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This lecture recital will provide performance analyses of two song cycles – one for voice, violin and piano, the other for voice and piano – based on poems by Emily Pauline Johnson Tekahionwake (1861-1913) that have been set by two composers, German-American Ingrid Stölzel (b. 1971) and Canadian Katerina Gimon (b. 1993). Pauline Johnson was a Mohawk-Canadian poet, author and performer who challenged Indigenous and Victorian stereotypes.

TO ONE BEYOND SEAS: A PERFORMANCE ANALYSIS OF TWO SONG
CYCLES BY THE COMPOSERS INGRID STÖLZEL
AND KATERINA GIMON BASED ON THE
POETRY OF EMILY PAULINE JOHNSON
TEKAHIONWAKE

by

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CHAPTER I: THE HAUDENOSAUNEE CONFEDERACY AND THE JOHNSON FAMILY

Long before European explorers came to North America, the land to the south and east of Lake Ontario was inhabited by five Indigenous nations: the Mohawk, Cayuga, Oneida, Onondaga and the Seneca. There was constant fighting between the tribes. By the mid-seventeenth century, these five nations had been united by Hiawatha under the Five Nations or the Haudenosaunee Confederacy. In 1722, the Tuscarora, having been displaced by European settlers in North Carolina, joined the Confederacy, thus forming the Six Nations that still exists today.

Recognizing the Haudenosaunee as a valuable ally, first the English and then the French colonists formed alliances with the Confederacy, making false promises of land in exchange for their loyalty. In this manner, the Europeans systematically stole land from the First Nations.

The Haudenosaunee were a democratic, wealthy, and populous society. They were regarded as “the intellectuals of North America, as the Greeks were of the Ancient World” (Strong-Boag and Gerson 2000). Its traditions were often matriarchal, an idea that was troubling to many Europeans, but one that Pauline Johnson would embrace. The Haudenosaunee Confederacy was a model for multicultural alliances, as the six nations that comprised it each had different customs and languages. Of the Mohawks in particular, Strong-Boag and Gerson also note, “The powerful Mohawks were considered risk-takers and innovators, characteristics which perhaps also explain their reputation for inter-marriage with the European community.”

Pauline Johnson’s father, George Henry Martin Johnson, was born in 1816 on the Six Nations territory. Johnson’s father, John “Smoke” Johnson (1792-1886), was an elected Mohawk chief of the Six Nations council, and his mother, Nellie Martin (1798-1866), was from a noble Mohawk family. Their son, George, was educated by Anglican missionaries before attending the

Mohawk Institute in nearby Brantford, one of the many government-sponsored residential schools established to assimilate Indigenous children into Euro-Canadian (or Euro-American) culture. He became a translator for the Church of England missionaries and an interpreter for the Anglican Church. He eventually succeeded his uncle as a Chief of the Haudenosaunee Confederacy.

Pauline Johnson's mother, Emily Susanna Howells (1824-1898), was born in Bristol, England, to a family with economic comforts as well as evangelical and anti-slavery sympathies. Her father, a Quaker, had moved the family to Ohio in 1828 to assist with the Underground Railroad. Emily later moved to Ontario to live with her sister and her new husband, a missionary named Adam Elliott with whom George Henry Martin Johnson worked as a translator. Emily and George met soon after her arrival and fell in love.

The couple became engaged in secret due to opposition from their families. Five years later, in 1853, they were married. George built their home, Chiefswood, on the Six Nations Reserve. The home itself reflected the role of its occupants as intermediaries between Indigenous and British culture. There was no back door; the front and rear façades of the house were identical. This way, the Johnsons could welcome members of the Indigenous community approaching from the river in a manner equally grand to that of the European guests approaching from the road (Deerchild 2016). The Johnsons would grow to be well-known and respected, hosting many intellectual and political elites including Alexander Graham Bell, Homer Watson, Horatio Hale, and the Governor General and his wife, Lord and Lady Dufferin.

CHAPTER II: EMILY PAULINE JOHNSON

Named for her mother, Emily, and the sister of Napoleon Bonaparte, Pauline, Emily Pauline Johnson was born March 10, 1861, the youngest of four children. She spent much of her childhood outdoors, becoming an expert at canoeing and writing poetry by the age of 10. In addition to the English education she received from her mother, studying the works of Byron, Tennyson, Milton, and Keats, she was greatly influenced by her paternal grandfather, John “Smoke” Johnson. He was a veteran of the War of 1812 and a regular presence in their family home. As Speaker of the Haudenosaunee Confederacy Council, he was a skilled orator in both Mohawk and English and used his skills at storytelling to entertain his grandchildren and educate them about their heritage. From a young age, Pauline was aware of her mixed heritage, often combining elements of eurocentric literature with the tales she heard from her grandfather and blending them into her own stories.

In 1884, at the age of 23, Pauline began to have her poems published. Her first verses appeared in *Gems of Poetry*, an American periodical. Just as her career was developing, tragedy struck the Johnson family when Pauline’s father died unexpectedly. They were left with no way to support themselves and thus were forced to leave their home.

CHAPTER III: TEKAHIONWAKE

After her father's death, Pauline threw herself into her writing for income. She received great recognition with the publication of "A Cry from an Indian Wife". Published in 1885, it was written shortly after the Battle of Cut Knife Hill in which First Nation warriors had defeated Canadian military forces. The poem was written from the perspective of a First Nation woman whose husband goes into battle against the white Canadian military. An unprecedented mixture of nationalism and cultural identity, "A Cry from an Indian Wife" explores the complicated psychology of sympathizing with the enemy. It also brought forward the perspective of the First Nation woman with images of nobility and bravery (Gray 2002).

It was around this time that Emily Pauline Johnson took her paternal great-grandfather's Mohawk name, Tekahionwake. In English, it means "double wampum". Wampum are beads made from shells that were used primarily by Indigenous peoples of northeastern North America for ornamental, commercial, diplomatic, and ceremonial purposes. Depending on the way they were woven, they could tell stories, mark treaties, or be used for identification. By taking the name Tekahionwake meaning "double wampum", Pauline was claiming her "double life" as both Mohawk and Anglo-Canadian.

In 1892, she gave her first performance at a Canadian authors evening in Toronto. Her skilled writing and stage charisma, not to mention her talent for oratory inherited from her paternal grandfather, made her a riveting performer. Fueled by her success in Toronto, she began to look for ways to enhance her act. Around the same time, Buffalo Bill brought his show to the area, featuring famous characters including "the great Lakota chief Sitting Bull, Annie Oakley, a cowboy band, and an entourage of 52 Indians in feather war bonnets" (Gray 2017). The show was wildly popular, and Johnson knew an opportunity when she saw one. She created

a generic buckskin dress accessorized with wampum belts, trade brooches, and a bear-claw necklace (Gray 2002, 159-160).

This entirely synthetic creation answered all Johnson's theatrical needs. It combined glitter and shapely femininity (the skirt was daringly short) with a fit that allowed the poet to loosen her corset, take deeper breaths and project a stronger voice. From now on, Pauline Johnson wore this outfit for the first half of her solo stage program, in which she recited works such as "As Red Men Die" and "A Cry From an Indian Wife." During a brief interval, she would exchange her buckskin get-up for an elegant evening gown, silk stockings and pumps, which was just as much a theatrical costume as the buckskin. Then she would step back into the limelight and woo her listeners with verse about birdsong, landscapes and "the song my paddle sings." (Gray 2017)

Johnson achieved great success with her performances, crossing Canada nineteen times by train, as well as performing in Europe and the United States. In London, she was met with praise and received into literary circles, enabling her to publish her first book of poems in 1895, "The White Wampum". As she performed in London, Johnson continued to play into the European perception of the Indigenous, "adopting stereotypical Native diction, referring to the passage of time as 'many moons,' to herself as standing on 'moccasined feet', and to Europeans as Palefaces" (Gerson 2021, 81). Jeffrey Swenson (2019) also details how Johnson toyed with her audiences:

Johnson played with audience expectations, changing costume mid-show between "Native" regalia — one she patterned off an illustration of Longfellow's Minnehaha — and an evening gown. And she pivoted between her identity as a Mohawk author and her position as a New Woman, as Strong-Boag and Gerson (2000, 69) explain: "Pauline Johnson's life and work suggest an implicit effort to reconcile and integrate the insights of Natives and New Women in a critique of the dominant race and gender politics of her day.

Johnson viewed her work as a tool for education. Her dual heritage allowed her to move easily between Anglo-Canadian and Mohawk cultures with the goal of building bridges. In more recent years, many have criticized this dualism, accusing her of commercializing her "Indianness". Nonetheless, in the early twentieth century, as a single woman who needed to earn

an income, she could only go so far in her criticisms without needing to pacify her predominantly white audiences. She could not address some issues directly because she was relying on readership and ticket sales to make a living. To complicate matters further, her publishers and critics encouraged readers to consider Johnson's independence as an Indigenous trait: "Johnson's reviewers almost uniformly constructed her as the erotic Other, the passionate poetess whose non-European heritage accounts for the unabashed sexuality of poems which are not, in themselves, explicitly Indian" (Strong-Boag and Gerson 2000, 145).

