

Kimberly Rose Schweigert

Mezzo-Soprano

With

Joyce D. Bell

Piano

In a

Senior Honors Lecture Recital

November 17, 2001

3:30 pm

College Avenue United Methodist Church

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"A Survey of Form Throughout Time: How Musical Form  
Relates to Society Through Study of the Oratorio, Lieder, and  
the American Art Song"  
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(Program, Translations, & Notes)

The Oratorio

Aria: Bereite Dich Zion.....Johann S. Bach
from *Weihnachts Oratorium* (1685-1750)

Et exultavit spiritus meus.....Johann S. Bach
from *Magnificat* (1685-1750)

Introduction to how society relates to music and its forms...
Lecture about the relationship of society and the Oratorio...

Oh! Had I Jubal's Lyre.....George Frideric Handel
from *Joshua* (1685-1759)

(short 2-3 minute break)

Lieder

Widmung (Dedication).....Robert Schumann
(1810-1856)

Lecture about the relationship between Lieder and the society of the time...

An Die Nachtigall.....Johannes Brahms
(1833-1897)

Das Verlassene Mägdlein.....Hugo Wolf
(1860-1903)

(short 2-3 minute break)

The American Art Song

Lecture on how the American Art Song relates and reflects its society and culture...
Conclusion and closing remarks...

Do not go, my love.....Richard Hageman
(1882-1966)

Words by Sir Rabindranath Tagore

Loveliest of Trees.....John Duke
(1899-1984)

Words by A. E. Housman

Come Ready and See Me.....Richard Hundley
(b.1931)

