lovers unite reinforce the inherent joy of their encounter.

²⁶ Translated by Michael P. Rosewall, Accessed on December 3, 2017, http://www.lieder.net/lieder/get_text.html?TextId=111176.

²⁷ Translated by Michael P. Rosewall, Accessed on December 3, 2017, http://www.lieder.net/lieder/get_text.html?TextId=111177.

²⁸ Translated by Michael P. Rosewall, Accessed on December 3, 2017, http://www.lieder.net/lieder/get_text.html?TextId=111178.

²⁹ Ned Rorem, liner notes to *Evidence of Things Not Seen*, Michael Barrett, Steven Blier, Monique McDonald, Rufus Müller, Kurt Ollmann and Delores Ziegler, New World Records 80575, CD, 1999, 1.

³⁰ Rorem, liner notes to *Evidence of Things Not Seen*, 2.

³¹ Rorem, liner notes to *Evidence of Things Not Seen*, 9.

A Glimpse

One flitting glimpse, caught in an interstice,
Of a crowd of workmen and drivers
in a bar-room around the stove
late of a winter night,
and I unremarked in a corner,
Of a youth who loves me and whom I love,
silently approaching,
and seating himself near,
that he may hold me by the hand,

A long while amid
the noises of coming and going,
of drinking and oath and smutty jest;
That we two, content,
happy in just being together,
speaking little, perhaps not a word.³¹

Dear, though the night is gone is a song from *Middles* with poetry by W. H. Auden.³² The song largely leaves the vocal line unaccompanied and features block cluster chords in the piano. The effect is similar to a call and response with the piano helping set the mood of the vocal phrases, and emotionally, this structure elicits the calm and unsettled nature of the dreams depicted.

Dear, though the night

Dear, though the night is gone,
Its dream still haunts today,
That brought us to a room
Cavernous, lofty as
A railway terminus,
And crowded in that room
Were beds, and we in one
In a far corner lay.

Our whisper woke no clocks,
We kissed and I was glad
At everything you did,
Indifferent to those
Who sat with hostile eyes
In pairs on every bed,
Arms round each other's neck,
Inert and vaguely sad.

O but what worm of guilt
Or what malignant doubt
Am I the victim of,
That you then, unabashed,
Did what I never wished,
Confessed another love;
And I, submissive, felt
Unwanted and went out?³²

³¹ Rorem, liner notes to *Evidence of Things Not Seen*, 9.

³² Rorem, liner notes to *Evidence of Things Not Seen*, 13-14.

Molto lento

p

For the first time I thought of my own death _

pp *somber*

Figure 4: *He thinks upon his death* opening measures³³

He thinks upon his death is a song from *Ends* with poetry translated from Julien Green's *L'autre sommeil* (another sleep).³⁴ This piece is unlike the others in its compositional time frame, as it was written April 16, 1951, which was over forty years prior to its publishing.³⁰ Ned Rorem had struggled to place the song but found the correct context within this set of songs. The piece starts with a single note played in the piano which blooms into the vocal line to create the atmosphere of reflection and foresight. As the piece progresses, the heaviness of the material blossoms into a higher *tessitura* for the singer creating the impetus of the narrator's vision of death and its coming.

He thinks upon his death

For the first time I thought of my own death
as a sure and real thing.
The warm air moved by the breeze,
the shadow of leaves on my hands,
it seemed to me that all things spoke only of that,
but until this moment I had not understood.
A day would come
when my heart would beat one last time,
then would cease its suffering.

For others the wind
would pass murmuring through the trees,
for other young men with heavy hearts;
but today I listened with neither terror nor regret
for this troubled voice to instruct me,
and which foresaw in the light of a summer day
the end of all life.³⁴

³⁰ Rorem, liner notes to *Evidence of Things Not Seen*, 2.

³³ Ned Rorem, *Evidence of Things Not Seen* (New York, New York: Boosey and Hawkes, 1997), 117.

³⁴ Rorem, liner notes to *Evidence of Things Not Seen*, 18.

WORKS CITED:

- Bernac, Pierre. *Francis Poulenc: The Man and his Songs*. London, England: Kahn and Averill, 2001.
- Corall, Georg. "Johann Sebastian Bach's *Kreuzstab* Cantata (BWV 56): Identifying the Emotional Content of the Libretto." *Limina* 20.3: Festschrift in Honour of Philippa Maddern (2015): 8-10.
<https://pdfs.semanticscholar.org/872d/31d70a1396a63a78ea779d671c05d3a1650d.pdf>.
- Ezust, Emily. Translation accessed on December 2, 2017,
http://www.lieder.net/lieder/get_text.html?TextId=17723.
- Gorrell, Lorraine. *The Nineteenth-Century German Lied*. Pompton Plains, New Jersey: Amadeus Press, 2005.
- Kimball, Carol. *Song: A Guide to Art Song Style and Literature Revised Edition*. Milwaukee, Wisconsin: Hal Leonard Corporation, 2006.
- Krebs, Sharon. Translation accessed on December 2, 2017,
http://www.lieder.net/lieder/get_text.html?TextId=103369.
- MacFarren, G. A.. "Mendelssohn's "St. Paul"." *The Musical Times and Singing Class Circular* 6, no. 124 (May 15, 1854): 55. <http://www.jstor.org.libezp.lib.lsu.edu/stable/3369811>.
- Mendelssohn Bartholdy, Felix. *Paulus Op. 36*. New York, New York: Edition Peters, 2000.
- Radford, Winifred. *Francis Poulenc: Diary of my Songs*. London, England: Kahn and Averill, 2006.
- Rorem, Ned. *Evidence of Things Not Seen*. New York, New York: Boosey and Hawkes, 1997.
- Rorem, Ned. Liner notes for *Evidence of Things Not Seen*, Michael Barrett, Steven Blier, Monique McDonald, Rufus Müller, Kurt Ollmann and Delores Ziegler. New World Records 80575, 1999, CD.
- Rosewall, Michael P.. Translation accessed on December 3, 2017,
http://www.lieder.net/lieder/get_text.html?TextId=111173.
- Rosewall, Michael P.. Translation accessed on December 3, 2017,
http://www.lieder.net/lieder/get_text.html?TextId=111174.
- Rosewall, Michael P.. Translation accessed on December 3, 2017,
http://www.lieder.net/lieder/get_text.html?TextId=111175.
- Rosewall, Michael P.. Translation accessed on December 3, 2017,
http://www.lieder.net/lieder/get_text.html?TextId=111176.
- Rosewall, Michael P.. Translation accessed on December 3, 2017,
http://www.lieder.net/lieder/get_text.html?TextId=111177.
- Rosewall, Michael P.. Translation accessed on December 3, 2017,
http://www.lieder.net/lieder/get_text.html?TextId=111178.
- Rushton Julian. *The New Grove Guide to Mozart and his Operas*. New York, New York: Oxford University Press, 2007.
- Russell, Peter. *The Themes of the German Lied from Mozart to Strauss*. Lewiston, New York: Edwin Mellen Press, 2002.
- Toscano, Paolo. *Mozart Opera Arias: baritone/bass*. Milwaukee, Wisconsin: Hal Leonard and Ricordi, 2003.