Pauline Johnson endured many personal hardships throughout her life, among them estrangement from family, illness, and financial hardship. In 1909, she retired to Vancouver, British Columbia, where she was a local celebrity with many supporters. She passed away from breast cancer on March 7, 1913. There is a monument marking her grave, erected by the Women's Canadian Club in 1922, in Stanley Park, Vancouver.

CHAPTER IV: KATERINA GIMON

Canadian composer Katerina Gimon describes herself as a “composer, improviser, and vocalist.” Born in 1993 in Burlington, Ontario, only a few hours from where Emily Pauline Johnson grew up, she studied composition and improvisation at Wilfred Laurier University and received a Master of Music in Composition from the University of British Columbia. It was while she was studying improvisation that she began to think of using her voice as an instrument. One of her great influences was the aleatoric music and structured improvisation of fellow Canadian composer and environmentalist Murray Schafer. She also grew up surrounded by her Ukrainian roots, attending Ukrainian school on the weekends, and singing traditional folk songs (Gimon 2023). This influence is evidenced in her use of folk idioms such as ornamentation and vocal color.

“Songs of Trees”: Three Songs on Poems by Emily Pauline Johnson

Gimon became aware of Pauline Johnson’s work when she moved to British Columbia, where the writer spent her final years. She was drawn to Johnson’s poetry because of its themes of nature, memory, and resilience (Gimon 2017). The cycle “Songs of Trees” was commissioned by baritone Jason Klippenstein and performed at the University of British Columbia in 2017. It is a setting of three of Johnson’s poems for voice and piano.

Fire-Flowers

And only where the forest fires have sped,
Scorching relentlessly the cool north lands,
A sweet wild flower lifts its purple head,
And, like some gentle spirit sorrow-fed,
It hides the scars with almost human hands.

And only to the heart that knows of grief,
Of desolating fire, of human pain,
There comes some purifying sweet belief,
Some fellow-feeling beautiful, if brief.
And life revives, and blossoms once again.

The first song of the cycle, *Fire-Flowers*, according to Joseph Bottum, describes a “renewal instigated by forest fire or by an interior cataclysm of grief”. Gimon uses the marking *Reminiscent*, as she prefers to use coloristic words as tempo indicators in most of her music. To conjure the image of quiet desolation after a fire, the piano begins with a lonely introduction that foreshadows the vocal line. The time signature varies as the texture gradually expands from one voice to three. The voice’s entrance on “And” is a continuation of the piano melody, as if there is already a question hanging in the air, and the voice merely continues the thought.

There are many instances of elaborative sixteenth notes, as on the words “relentlessly” and “sorrow-fed,” that are examples of her Ukrainian folk influence. Evocative tempo indicators continue to appear, such as “reflective,” “hopeful,” and “passionate.” Gimon highlights the poem’s transition into human personification with a *molto ritardando* in measure 22 on “almost human hands.” After a brief piano interlude in which the tension heightens, the second half of the poem continues with the analogy of a forest fire to that of human grief. Johnson’s use of the term “fellow-feeling” is poignant here, indicating a feeling of compassion because of a shared experience, as if we all experience our own forest fires and thus rebirth. There is compassion to be found in that universal fact.

Moonset

Idles the night wind through the dreaming firs,
That waking murmur low,
As some lost melody returning stirs
The love of long ago;
And through the far, cool distance, zephyr fanned.
The moon is sinking into shadow-land.

The troubled night-bird, calling plaintively,
Wanders on restless wing;
The cedars, chanting vespers to the sea,
Await its answering,
That comes in wash of waves along the strand,
The while the moon slips into shadow-land.

O! soft responsive voices of the night
I join your minstrelsy.
And call across the fading silver light
As something calls to me;
I may not all your meaning understand,
But I have touched your soul in shadow-land.

This poem contains themes of love, memory, and longing in a world in which firs dream and cedars sing. Gimon suggests that world with a “Dreamy, Meditative” tempo. The piano

begins with triplets in the left hand that rock gently while the right hand idles lazily above, imitating the first line of text (“Idles the night wind...”). Gimon’s Ukrainian folk influence is heard again in the recurring motive of four falling sixteenth notes. At the end of each stanza there is a portamento of a descending perfect fourth, symbolizing the moon’s descent into, and finally the soul’s position in, shadow-land.

Still Stands the Oak

And then the sound of marching armies ‘woke
Amid the branches of the soldier oak,
And tempests ceased their warring cry, and dumb
The lashing storms that muttered, overcome,
Choked by the heralding of battle smoke,
When these gnarled branches beat their martial drum.

Both Katerina Gimon and Ingrid Stölzel set the poem *The Giant Oak*. Gimon changed the title to *Still Stands the Oak* because she altered the text at the end. She composed this song first, its inspiration coming when Gimon saw a cross section of a tree trunk with chronological markers showing events such as drought, fire, or rainfall. To her, the tree rings were like the tree’s heartbeat.

Still Stands the Oak begins with a drone, another influence of Ukrainian folk music. The tone lasts for the entirety of the song as it goes through various rhythmic and metric changes. The droned eighth notes are interrupted by sixteenth notes and sixteenth triplets that imitate military drums. These interruptions happen irregularly, evoking a heartbeat affected by stress. The vocal line is more angular than in previous songs, with large intervals of major sixths and sevenths that suggest the militaristic nature of this poem. It begins haltingly, with frequent rests

between the words, as if the oak tree had been suddenly disturbed. Longer legato lines begin with the text “And tempests” to emulate the battle cries and storms. Each phrase ascends higher than the previous one, creating a sense of tension and climax as the vocal line peaks in measure 34 on an A above the treble staff. Here is where Gimón adds a final refrain of Still stands the oak. She plays on the double meaning of the word still, writing a sustained B-flat that is both held and motionless. The energy gradually dissipates until all that is left is the drone, fading into the distance.

CHAPTER V: INGRID STÖLZEL

Ingrid Stölzel was born in Baden-Baden, Germany in 1971. A self-described melodist, she didn't feel she fit into the atonal Stimmung in Germany, so she moved to the United States to study composition, first at the Hartt School of Music in Connecticut, then at the University of Missouri, Conservatory of Music and Dance in Kansas City where she earned a DMA in Composition. Her favorite genre to compose is vocal chamber music, for which she has set poems by the likes of Emily Dickinson (The Gorgeous Nothings for soprano, flute, oboe, and piano) and Mary Elizabeth Coleridge (But A Day for soprano, baroque string trio and harpsichord) (Stölzel 2020). At the heart of her compositions is a belief that music can create a profound emotional connection with the listener. (Navona 2023) This belief is reflected in the titles of her pieces.

Stölzel was drawn to the poetry of Emily Pauline Johnson Tekahionwake by its frequent allusions to music. Having grown up hiking in Germany's Black Forest and the Austrian Alps, nature is a refuge to which Stölzel often returns because it feeds her creativity. The cycle *To One Beyond Seas*, with each song dedicated to a different flora, seems to have sprung straight from the forest.

“To One Beyond Seas”

Emily Pauline Johnson Tekahionwake wrote the poem “Autumn’s Orchestra” with an inscription that reads “To One Beyond Seas.” Stölzel views this inscription as universal and referring to the connection between music and nature that applies to everyone. The poem is a “powerful meditation on the power of nature and life”. It is divided into ten short verses, each named after a plant or tree, apart from the Overture and Finale.

In the program notes for this piece, Stölzel writes, “Throughout the poem, Johnson uses vivid visual and auditory imagery as well as symbolism, which inspired my own musical imagination and became a driving force behind my setting” (Stölzel 2018). There are references to violins and piano music in Johnson’s poem, thus the piece is composed for soprano, violin and piano. She prefers that none of the pieces are excerpted; the cycle should only be performed as a whole.

Know by the Thread of Music

Know by the thread of music woven through
This fragile web of cadences I spin,
That I have only caught these songs since you
Voiced them upon your haunting violin.

Beginning with the first song, there is an abundance of musical references with words such as music, cadences, songs, voiced, and violin. It is a decasyllabic quatrain, meaning that each of the four lines has ten syllables and an ABAB rhyme scheme. Stölzel sets this first song for only voice and violin, creating an exposed, intimate environment, as if one is alone in an immense forest. In the violin line, she creates Johnson’s “thread of music” with a high, sighing motive, like a bird call. It is marked *con sordino*, *sul tasto* (muted and played over the end of the fingerboard), creating a haunting, wispy sound. The second line’s “fragile web,” evoking the image of a spider web or dream catcher, is depicted by the violin’s angular leaps and major sevenths.

The voice enters freely as the violin continues with melodic accompaniment in a lower register, resolving any balance issues. Meter changes occur nearly every measure, a reference to

the “fragile” web of music being spun. Portamenti throughout give the violin a human character, personifying the last line of the poem, “Voiced them upon your haunting violin.”

The Overture

October’s orchestra plays softly on
The northern forest with its thousand strings,
And Autumn, the conductor wields anon
The Golden-rod — The baton that he swings.