Words by James Purdy

Thank you to all!!!

~~~~~  
(Translations)

Bereite Dich Zion

Prepare thyself, Zion, with tender affection,  
The fairest, the dearest soon midst thee to see!

Thy cheeks' beauty  
Must today shine much more brightly,  
Hasten, the bridegroom to love longingly.

Et exultavit spiritus meus

And my spirit hath rejoiced in God my Savior.

## Widmung (Dedication)

You my soul, you my heart,  
you my bliss, o you my pain,  
you my world in which I live;  
you my heaven, in which I float,  
o you my grave, into which  
I eternally cast my grief.

You are rest, you are peace,  
you are bestowed upon me from heaven.  
That you love me makes me worthy of you;  
your gaze transfigures me before you;  
you raise me lovingly above myself,  
my good spirit, my better self!

## An die Nachtigall

Do not pour forth your love-inflamed songs'  
Tuneful sounds so loudly,  
Down from the blossoming branch of the apple tree,  
O Nightingale!

With your sweet throat, you call me and  
Awaken Love within me;  
For already the depths of my soul are stirred  
By your melting cry.

Sleep flees once more from this place,  
I stare then  
With a tearful gaze, deathly pale and haggard,  
To heaven.

Fly, nightingale, off into the green darkness,  
Into the woodland thicket.  
And shower kisses on your faithful mate in your nest,  
Fly away, fly away!

## Das verlassene Mägdlein

Early, when the cock crows,  
before the stars disappear,  
I must stand at the hearth;  
I must light the fire.

Beautiful is the blaze of the flames;  
the sparks fly.  
I gaze into the fire,  
sunk in grief.

Suddenly, it comes to me,  
unfaithful lover,  
that last night  
I dreamed of you.

Tears upon tears then  
pour down;  
So the day comes -  
would it were gone again!

**A Survey of Form Throughout Time: How Musical Form Relates  
to Society Through Study of the Oratorio, Lieder, and the  
American Art Song**

**An Honors Thesis (HONRS 499)**

**by**

**Kimberly Rose Schweigert**

**Thesis Advisors**

**Mary Hagopian**



**Joyce Bell**



**Ball State University**

**Muncie, Indiana**

**November 2001**

**May 2002**

Sp. Coll.  
1911  
1912  
1913  
1914  
1915  
1916  
1917  
1918  
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1920

### Abstract

The examination of musical form throughout time involving study of the oratorio, lieder, and the American art song was created based on our society's connection to music and how we relate our lives through our music. This thesis was researched and discovered step by step in order to really examine over time how we have created our music to fit our society's constantly changing environment. The music that we create always seems to fit with what is going on with the people of the particular time in which music has been created. This thesis was given in the form of a lecture recital. The pieces chosen are those that reflect the forms chosen: the oratorio, the lied, and the American art song. There are three representations of each form. And music, like people and a society, changes and grows with time. This thesis relates music to society and demonstrates how this relationship occurs and how it is still occurring today.

### Acknowledgements

Many thanks are due to Ms. Mary Hagopian and Mrs. Joyce Bell, my thesis advisors, for helping in every way that I needed throughout this thesis process. Over the past five years I have been challenged and encouraged to be the best I can and simply to never stop learning. I have learned much from these women and will carry that with me always. I also wish to thank my family and my boyfriend for always supporting me in everything that I do and simply for loving me enough to give me the push and encouragement needed to be who I am today. Thanks to all of you I have mentioned and also to those on the side who do the little things in my life that make it all the better! God bless and always keep music in your life and in your heart.

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All throughout time, music has been a source of joy, entertainment, intelligence, expression, and reflection of and in our society. Music serves our society as a close reflection of who we are as a people and the things that occur in our everyday lives. Within the course of this lecture you will be shown how music and its forms represent the things that occur around our society and the time periods in which different forms were created. Time always repeats itself and society grows around time. Well, no less is true with music. Music grows around the society in which it is born and repeats itself over time. Music reflects the people, the activities, and the composers wherever it is empowered. So, here in this lecture you will begin to understand the connection between music and society and simply how musical form relates to society through study of the oratorio, lieder, and the American art song.

The journey begins in the Baroque period of time, which was approximately from 1600-1750 which encompasses a period of change and adventure. Many things filled this time that related directly to society and a few include the middle classes acquired wealth and power in their struggle against aristocracy, magnificent idealism, savage oppression, and the rise of the Oratorio in relation to religion. The music as well as the art of this time was very much a reflection of the society and the changes that were occurring. The oratorio, one of the great Baroque vocal forms is a direct reflection of the Counter-Reformation. It can be described as a sacred opera. It took its name from the Italian word for "a place of prayer."



The people of this time reached out to religion as their guide and for their strength. It was a very important issue in this day. Hence, music along with other arts reflected and developed these ideals and produced pieces such as Bach's *Bereite Dich Zion* from *Weihnachts Oratorium* and *Et exsultavit* from *Magnificat*. Both of these oratorios reflect the great need of the society to find their strength in their God and in their faith. *Et exsultavit* speaks that "my spirit hath rejoiced in God my Savior." This says exactly where the faith of these people was held. The writing of these oratorios was a common occurrence, especially for Bach. He wrote these for every Sunday morning service in the Lutheran churches of Germany. And they were always inspirational and encouraging to the people who looked to his music as a source of guidance and understanding. Music was also one of the most important aspects of these services, hence the reason why the music was so important to these people and why Bach held such great power in being able to write these oratorios for the church and for the people.

Bach also used the music itself, besides the words, to express the faith and also the battles and the chaos that were occurring at this time. The period used such styles as vigorous rhythms based on a regular accent, continuous expansion or melody, wide leaps and chromatic tones in vocal music that in turn created highly expressive melodies, and terraced dynamics. The oratorios written at this time used these styles to express the occurrences of the everyday activities of life as well as the major events that were changing their lives drastically. The music reflected these events and reinforced their strengths and