Another decasyllabic quatrain, The Overture evokes an autumn forest covered with goldenrod swaying in the wind. The mention of “northern forest” is likely a reference to Canada. Stölzel sets this song for voice and piano, indicating the buzz of natural energy with a tempo marking of Joyful and alternating between compound (6/16) and duple (2/8) meter throughout which the piano pulses in repeating perfect fifths. The vocal line is an even mix of stepwise and disjunct motion, illustrating the wildness of nature’s orchestra. After the voice’s climactic high F# on “swings”, the piano postlude continues its joyful pulsing, gradually becoming softer until finally, with no ritardando, it simply stops.

The Firs

There is a lonely minor chord that sings
Faintly and far along the forest ways,
When the firs finger faintly on the strings
Of that rare violin the night wind plays,
Just as it whispered once to you and me
Beneath the English pines beyond the sea.

This is the first song in the cycle to incorporate all three instruments. True to the text, Stölzel begins this song with a lonely minor chord. Alternating between high and low registers in the piano, she illustrates the distance between the sound and the listener in the vast forest. Johnson uses alliteration on “When the firs finger faintly” to create the airy sound fir branches might make on a violin string. When the voice enters, there is a slight *accelerando*, as if being carried along in the breeze that plays the strings. The vocal line is built around the notes E-flat, G-flat, and B-flat, outlining the E-flat minor chord that was heard at the beginning of the song and pervades throughout. The voice gradually ascends, as if upward into the treetops and across the sea, culminating with the line “of that rare violin the night wind plays”. On cue, the violin soars ahead into a gorgeous, spun-out melody accompanied by slow chords on the piano. Once the voice re-enters, there is a long, slow *crescendo* to the climactic text “beyond the sea”, after which the piano ebbs with minor chords again, diminishing into stillness.

Mosses

The lost wind wandering, forever grieves
Low overhead,
Above grey mosses whispering of leaves
Fallen and dead.
And through the lonely night sweeps their refrain
Like Chopin’s prelude, sobbing ‘neath the rain.

It is evident that Johnson must have been familiar with Frederic Chopin’s Prelude, Op. 28, No. 15 (known as the “Raindrop” prelude), having been influenced by her mother’s love of English literature and music. Stölzel thoughtfully works ideas from the prelude around the poem, beginning with in the same key of D-flat major with an *ostinato* in the piano on A-flat that

is punctuated by gentle pizzicato triplets in the violin, like rain droplets. The right hand of the piano echoes Chopin's melody in fragments. As in previous songs, the meter changes often to accommodate the text setting.

The Vine

The wild grape mantling the trail and tree,
Festoons in graceful veils its drapery,
Its tendrils cling, as clings the memory stirred
By some evasive haunting tune, twice heard.

Inspired by the words mantling, drapery, cling, and evasive, Stölzel creates the image of vines, twisted, curling, and hanging, with constant sixteenth notes vacillating between half steps. It begins in the right hand of the piano, is then joined by the left hand, and finally by the violin, creating an entangled trio over which the voice floats in graceful veils of longer note values. Stölzel added a repeat of the final line, "By some evasive haunting tune, twice heard" for obvious reasons.

The Maple

I.

It is the blood-hued maple straight and strong,
Voicing abroad its patriotic song.

II.

Its daring colors bravely flinging forth
The ensign of the Nation of the North.

With her reference to the maple and the "Nation of the North," Pauline Johnson was clearly writing about Canada. As an evocation of that nationalism, Stölzel quotes the Canadian

national anthem “O Canada” in the first three measures. The introduction ends with a “seagull” glissando on the violin, a technique which Dylan Messina describes as “setting an artificial harmonic position in a high register of the fingerboard and sliding into the lower register without altering the hand shape. This action produces a strange effect which closely resembles the cry of the seagull: the original harmonic pitch slides down a certain distance and then suddenly leaps back up to the original pitch; this process repeats until the hand cannot move any further.” (Messina, 14) Stölzel chose to incorporate this technique for the overtones it creates in the violin which imitate the sound of a brass fanfare in the distance. The vocal line shares the stately rhythms of the introduction along with broad arpeggios, echoing Canada’s vastness.

Hare-Bell

Elfin bell in azure dress,
Chiming all day long,
Ringing through the wilderness
Dulcet notes of song.
Daintiest of forest flowers
Weaving like a spell—
Music through the Autumn hours,
Little Elfin bell.

Several folk myths exist that explain the presence of Harebells. One such myth claims that a patch of harebells is a home to fairies. Another says that witches drink the juice from these flowers to transform themselves into hares, thus evading capture. Yet another myth claims that the flowers ring like bells to warn hares of danger. With this fodder for the imagination, it is not surprising that the lovely, purple bell-shaped blossoms spark fancy when they cover wild fields

in late summer. Johnson plays with this image in her poem, personifying the flower as a fairy with musical and magical powers.

To evoke the fanciful nature of the poem, Stölzel indicates the tempo as “playfully”. She uses eighth notes as the primary division of the beat, a nod to the diminutive fairies found in the myths. The piano begins with a syncopated, dancing melody in the right hand and is soon joined by the independent left hand that comments and fills in all the gaps of the right hand, creating activity on each sixteenth note, like two fairies having a conversation. Seven measures in, the violin joins in dainty pizzicato sixteenths, creating a trio of fairies leaping from flower to flower. As if she is the fairy queen, the soprano finally comes onto the scene with similar rhythms and accents, but with a spirited legato and an occasional sighing portamento. The music weaves in and out of compound and duple meter until the final measures of the song when it arrives and stays in 4/8. While the piano and violin continue to repeat the eight-beat “Little Elfin bell” tune, the voice displaces her entrances, singing in seven-beat phrases until the cycles line up and all parts land on the final note together.

The Giant Oak

And then the sound of marching armies ‘woke
Amid the branches of the soldier oak,
And tempests ceased their warring cry, and dumb
The lashing storms that muttered, overcome,
Choked by the heralding of battle smoke,
When these gnarled branches beat their martial drum.

This poem stands out in this cycle because of its echoes of Johnson’s view of colonialism and the European invasion of her native land. References to “marching armies,” “soldier,” and

“battle smoke” set this poem apart from the others by evoking feelings of war and conflict. Stölzel incorporates a longer introduction to justify the poem’s first words of “And then.” The piano begins with echoing triplet fifths, played softly and with pedal as if they were drum rolls happening in the far distance. The triplet iterations increase in frequency as the army approaches and the voice begins. The voice is joined by the violin in every other line of the poem, mostly homorhythmically, perhaps to underline the juxtaposition of elements of Man (armies, cry, battle) and elements of Nature (oak, storms, branches). There is an occasional storm brewing in the left hand of the piano, otherwise the piano is articulating the military rhythms. After the words “The lashing storms that muttered, overcome,” there is a brief surge in the violin and piano, culminating in a forte, sustained high A in the violin as the drum calls in the piano dissipate. Then, with the word “choked,” the voice and violin release exactly together, as if they themselves were choking on the battle smoke.

Aspens

A sweet high treble threads its silvery song,
Voice of the restless aspen, fine and thin
It trills its pure soprano, light and long—
Like the vibretto of a mandolin.

Aspen trees have very thin, wind-sensitive leaves that tremble in the slightest breeze and turn a vibrant yellow in the fall. Their trunks are tubular, and the bark is smooth and white, marked by black scars. Johnson captures their description by comparing them to a mandolin string and the sound it makes. Words like “restless” refer to the quaking leaves, while “fine and thin” suggests the straight, white trunks. The sound of the wind in the trees is Johnson’s version of a soprano. It is in part because of this poem that Stölzel set this cycle for soprano. To bring to

life the idea of a mandolin, she composed a mandolin motive, a shiver of sixteenth notes that begins in the soprano and trickles down to the violin and finally to the piano.

While Johnson wrote about the restless tree above ground, Stölzel was aware of another restlessness occurring below ground. Hannah Featherman describes it thus: “A single aspen tree is actually only a small part of a larger organism. A stand or group of aspen trees is considered a singular organism with the main life force underground in the extensive root system” (Featherman 2023). Stölzel communicates that intertwining in the piano part by beginning a rocking compound meter in both hands. Duple rhythms begin to enter, first in the left hand, then in the right hand, creating polyrhythms that echo the roots weaving and communicating underground.

Finale

The cedar trees have sung their vesper hymn,
And now the music sleeps—
Its benediction falling where the dim
Dusk of the forest creeps.
Mute grows the great concerto—and the light
Of day is darkening, Good-night, Good-night.
But through the night time I shall hear within
The murmur of these trees,
The calling of your distant violin
Sobbing across the seas,
And waking wind, and star-reflected light
Shall voice my answering. Good-night, Good-night.

Finale is an evening hymn. The activity of all the previous songs has finished, and it is time to bid the world goodnight. It begins simply, like a hymn, but with an underlying complexity. This song took Stölzel the longest to compose, as “it was difficult to make it organic but also wrap it up and say good night.” She does so effectively, maintaining a homophonic calm between the violin and piano. The violin continues to portray the text, stretching out in quarter note triplets for “now the music sleeps” and playing low and softly for “Dusk of the forest creeps.” After the soprano bids the first “Good-night”, the violin takes over with octave leaps that quickly decrescendo, as if providing an “Amen” but also connecting nature’s benediction to the second half of the poem. In response, the voice recalls the sound of the violin “Sobbing across the seas”. Here, Stölzel artfully hearkens back to a previous moment of sobbing in Mosses: “Like Chopin’s prelude, sobbing ‘neath the rain.” This remembrance lasts just a few measures before transforming back into the evening hymn as the soprano finishes with “Good-night.” The violin, again *sul tasto*, responds gently with the same high, sighing bird call as at the beginning of the cycle. The work ends with a plagal cadence, thus concluding the evening hymn.

CHAPTER VI: THE SONG HER PADDLE SINGS

Emily Pauline Johnson Tekahionwake was, as Strong-Boag and Gerson put it, “a complicated, contentious, and passionate personality whose life blurs the borders of what it means to be Native, a woman, and Canadian” (Strong-Boag and Gerson 2000, 3). Forced by her father’s early death to make her living in a man’s world, she used poetry, prose and theater to overturn conventions that saw women and Indigenous people as property of an Imperial, masculine society. Her work has received more attention in recent years due to feminist and post-colonial social movements. Last fall, when I was living in Montreal, I learned about the newly implemented National Day for Truth and Reconciliation on September 30 which acknowledges the atrocities of the Residential Schools and encourages a dialogue about the relationship between Indigenous and non-Indigenous peoples. It was then that I began researching First Nation artists whose work I could explore and perform as a collaborative pianist. After encountering Pauline’s poetry, I found that, in addition to Ingrid Stölzel and Katerina Gimon, she is becoming popular with other composers including Ian Cusson and Elaine Hagenberg. Long after her death, Tekahionwake continues to draw diverse audiences with her dedication to her country, her people, her sex, and her hope for unity.

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APPENDIX A: PROGRAM NOTES RECITAL #1

February 21, 2019

7:30pm

Organ Hall

David Clarke, baritone; Clara O'Brien, mezzo-soprano; Kirsten Swanson, viola

Songs of Travel (1902/4)

Ralph Vaughan Williams (1872-1958)

Poetry by Robert Louis Stevenson (1850-1894)

Ralph Vaughan Williams composed *Songs of Travel* in 1904, except for “I have trod the Upward and the Downward Slope”, which had been published in 1902. They were published in the current order in 1960. The text is from Robert Louis Stevenson’s (1850-1894) collection of poems *Songs of Travel and Other Verses* published in 1896. Ranging from lyrical love poems to meditations on time and mortality, the poems were written during a time in which he was recovering from tuberculosis at Saranac Lake, New York, as well as later travels to Vailima in Western Samoa where he spent his final years. Many of the poems contain reminiscences of Stevenson’s native Scotland. The term “travel” refers not just to moving from one place to another, but also to the journey of the soul. Vaughan William’s ordering of songs differs from that of Stevenson’s and creates a storyline. The first 8 songs were first performed in 1904 by baritone Walter Creighton & pianist Hamilton Harty in London.

Ralph Vaughan Williams was born in Down Ampney, Gloucestershire. His father, Arthur, was the town vicar, and his great-great-grandfather, Erasmus Darwin, was the grandfather of Charles Darwin. Arthur died suddenly in 1875, so the family moved in with his mother’s family. It was a home full of music-making and poetry readings.

Vaughan Williams became accomplished at both viola and organ, eventually attending the Royal College of Music and Trinity College at Cambridge. During this time, he studied with many of the great musical minds of the time, including Sir Hubert Parry, Gustav Holst, Charles Villiers Stanford, Max Bruch, and Maurice Ravel.

His compositions began to be published in 1901, the first of them being songs for voice and piano. (The popular song *Silent Noon* is from this period.) Among his musical influences are folk songs and hymn tunes, as well as Tudor and Elizabethan choral music, for example, the *Fantasia on a theme by Thomas Tallis*. *Songs of Travel* was published in this period as well.

Robert Louis Stevenson was born in Edinburgh to a Calvinist family. His father was a successful lighthouse engineer. He often traveled to continental Europe with his family as a child. Due to chronic health problems, he spent a lot of time in bed, missing school and having private tutors instead. His parents were hypochondriacs due to high infant mortality rates on both sides of the family. Childbirth had been so difficult for his mother, Margaret, that they agreed on no more children despite Victorian norms of large households. The young Stevenson had 54 first cousins.

As a young man, Stevenson trained to be a lighthouse engineer like his father and studied law as well. He had a huge quarrel with his father when he renounced Christianity after which he left to embark on a series of walking tours in his mid-twenties. In 1880, at the age of 30, he married Fanny (Frances Van de Grift Osbourne, 1840-1914). After leaving a turbulent marriage, she had brought her two children to Europe to study art, where she met Stevenson at an art colony in Grez, France. Fanny was ten years his senior and became fiercely protective of his health. In the ensuing years, Stevenson wrote some of his best-known works including *Treasure Island* (1883), *The Strange Case of Dr. Jekyll & Mr. Hyde* (1886) and *Kidnapped* (1886). The couple, with her three children, moved to the South Seas in 1890, buying an estate in the village of Vailima, Apia, Samoa. In 1894 he died of a cerebral hemorrhage at the age of 44.

Songs of Travel: (Nine songs, published 1901-1904; complete edition released 1960)

The Vagabond

Give to me the life I love,
Let the lave go by me,
Give the jolly heaven above,
And the byway nigh me.
Bed in the bush with stars to see,
Bread I dip in the river –
There's the life for a man like me,
There's the life for ever.

Let the blow fall soon or late,
Let what will be o'er me;
Give the face of earth around,
And the road before me.
Wealth I seek not, hope nor love,
Nor a friend to know me;
All I seek, the heaven above,
And the road below me.

Or let autumn fall on me
Where afield I linger,
Silencing the bird on tree,
Biting the blue finger.
White as meal the frosty field –
Warm the fireside haven –
Not to autumn will I yield,
Not to winter even!

The Vagabond is the main character in the story of this cycle and is also the first poem in Stevenson's collection. The vagabond is setting off on a journey, enthusiastic at the idea of independence. He is self-assured and full of bravado, making do with whatever he finds. He needs only road and sky: "There's the life for a man like me ... let what will be o'er me". At the

beginning, we hear the marching in the left hand of the piano with its short, *pesante* quarter chords of open 4ths & 5ths. The right hand echoes a trumpet call high above, as if calling from a distance. As the Vagabond describes each adventurous idea, the harmony shifts with him. With the text “Or let autumn fall on me...”, the tempo picks up to *Animando* and the key shifts to E minor. Whereas quarter notes dominated the rhythmic scheme in the beginning, eighth notes now illustrate his anxiousness to get going. As the beginning material returns, the Vagabond repeats the second half of the first section, but this time *pianissimo*, increasing to *fortissimo* only on the final “All I ask, the heaven above”, but quickly returning to *pianissimo* to finish the phrase, “And the road below me.”

Let Beauty Awake

Let Beauty awake in the morn from beautiful dreams,
Beauty awake from rest!
Let Beauty awake
For Beauty’s sake
In the hour when the birds awake in the brake
And the stars are bright in the west!

Let Beauty awake in the eve from the slumber of day,
Awake in the crimson eve!
In the day’s dusk end
When the shades ascend,
Let her wake to the kiss of a tender friend,
To render again and receive!

In *Let Beauty Awake*, our Vagabond is well into his journey. The piano sets a dreamy scene with flourishing arpeggios in F-sharp minor. He feels so connected to nature that, to him, the sunrise and sunset are like a beautiful woman awakening from both evening rest and daytime slumber.

The Roadside Fire

I will make you brooches and toys for your delight
Of bird-song at morning and star-shine at night,
I will make a palace fit for you and me
Of green days in forests, and blue days at sea.

I will make my kitchen, and you shall keep your room,
Where white flows the river and bright blows the broom;
And you shall wash your linen and keep your body white
In rainfall at morning and dewfall at night.

And this shall be for music when no one else is near,
The fine song for singing, the rare song to hear!
That only I remember, that only you admire,

Of the broad road that stretches and the roadside fire.

A new character is introduced (or rather, referred to) in *The Roadside Fire*. The Vagabond has encountered someone with whom he wants to make a life together in nature: “I will make a palace fit for you and me, Of green days in forests, and blue days at sea.” The music is Allegretto, in bright D-flat major, with leggiero chords bouncing in the piano, alternating 3rds and 5ths that snap and crack like fire. The texture expands with the image of the sea and the white flowing river as the right hand moves to a higher octave and the left hand dips down to create a rolling wave of arpeggios. The music dissipates as the text moves from describing the physical to the intangible.

Youth and Love

To the heart of youth the world is a highwayside.
Passing for ever, he fares; and on either hand,
Deep in the gardens golden pavilions hide,
Nestle in orchard bloom, and far on the level land
Call him with lighted lamp in the eventide.