their faith in God. It was a very religious time and that was their relief. So, in these ways, the oratorio related music to its society and reflected the events of the time and their lives. It was an important development both to composers and also to the people. Society was portrayed through the music and the words of these oratorios.

Next we follow along into a time of deep expression through music and words together forming a perfect harmony in the form of German lieder. This form takes us into the nineteenth-century during the Romantic Era and performs its duty through the combination of words and music to express its society and the changes of the romantic era. The 19<sup>th</sup> century was a time that inspired hopes and visions, found sympathy for the oppressed, gained interest in simple folk and in children, and found faith in humankind and its destiny. The poets of this time were drawn to the fanciful, the picturesque, and the passionate. This was a time of intensely emotional expression. Also, they focused on their sense of uniqueness and their heightened awareness of themselves as individuals apart from all others. This was a result of the occurrences around the society that inspired the musicians and writers of this time. The music reflected the profound changes that were taking place in the 19<sup>th</sup> century at every level of human existence. The music focused more on singable melodies, expressive harmonies, and expanded forms. This music was linked to dreams and passion, to profound meditations of life and death, human nature, God and nature, pride in one's country, desire for freedom, the political struggles of the age, and the

ultimate triumph of good over evil. This was a great time of expression that completely related music to its society.

Lieder, meaning “art song,” is a German-texted solo vocal song with piano accompaniment. Lieder depends on the outpouring of lyric poetry for its flowering manner. The texts of these lied range from tender sentiment to dramatic balladry with the favorite themes being love, longing, and the beauty of nature. These songs reflected the feeling of the people they surrounded. The point of these songs was to connect feelings with expression. The people expressed themselves through music and poetry. What better way to do both than through an art song perfectly combining the two in harmony. These songs also develop on more of a personal level as in Robert Schumann’s *Widmung*, which represents one emotion of the people at this time and expresses a particular person’s deep feelings. Schumann does a wonderful job with expression, especially transmitting the fantasy and subjective emotion found in the Romantic period. His music truly represents the feeling and emotions of the society at that time with direct connections to his music through impassioned melodies, novel changes of harmonies, and driving rhythms. His music was passionate and personal.

One other interesting thing that made the Romantic German Lied popular was the emergence of the piano as the universal household instrument of the 19<sup>th</sup> century. The piano accompaniment translated the poetic images into music. Voice and piano together infused the short lyric form with feeling and made it suitable for amateurs and artists alike, for the home and for the concert hall.

Hence, Lieder of the 19<sup>th</sup> century was a great reflection and form of expression for the society in which it was born. Lieder became very popular and it was an easier way for people to relate to each other. Music always comes from the people and the people are what make it meaningful and harmonious. This beautiful form was liked so much by the people that it continued to grow and moved into the 20<sup>th</sup> century and over to America. This gently leads into the study of the American art song, which emerged and developed from German Lieder.

The American art song quickly became popular among the American people because of its relation to society and the beautiful simplicity of its design. Like the German lieder, it is poetry driven and creates a perfectly harmonious relationship that is inseparable between the music and its text. It creates such a great degree of intimacy and gets very personal. The American art song is even more personal than the German lieder. This closeness or intimacy with the music is portrayed well by many of the American art song composers such as John Duke, Richard Hageman, and Richard Hundley. They each have a special way of relating the music with the text and also portraying the life of society and once again the emotions that overflow our humankind. We, as a people, express the occurrences of our days in words and portray the emotions that we feel through our music and the specific emphasis placement of words within that music. It is a passion to reflect our true emotions and again, quite simply how humans feel portrayed through music and poetry. It is a perfect reflection of our society written in music.

The American art song also contains many of the same characteristics that gave the German lied its own feeling and design. It offers a great contrast also to the popular song of America straying away from the 3/4 and 4/4 time signatures. Many 20<sup>th</sup> century art songs feature enormous rhythmic freedom and complexity. With the American art song, though, there is a much higher degree of connection between the parts of the piece meaning the vocalist and the pianist that forms a partnership that makes the art song the most sensitive type of collaboration. In the greatest examples, the piano part is just as expressive as the vocal part. This is ideal also because it demonstrates our relationships with those people around us, especially the ones that we love and interact the most with everyday. This relationship is also very evident between the music and the text. It is written to portray these ideas and no mistake is made by these connections of expression and relation to true society as we know it today. The connections of each kind, music and text, vocalist and pianist, and person to person create a perfect harmony that tells the story of our lives and reflects exactly who we are as the humankind. Listen and feel the words, music, and connections of an American art song and you will understand how finally, it has been shown the true connections and expressions of music to our society.

In conclusion, all of these songs are so very closely connected to our society and how people act, react, feel, the common occurrences in our lives, and also the major changing events that affect everything we may know. Music is the root of our expression as a humankind. It is intertwined into our souls and has been a part of our cultures ever since the beginning. The three musical

forms of the Oratorio, Lieder, and American Art Song are simply three examples of how this relationship is truly displayed through our musical forms and styles. And still today, music serves our society as a close reflection of who we are as a people and the things that occur in our everyday lives. Music gives hope and simply tells the story of who we are in this existence.

*"Without music life would be a mistake."*

*~Friedrich Nietzsche (1844-1900)~*

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