Thick as stars at night when the moon is down,
Pleasures assail him. He to his nobler fate
Fares; and but waves a hand as he passes on,
Cries but a wayside word to her at the garden gate,
Sings but a boyish stave and his face is gone.

There is a shift in *Youth and Love*. It begins simple enough in sunny G major, Andante sostenuto, but the introduction is five measures of non-root position chords, the pulse vacillating seemingly unpredictably between duplets and triplets. The Vagabond is reminiscing of his journeying days when he was alone on the road, hearing echoes of his first song in the piano with the even pulses and the distant trumpet call on the words “Passing forever, he fares.” In crisis, he describes pleasures that assail him, deciding to leave with a hand wave and a brief word of goodbye, continuing his journey into the unknown on a G major second inversion chord.

In Dreams

In dreams unhappy, I behold you stand
As heretofore:
The unremember'd tokens in your hand
Avail no more.

No more the morning glow, no more the grace,
Enshrines, endears.
Cold beats the light of time upon your face
And shows your tears.

He came and went. Perchance you wept awhile

And then forgot.
Ah me! but he that left you with a smile
Forgets you not.

In Dreams, the Vagabond begins to have regrets. But does he regret the way he left his partner, or does he regret his choice of a life that isn't conducive to a relationship? The music is brooding, beginning with silence followed by an off-beat pulse that continues throughout the song. Dissonant harmonies and anguished chromaticism highlight the most painful parts such as "No more the morning glow" and "Cold beats the light of time upon your face".

The Infinite Shining Heavens

The infinite shining heavens
Rose, and I saw in the night
Uncountable angel stars
Showering sorrow and light.

I saw them distant as heaven,
Dumb and shining and dead,
And the idle stars of the night
Were dearer to me than bread.

Night after night in my sorrow
The stars looked over the sea,
Till lo! I looked in the dusk
And a star had come down to me.

Here we find the main character looking up at the stars in contemplation. He regards *The Infinite Shining Heavens*, thinking of the stars that have been his companions throughout his journey. They are described contradictorily: "sorrow and light," and "dumb and shining and dead". Through this description, we learn that he no longer sees the world through the rose-colored lenses of youth. Referring to his bread of sustenance in the first song, he now says, "And the idle stars of the night Were dearer to me than bread." As in many of the songs in this cycle, the music has a steady pulse throughout. Marked Andante sostenuto and in F major, the piano softly chimes crystalline chords, mutating slowly with each iteration to create an ever-expanding atmosphere like the milky way.

Whither Must I Wander?

Home no more home to me, whither must I wander?
Hunger my driver, I go where I must.
Cold blows the winter wind over hill and heather:
Thick drives the rain and my roof is in the dust.
Lov'd of wise men was the shade of my roof-tree,
The true word of welcome was spoken in the door:
Dear days of old with the faces in the firelight,

Kind folks of old, you come again no more.

Home was home then, my dear, full of kindly faces,
Home was home then, my dear, happy for the child.
Fire and the windows bright glittered on the moorland;
Song, tuneful song, built a palace in the wild.
Now, when day dawns on the brow of the moorland,
Lone stands the house and the chimney-stone is cold.
Lone let it stand now the friends are all departed,
The kind hearts, the true hearts, that loved the place of old.

Spring shall come, come again, calling up the moorfowl,
Spring shall bring the sun and rain, bring the bees and flowers;
Red shall the heather bloom over hill and valley,
Soft flow the stream through the even flowing hours.
Fair the day shine as it shone on my childhood;
Fair shine the day on the house with open door.
Birds come and cry there and twitter in the chimney—
But I go for ever and come again no more.

Whither Must I Wander? * was the first of the *Songs of Travel* to be published (1902). Strophic, and in E-flat major/C minor, the piano gives a pastoral, hymnlike introduction as the Vagabond looks back on his life, some might say in a mid-life crisis. He recounts stories of a warm and happy childhood home, friends by the fire, safety and security. But now, in addition to regrets about his lost love, he sings of his sadness: “Lone stands the house and the chimneystone is cold.” He acknowledges that spring will come again, as it always does, but that he will “go for ever and come again no more,” resigned to his life as a wanderer.

** It is worth noting that Stevenson was himself an amateur musician who played the flageolet (more commonly known as the penny whistle) and composed a tune, “Wandering Willie” for this poem. He also wrote the lyrics for the popular tune “Over the Sea to Skye”.*

Bright is the Ring of Words

Bright is the ring of words
When the right man rings them,
Fair the fall of songs
When the singer sings them.
Still they are carolled and said –
On wings they are carried –
After the singer is dead
And the maker is buried.

Low as the singer lies
In the field of heather,
Songs of his fashion bring
The swains together.

And when the west is red
With the sunset embers,
The lover lingers and sings
And the maid remembers.

Not since *The Vagabond* have we seen the confidence and swagger of *Bright is the Ring of Words*. The word “ring”, implying both sound and image, coupled with “bright” is the perfect beginning for a song of regained faith. The song begins in bold C major with thunderous chords in the piano. The Vagabond has regained his stride and is comparing his life of adventure to that of musicians, inspiring all whom he meets, but also aware that for songs to live on they must inspire. He is confident in a life well-lived, and he knows his sunset is approaching.

I have Trod the Upward and the Downward Slope

I have trod the upward and the downward slope;
I have endured and done in days before;
I have longed for all, and bid farewell to hope;
And I have lived and loved, and closed the door.

I have Trod the Upward and the Downward Slope is the final song of the set, discovered among Vaughan William’s papers after his death in 1958, and published in 1960 as the set we know today. There is an indication – assumed to be from Vaughan Williams – that this song should be sung in public only when the entire cycle is performed. The Vagabond’s journey is about to end. He weighs all he has accomplished, all he has overcome, and concludes that, no matter what, he has always moved forward. The music begins in D minor with sostenuto echoes of the first song. After the text, “I have longed for all, and bid fare-well to hope,” the music pivots effectively from a C dominant 7th chord to 2nd inversion D major. The piano quotes *Whither Must I Wander?* as the Vagabond utters his last words, drawn out in long notes: “And I have lived and loved, and closed the door.”

Sonata for Viola and Piano (1918/19)

Rebecca Clarke (1886-1979)

Impetuoso
Vivace
Adagio

Rebecca Clarke grew up in late Victorian England and studied at the Royal Academy of Music. Despite her success at the Academy, her father withdrew her when one of her professors proposed to her. A few years later she re-enrolled and became the first female student of Charles Villiers Stanford, who convinced her to switch from violin to viola. She continued her studies until her father interfered again and banished her from the family home, forcing her withdrawal from school. She supported herself playing professionally as a violist, one of the first English women to do so. In 1916 she did a concert tour in the United States during which her compositions were recognized in several competitions. During the 1920s she had an extensive

concert career, touring India, Japan, and China. With the onslaught of World War II, she moved to the United States permanently, living with her brothers and becoming a nanny.

Clarke's Viola Sonata was written during the winter of 1918-1919 while on tour in Hawaii. It contains elements of both post-Romanticism and German tradition. In an anonymous competition as part of the Berkshire Music Festival, the piece tied for first place with Ernest Bloch's Suite for Viola and Piano. In the final cast of votes, the jury chose Bloch's piece. Once the jury learned her name, they were convinced it was Ernest Bloch using a pseudonym, refusing to believe a woman had written her sonata.

The sonata traverses the range of the viola over three movements. It is grounded in Austro-German tradition, but there is also the pastoral influence of Vaughan Williams and French elements such as whole tone scales, expanded harmonies and modal writing. (It's worth noting that she heard gamelans and Chinese orchestras in Hawaii while she was composing the sonata.) There is an inscription from Alfred de Musset's poem "La nuit de mai" ("a May evening") to set the stage for the lush sound world and vibrant temperament of the work:

"Poète, prends ton luth; le vin de la jeunesse fermente cette nuit dans les veines de Dieu"
(Poet, take your lute; the wine of youth ferments this evening in God's veins)

Movement I, *Impetuoso*, is charged with energy, beginning with an outburst from both instruments. Martial dotted fifths grab the listener's attention before quickly becoming veiled in a rhapsodic invocation. The piano sustains with the pedal while the viola explores in unfamiliar territory until it finds its way into an impassioned, sweeping melody, *poco agitato*, that is turbulent and churns forward with the piano. The middle section is mysterious and full of whole tone and modal melodies. After an unexpected pause, the piano flirts with grace notes while the viola dances and descends, quieting, until a truly impetuous resurrection of the first theme. The Coda floats in E major with ravishing harmonies and echoes of the descending line from the middle section. Finally, the melody is in the bass of the piano while the viola sprinkles arpeggios from on high. The reverie finishes with whole tone cascades in the piano as the melody dissipates.

The second movement, *Vivace*, is whirling, playful, and highlights the viola's flexibilities as soloist with extended techniques such as pizzicato and harmonics. After beginning in the piano, the theme is passed back and forth with devilish commentary from the viola. After the exciting opening, the middle section morphs into a dream state with wispy arpeggios in the piano and a wistful melody in the viola. As the tempo picks back up, folk rhythms abound and at times the viola sounds like a fiddle.

The longest movement of the sonata, the *Adagio*, begins with a single line in the piano, marked *semplice*. It is a simple, pentatonic chant. The viola picks up the tune, underscored by haunting harmonies in the piano. The two instruments erupt together, joining voices with arpeggios frothing over in the piano. A moment of *calmato* repose follows, but it doesn't last long. As the rhythm picks up, the piano takes over in a rhapsodic surge. The viola joins and the tension heightens before it finally erupts in a huge arrival on a ninth chord with bass notes in the extreme low register of the piano. There is a complete stop here, then the music moves on into a

mysterious prayer. The viola begins to tremolo *sul ponticello*, softly at first, while the piano closes out the prayer. The tremolo increases as the piano develops and leads to a return of a theme reminiscent of the A theme from the first movement. Just as it begins, the theme stops and then moves into something entirely new: a compound, mischievous horn dance that dances around the theme from the beginning of the third movement. Clarke tosses this theme around and challenges the virtuosity of both instruments, taking the theme through a range of emotions and techniques. The end features both instruments at their fullest in a spectacular display that leaves no doubt to Clarke’s abilities as a composer.

Zwei Gesänge für eine Altstimme mit Bratsche und Pianoforte, Op. 91 (1884)

Johannes Brahms (1833-1897)

Poetry by Friedrich Rückert (1788-1866) and

Lope de Vega (1562-1635), translated to German by Emanuel Geibel (1815-1884)

Gestillte Sehnsucht

Geistliches Wiegenlied

In 1863, violinist Joseph Joachim (1831-1907) married mezzo-soprano Amalie Schneeweiss (1838-1899). Both were good friends of Clara Schumann as well as Johannes Brahms. Brahms wrote *Geistliches Wiegenlied* for the birth of their son, named Johannes, in 1864. Scored for mezzo-soprano, viola and piano, it symbolized the friendship between the three musicians. Eventually, the couple began having problems. As an attempt to broker peace between the two, Brahms wrote a 2nd piece, *Gestillte Sehnsucht*, to bring them together again. Sadly, his efforts were in vain.

Brahms later published the two songs as Op. 91 in 1884. In both poems the words are amplified by the insightful combination of these instruments. Regarding how Brahms wrote for viola, Rebecca Clarke described it as “somber yet glowing, reserved yet eloquent”.

In Rückert’s poem *Gestillte Sehnsucht*, the sounds of nature are lulling the world and its desires to sleep. The viola has an independent tune which the voice picks up as a refrain, while the piano has broken chords underneath. Set in D major, the tempo is marked *adagio espressivo* and the form is ternary with a large introduction.

<p><i>Gestillte Sehnsucht</i> Friedrich Rückert</p> <p>In goldnen Abendschein getaucht, Wie feierlich die Wälder stehn! In leise Stimmen der Vöglein hauchet Des Abendwindes leises Wehn. Was lispeln die Winde, die Vögelein? Sie lispeln die Welt in Schlummer ein.</p> <p>Ihr Wünsche, die ihr stets euch reget Im Herzen sonder Rast und Ruh!</p>	<p>Assuaged Longing English translation by Richard Stokes</p> <p>Bathed in golden evening light, How solemnly the forests stand! The evening winds mingle softly With the soft voices of the birds. What do the winds, the birds whisper? They whisper the world to sleep.</p> <p>But you, my desires, ever stirring In my heart without respite!</p>
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<p>Du Sehnen, das die Brust beweget, Wann ruhest du, wann schlummerst du? Beim Lispeln der Winde, der Vögelein, Ihr sehnennden Wünsche, wann schlaft ihr ein?</p> <p>Ach, wenn nicht mehr in goldne Fernen Mein Geist auf Traumgefieder eilt, Nicht mehr an ewig fernen Sternen Mit sehndem Blick mein Auge weilt; Dann lispeln die Winde, die Vögelein Mit meinem Sehnen mein Leben ein.</p>	<p>You, my longing, that agitates my breast – When will you rest, when will you sleep? The winds and the birds whisper, But when will you, yearning desires, slumber?</p> <p>Ah! when my spirit no longer hastens On wings of dreams into golden distances, When my eyes no longer dwell yearningly On eternally remote stars; Then shall the winds, the birds whisper My life – and my longing – to sleep.</p>
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Geistliches Wiegenlied is set to the tune of an old German cradle song, “Josef Liebe, Josef mein”. The tune is the connecting thread throughout the piece, with the viola obbligato returning much like a Bach oratorio. The poem is by Lope de Vega and was translated from Spanish by Emanuel Geibel. A piece about Mary and Jesus, it is a duet between the Mezzo Soprano and Viola, with the piano complimenting the instruments’ dark tones by staying in the lower register. In the third stanza in which Mary is describing her child’s distress at carrying the sorrows of the world, the key shifts into the parallel minor. This section is permeated with rhythmic figurations typical of Brahms’s style, duple meter against triple meter. When the child goes back to sleep, the music returns to F major in 6/8 time. There is a five-part arch-like form (ABCAB) in which A and B end with the same refrain.

<p>Geistliches Wiegenlied Emanuel Geibel</p> <p>Die ihr schwebet Um diese Palmen In Nacht und Wind, Ihr heil’gen Engel, Stillet die Wipfel! Es schlummert mein Kind.</p> <p>Ihr Palmen von Bethlehem Im Windesbrausen, Wie mögt ihr heute So zornig sausen! O rauscht nicht also!</p>	<p>A Sacred Cradle-song English translation by Richard Stokes</p> <p>You who hover Around these palms In night and wind, You holy angels, Silence the tree-tops! My child is sleeping.</p> <p>You palms of Bethlehem In the raging wind, Why do you bluster So angrily today! O roar not so!</p>
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Schweiget, neiget
Euch leis' und lind;
Stillet die Wipfel!
Es schlummert mein Kind.

Der Himmelsknabe
Duldet Beschwerde,
Ach, wie so müd' er ward
Vom Leid der Erde.
Ach nun im Schlaf ihm
Leise gesänftigt
Die Qual zerrinnt,
Stillet die Wipfel!
Es schlummert mein Kind.

Grimmige Kälte
Sauset hernieder,
Womit nur deck' ich
Des Kindleins Glieder!
O all ihr Engel,
Die ihr geflügelt
Wandelt im Wind,
Stillet die Wipfel!
Es schlummert mein kind.

Be still, lean
Calmly and gently over us;
Silence the tree-tops!
My child is sleeping.

The heavenly babe
Suffers distress,
Oh, how weary He has grown
With the sorrows of this world.
Ah, now that in sleep
His pains
Are gently eased,
Silence the treetops!
My child is sleeping.

Fierce cold
Blows down on us,
With what shall I cover
My little child's limbs?
O all you angels,
Who wing your way
On the winds,
Silence the tree-tops!
My child is sleeping.

APPENDIX B: PROGRAM NOTES RECITAL #2

January 30, 2021
3:30pm
Tew Recital Hall
Ela Tokarska, violin

Sonata in D Major, Op. 12, Nr. 1 (1797/98) [OBJ]

Ludwig van Beethoven (1770 - 1827)

Allegro con brio
Andante con moto
Rondo

Beethoven published his first three violin sonatas as his Opus 12 in 1798, dedicating them to Antonio Salieri, with whom he was studying. This was near the end of what is considered his early period, when he was mastering the musical syntax and genres of his time. One of the notable characteristics of these sonatas was the equal partnership of piano and violin, rather than the violin accompanying the piano, as was the 18th century convention. Though known as a pianist, Beethoven was also an accomplished violinist and understood how to write for both instruments. Beethoven displays his skill by pairing two very different instruments in new sound combinations while implementing unconventional key relationships and bewildering metrical shifts.

The *Allegro con brio* takes off in a grand flourish with a unison between the two instruments. Afterward, each player does what they do best: long, sculpted notes in the violin, and legato, directional eighth notes in the piano, eventually swapping places.

Beethoven was known for his supremely *innig* slow movements, and this *Andante con moto* is no exception. The pastoral theme is taken through four superbly expressive variations. It is first led by the piano and then the violin. In the first variation, the piano is accompanied by the violin, and the roles are reversed in Variation II. In Variation III there is equal partnership, in the parallel minor (as was customary at the time) but with startling tumult. The final variation implements consistent off-beat accents with the tune buried in the piano texture.

The sprightly *Rondo* is endlessly energetic and full of offbeat sforzandi, dramatic dynamic shifts, unexpected cadences, and cheeky false endings. Lively and in 6/8 time, the final movement has many syncopated characteristics, what critics of the time might refer to as “rough humor”. The middle section, like the first movement, is in F major before returning to D major for the final chase to the end.

Three Pieces for Violin and Piano, Op. 40 (1898) [OBJ]

Amy Marcy Beach (1867 - 1944)

I. La Captive
II. Berceuse

III. Mazurka

Born in Henniker, New Hampshire to a family tracing back to the New England colonists, Amy Marcy Beach was a child prodigy, largely self-educated, who showed an extreme sensitivity to music from an early age. Adrienne Fried Block states that when Amy misbehaved, her mother “withheld music as punishment, the way other parents might withhold food or treats. Or, since ‘music in the minor keys made her sad and disconsolate’, [her mother] Clara Cheney would play something in the minor mode as punishment.”

Amy made her pianistic debut in 1883 in Boston. Two years later she gave her first performance with the Boston Symphony Orchestra playing Chopin’s Concerto in F Minor. In 1885 at age 18 she was married to a prominent Boston physician, Dr. H.H.A. Beach, who limited her to two public performances per year. During this time she focused on composition, completing her “Gaelic” symphony, Mass in Eb and Violin Sonata. She performed her own Piano Concerto with the Boston Symphony Orchestra in 1900. Following her husband’s death in 1910, Amy returned to performing, touring Europe to great critical acclaim until the breakout of World War I. She was elected president of the Society of Women Composers in 1924 and was often a guest at the MacDowell Colony where she forged many musical friendships. In addition to her musical studies, Amy was an ornithologist, contributing to the field by notating bird songs. Gifted at mathematics, she was also an excellent pool player. Amy Beach died in 1944 in New York, leaving her entire estate to the MacDowell Colony.

Beach’s *Three Pieces for Violin and Piano* were written in 1898, likely with the violinist Maud Powell in mind. She and Beach had performed together in 1893 at the Women’s Musical Congress in Chicago and continued to be friends. (Beach dedicated her *Romance, Op. 23* to Powell.) She sent manuscript copies of *Three Pieces* to Powell, who then performed the third movement, *Mazurka*, at a New England Society concert in Brooklyn a few months later.

The first movement, *La Captive*, is set in brooding G minor. Its French title meaning “the captive” may be tied to the dark character of the piece, but it also may be because the violin is “held captive” by the G string. The form is binary, delineated by repeats in each major section.

Berceuse is a lullaby in D major that begins with a gentle piano introduction. The violin enters *con sordino* to invoke the *con molto tenerezza* indication. Markings such as *dolce*, *dolcissimo*, *espressivo*, and *morendo* emphasize the tender character of the piece.

Mazurka, a lively Polish dance in triple time, is the final piece in this set. A basic mazurka rhythm consists of two short notes followed by two long notes, thus emphasizing the weak beat in the measure. In this case, Beach alters it slightly, using instead two eighths - one quarter – two more eighths, nevertheless retaining the accent on beat two. The melody features folk-like embellishments as the tune progresses and is passed back and forth between instruments. It begins with a serious and broody character in F# minor, then shifts suddenly to the relative major for some fancy, whimsical “footwork” in the violin with flourishing spiccato scales. The tune returns to F# minor for a brief time before closing in the parallel major, seeming to dissipate into thin air.

Sonata in D minor, Op. 108 (1886-88) [OBJ]

Johannes Brahms (1833 - 1897)

Allegro

Adagio

Un poco presto e con sentimento

Presto agitato

The key of D minor looms large in Brahms's oeuvre, being used only for the most towering works such as the Piano concert No. 1 and this, his third violin sonata. Perhaps it was the shadow of Beethoven's Symphony No. 9 that made Brahms choose this tonality sparingly, reserving it only for pieces of the most extreme emotion and drama. When he wrote his third, and final, sonata for violin and piano in 1888, Brahms was at the height of his musical power. Expanding the form into four movements, he displays his mastery of his craft. He dedicated this sonata to the conductor and pianist Hans von Bülow.

The first movement, *Allegro*, begins with a restless, *sotto voce* theme of alternating eighth notes an octave apart in the lower register of the piano. Above it, the violin floats with the theme, a long note followed by falling eighths, then long notes followed by a single eighth, contributing to the restlessness of the scene. Though the piece is in D minor, both instruments begin on the dominant, leaving the listener with no sense of where the music is going. The development is remarkably static, with the piano having a pedal A for 46 measures over which unfurls a Bach-like counterpoint that creeps in waves over the endless pedal point deep below. After the recapitulation, the coda arrives with another pedal point, but this time in D major.

A welcome calm follows in the *Adagio* that continues in D major with tuneful simplicity. It's as if Brahms is taking his time to ponder and reflect, perhaps to watch the waters of Lake Thun where he composed this piece. The melody is introduced in the violin with the piano providing drooping, tuneful eighth notes in the lower register. The tune is repeated, this time with both instruments playing the melody with the addition of sixteenth note triplets in the bass of the piano. The movement ends not long afterward, gradually ending with three simple D major chords.

The playful *Scherzo* is in F# minor and deceptively clever. Like a child mocking, the piano has a repeated note followed by a descending minor third while the violin quietly comments in the silences. Roles are reversed, and the piano becomes more rhythmically complex until an eruption in F major mixed with F minor. Eventually the theme returns in F# major, growing faster as it dissipates into nothing.

Like the start of a horse race, the *Presto agitato* final movement bursts into action with the piano playing full chords with a soaring theme, while the violin plays driving eighth notes in compound time. The second theme is a chorale, as if Brahms was giving the instruments a chance to catch their breath after the tumult of the beginning. Orchestrally conceived, this movement is a churning tarantella that culminates in a finale of virtuosic display.

APPENDIX C: PROGRAM NOTES RECITAL #3

October 2, 2021
3:30pm
Tew Recital Hall
Jacob Wright, tenor

Die schöne Müllerin (1823)
Franz Schubert (1797-1828)
Poetry by Wilhelm Müller (1794-1827)

In the late 18th century, the Italian composer Paisiello wrote an opera entitled *La bella Molinara* (*The Beautiful Maid of the Mill*). It was a hit throughout Europe, especially in Germany and Austria where it was known as *Die schöne Müllerin*. The popularity of this miller/miller maid story, coupled with its standing existence in German folk tradition, made it a popular choice for German and Austrian poets and composers of the time. Around 1814, the poet Wilhelm Müller wrote his own series of poems about the beautiful miller maid. His *Die schöne Müllerin* was eventually published 1820.

It isn't known exactly how or when Franz Schubert came across Müller's poems, but he began composing his 'mill songs' in 1823. This was a turbulent year for Schubert. He had begun to experience the violent effects of what was likely syphilis, the disease that would continue to ravage his body until his death in 1828. He was being forced to reconcile himself to the fact that his time as a composer was limited. Some speculate that he may have been homosexual; Graham Johnson draws parallels between Schubert's illness and HIV/AIDS, noting the fear and moral condemnation of those he had thought to be friends. In addition to all this, his pursuit of being a successful opera composer was failing, money was tight, and his relationship with his father was tenuous at best.

Given what was going on in his life at the time, it isn't surprising that Schubert was drawn to *The Beautiful Miller Maid*. On the surface it seems simple: boy sets off to explore the world, boy meets girl, boy loves girl, girl loves hunter, boy drowns himself. Müller's original intentions may indeed have been a parody of the conservative Biedermeier era, but Schubert takes the poems to an entirely new level. *Die schöne Müllerin* isn't about the miller maid at all; it's about the miller himself and the world he imagines around him. The maid becomes an icon of his own making in his mind. He hardly has any interaction with her in the entire cycle, but that's just as well - the less he knows about her, the more he can distance himself from reality, and the more he can worship her. Throughout the cycle, the story is shaped by his perceptions, his insecurities - even his neuroses - rather than reality. The other characters in the plot - the miller maid, the father, the hunter - hardly have any place in the action. The miller does not love the maid for who she is. Rather, he desires her for Love itself, which she represents. According to Susan Youens, "Passion of this kind is at bottom narcissism, the lover's self-magnification, rather than a relation with the beloved, and it is closely intertwined with the longing for death."

Perhaps Schubert saw something of himself in the miller: A young man striving for ideals that don't line up with his reality. A genius musician who can't make a living. A son who can't please his father. A man who can't love the way the world expects him to. A man whose outward appearance didn't match his inner flame. In a letter from March 1824, he wrote:

Imagine a man, I say, whose most brilliant hopes have perished, to whom the happiness of love and friendship have nothing to offer but pain [...] 'My peace is gone, my heart is sore, I shall find it never and nevermore 'I may well sing now, for each night, on retiring to bed, I hope I may not wake again ...

Perhaps the miller drowned his sorrows in the brook so that Schubert didn't have to.

The Songs

In **Das Wandern** (*Wandering*), the miller, having just completed his apprenticeship, sets off on a new journey to find employment and is ready for adventure. The jaunty accompaniment sets the stage for a fine walk through the woods, altering to the descriptions of water, mill wheels, and stones.

(*Mässig geschwind, 2/4, Bb major*)

Soon, he finds a brook and begins to follow it. But **Wohin?** (*To Where?*) He thinks it will eventually lead him to another mill where he can work. He becomes enchanted with the rippling murmur of the brook, heard right from the beginning in the pianist's right hand. In the left hand, even, walking bass notes paint the miller continuing his hike along the water. There are hints at something disturbed as the harmonies shift with the words "Hinunter und immer weiter"

("Downwards and even farther"), but G major soon returns as the miller continues on his course. (*Mäßig, 2/4, G major*)

In **Halt!** (*Stop!*) the miller does happen upon a mill with a cozy, inviting house. We hear the roaring of the mill wheels in the piano coupled with the incessant clacking of the mill parts. Delighted, he asks whether the brook has led him here on purpose?

(*Nicht zu geschwind, 6/8, C major*)

He meets the lovely miller's daughter and thanks the brook for bringing him in **Danksagung an den Bach** (*Giving Thanks to the Brook*). The flowing melody is paired with a delicate figure in the bass, as if the miller is in duet with the brook.

(*Etwas langsam, 2/4, G major*)

Now that he's working at the new mill, he longs to impress the pretty miller's daughter. **Am Feierabend** (*At the End of the Workday*) shows his longing for "a thousand arms to set in motion" with rollicking octaves spurred on by rolling arpeggios in the piano. There is a lull when his master solemnly addresses the workers in the peaceful hours after work, after which the daughter bids everyone a good night. The return to the first section completes the rondo form and emphasizes the miller's earnestness to please the girl.

(*Ziemlich geschwind, 6/8, A minor*)

The miller becomes *Der Neugierige* (*The Curious One*) as he questions the brook whether the miller's daughter loves him. An entire *scena* in itself, the song moves from a questioning introduction to flowing melody, to outright recitative as he asks the ultimate question: Yes or No? These are the two most important words to him since his entire world hangs on whether the girl loves him. The brook stays strangely silent in response.
(*Langsam*, 2/4, B major)

In *Ungeduld*, the miller impatiently wants to proclaim his love for the miller's daughter everywhere: carved in every tree, in the sound of a young bird, in the morning winds. For some reason, the girl doesn't seem to notice what to him is painfully obvious. The thrilling prelude accentuates his restlessness in the piano's *lebhaft* repeated notes shifting quickly from major to minor then back again, and the tenor's repeated high A in the climax of each verse drives home the message: "My heart is yours and will always be!"
(*Etwas geschwind* [*in autograph copy, Lebhaft*], 3/4, A major)

When he comes to greet her in *Morgengruss*, she does not show her face at the window. Should he stand farther away? Were her dreams so nice she didn't want to wake? Why doesn't she come out into God's bright morning and let love charm her? His shyness and confusion are depicted in the middle section's chromatically descending bass line. Each verse ends with a hopeful, tiny canon.
Mäßig, 3/4, C major

As he sits by the brook in *Des Müllers Blumen*, the little blue flowers growing remind him of her eyes. He imagines planting them under her window as forget-me-nots (*Vergiss mein nicht!*). One might imagine a cello accompanying the miller's outpouring with quiet figurations. The daydream is simple, and relaxed, but to the listener still tinged with something troubling: the miller lad says that, because the flowers remind him of her eyes, they are therefore *his* flowers.
(*Mäßig*, 6/8, A major)

The first chord of *Tränenregen* (Rain of Tears) tells us everything we need to know about the song and perhaps the rest of the cycle. The augmented tonic chord is a chromatic disruption that tells of events to come. Perhaps Schubert saw that this poem was set in past tense, and so the miller already knew how things would end as the song begins. The miller sits next to the maid at night by the brook. He stares at the water, entranced by her reflection, while the brook calls to him, "Follow me!" Deeply moved by the scene, his tears fall into the water, disturbing the glassy surface. Thinking it's raining, she suddenly says goodbye and goes home.
(*Ziemlich langsam*, 6/8, A major)

Unperturbed, the miller goes on, dancing for joy and declaring to the world that she is *Mein!* (*Mine!*), and all of nature should be different because of it. Nothing seems changed however, yet he is still happy to be alone in his exuberance. A reminiscence of *Das Wandern*, Schubert employs simple, two-beat stresses per bar, simple alternation between tonic and dominant, and a vigorous vocal line.
(*Mäßig geschwind, alla breve*, D major)

Pause is just that - a respite at the peak of the cycle and its subsequent downslope to tragedy and death. The miller has hung his lute on the wall with a green ribbon tied around it. The piano introduction is a tidy eight-bar period, but the miller doesn't sing until beat 2 of bar 9, indicating he has lost his creativity and reason for singing. (*Ich kann nicht mehr singen, mein Hertz ist zu voll - I can't sing any more, my heart is too full.*) The various key shifts indicate his hesitant probing of the depths of his mind, questioning what is real. Sometimes a breeze stirs the strings of his lute - is it an echo from love lost? Or is it a prelude to new songs?

(*Ziemlich geschwind, 4/4, Bb major*)

Mit dem grünen Lautenbände (*With the Lute's Green Ribbon*) can be heard as an extension of *Pause*. The miller's previous question about 'new songs' is answered by the miller maid entering the scene and admires the green ribbon on the wall. Everything remains diatonic, highlighting the miller's wish to echo the girl's every whim. He gives her the green ribbon to wear in her hair. But why does she like green (the traditional color of German huntsmen) so much?

(*Mäßig, 2/4, Bb major*)

Der Jäger (*The Hunter*) appears on the scene and the miller is furiously jealous. He wants to chase him away, to hunt the hunter. Schubert illustrates this with brief imitative passages, lines that 'hunt' each other. These are confined to the introduction and postlude, signifying the miller's lack of confidence. The abundance of clustered plosive consonants at a quick tempo without a single rest in the vocal part force the singer to react as one would in a jealous rage, gasping for air and spitting the words.

(*Geschwind, 6/8, C minor*)

Eifersucht und Stolz (*Jealousy and Pride*) lead the miller to vent at the brook with a churning accompaniment as a metaphor for the tumult in his mind and heart. He scorns the girl for her flirtation with the hunter, citing her leaning out of her window "mit langen halse" (*with long neck*) and illustrates it with an octave leap down in the melody. A slight interruption of horn calls reminds the miller of the hunter before he's back to seething and frothing again. But before he gets too worked up, the key shifts to the parallel major as he instructs the brook to tell her that, instead of seething with jealousy, he's busy playing songs and dances for children on some reed pipes he's made.

(*Geschwind, 2/4, G minor-major*)

Once referred to as the "black tonality" by Beethoven, the key of B minor conveys intense melancholy. **Die liebe Farbe** is marked by the funereal F-sharp ringing throughout. Is it a hunting horn, giving the miller a chance to be the hunter? Or is it a death-knell, signaling things to come? Since his sweetheart loves green and hunting, he masochistically chooses to die shrouded in that color after a hunt. Traditionally a color of spring, hope and renewal, green has now become a color of mourning and death.

(*Etwas langsam, 2/4, B minor*)

Die böse Farbe is the miller's last surge of energy before the end begins. Frantically, he wants to flee from his sorrow, but finds that everything around him is green, a color he now detests. The music vacillates with him, alternating between flowing circles of sixteenths to fast repeated

chords. The repeated notes of the hunter's horn continue sounding obsessively in the piano. His panicky efforts culminate in a cry of pain on a cadential Neapolitan chord which happens thrice throughout. At the end, he imagines making her take the green ribbon out of her hair and bid him, "Ade! Goodbye!"

(Ziemlich geschwind, 2/4, B major-minor)

Müller set *Trockne Blumen* in austere, short lines to convey the starkness of the miller regarding his own death. The piano introduction is minimal. He imagines that the flowers planted in his grave will bloom in the spring. After a dramatic half cadence, he is suddenly resurrected in E major. He imagines that the miller maid will walk by and, seeing the flowers, finally understand that he was faithful to her. The love for which he died will be reciprocated. But this belief is short-lived.

(Ziemlich langsam, 2/4, E minor-major)

In *Der Müller und der Bach*, the exhausted miller wavers over whether to end his life. It is a dialogue between himself and the brook in which he is on the side of death, while the brook is in favor of continued life. The piano begins with a short-long rhythm, hobbling along with the miller. Schubert plays with the text, stressing normally unstressed syllables, taking the miller's weary state a step further. The word "Lilien" (lilies) and its funeral ties is highlighted with a Neapolitan sixth. When the brook takes over, it brings the hope of life with flowing sixteenth notes in G major. However, the young man is beyond persuasion. The brook continues its flowing melody, but he hears it in the parallel minor. He tells the brook to, "Sing on!" (*So singe nur zu!*), allowing the brook to finish the final stanza as he walks into the water and sinks down below.

(Mäßig, 3/8, G minor-major-minor)

Des Baches Wiegenlied (The Brook's Lullaby)

The last song of the cycle is in E major, the key of the miller's resurrection in *Trockne Blumen* and a tritone from where he began in *Der Wanderer*. The introduction of rising scale-wise thirds laps like a gentle wave, rocking the listener as a lullaby should. The outer voices sound a funeral knell, usually in a perfect fifth. The brook welcomes the miller boy home where he will lay on a soft pillow, protected from the sound of the hunting horn and the shadow of the miller maid.

Rich, full chords speak of the breadth of eternity. The miller, at last, is at peace.

(Mäßig, alla breve, E major)