Additional Songs (Program Notes)
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| *NOTE: Program notes for songs not listed in the 4th edition of AIS are included here.***INFORMATION ABOUT THE FOLK SONGS****Da Unten in Tale (Below In The Valley).** Recognized as one of the major nineteenth-century Viennese composers, Johannes Brahms (1833-1897) had a strong attraction to folk song, especially those of German and Slavic origins. Many of his Lieder have folk-song characteristics, particularly in terms of melodic influences, and folk-song arrangements are a large portion. This Swabian (southwestern Germany) dialect folk-song is from *49 Deutsche Volkslieder*, No. 6 (1894). In its original form it is a dialogue between two lovers, one of whom has been unfaithful. The female sings verses one and three, and the male sings two and four. Brahm's version is a bit slower and is intended as a solo. However, as an educational experiment, it should work very well to have a male and female sing it as a "lovers' parting" dialogue.**The Happy Singer.** Though this song is not an authentic folk song, its simple components--melody, harmonic structure, and text--illustrate a basic nature and style common to American/British folk song. Typically, traditional folk songs were originally created by individuals and gradually became modified over many years of widespread use into present-day forms. John Jacob Niles (1892-1980), a well-known composer of folk-like songs, composed "The Roving Gambler", which became the inspirational model for Clifton Ware's song "The Aging Singer" (1996). Finally, for this song anthology it was converted into "The Happy Singer". The upbeat song is partially intended as a pedagogical tool, with each verse describing some positive aspect of singing---psycho-emotionally, physically, technically, musically, and expressively. The song should stimulate a very outgoing, confident, and happy attitude for the singer, and a receptive response from listeners. So let go and have fun while performing it. **INFORMATION ABOUT THE ART SONGS****Have You Seen But a White Lily Grow.** The poem for this delicate song is by the great English dramatist Ben Jonson (1573-1637). Though previously attributed by some musicologists to John Dowland, the musical source is now considered to be anonymous. The words are also found in Jonson's play, *The Devil's !@#$%^&\** (1614). The music is presented in several publications, the best of which is a facsimile version appearing in the Reliquary of English Song (1915). The poem uses the five senses to eloquently express adoration for one's beloved. It should be performed with sincerity and simplicity of style. "Nard" refers to an expensive ointment that exuded a pleasant aroma, especially when heated over a fire.**Bois epais (Woods So Dense; God of Love).** Under the patronage of Louis XIV, Jean Baptiste Lully (1632-1687) teamed up with his favorite librettist Phillip Quinault (1635-1688) to write *Amadis*, first performed in 1685 at Versailles in the court theater. At the time, Lully's growing reputation had led to his becoming the most powerful composer in the royal court. The French royalty's predilection for ballet resulted resulted in very long operas filled with dance, often including participation by the king and members of his court. The character of Amadis of Gaul, a legendary hero, sings this aria of great emotional pathos, the basic message being "If I cannot see my beloved, I would rather not see anything." Both vocally and musically, the phrasing must be stretched in a broad arch from beginning to end. Because of the song's solemn musical characteristics, a suitable religious text has been added for use in church.**Blow, Blow Thou Winter Wind**. Written for Shakespeare's play, *As You Like It*, this energetic song is sung by Amiens (Act II, scene 7) soon after the "All the World's a Stage" speech. In keeping with customary performing practice, a dispensable "Heigh-Ho" section has been omitted. Modern versions are based on a version published in *Gentleman's Magazine* (1747). As strange as it may seem, the word "wind" was most likely pronounced to rhyme with "un*kind*," in contrast to standard contemporary usage. Since the song requires an aggressive energy level and exaggerated diction, the singer should remain physically loose so as not to create tension that might lead to forcing or pushing.**Heidenröslein (The Hedge Rose).** A simple strophic setting of a charming text by the great German poet Johann Wolfgang von Goethe (1749-1832), this little gem is one of those songs that can be performed on two levels: (1) as a straightforward accounting of a hedge rose that has an unpleasant encounter with a mischievous little boy; and (2) with a more symbolic interpretation of a young, astute maiden being taken advantage of by a rascally young lad. Either way the song will work very effectively. Vocally and dramatically, you ideally should strive to create the roles of narrator, rosebud, and boy with variations in characterization and vocal tone. It is a story-telling opportunity, with all the necessary ingredients to make it interesting**Sehnsucht (Longing).** Fanny Mendelssohn Hensel (1805-1856) has been long overlooked as a composer, eclipsed by her musician brother's illustrious reputation. This brief song, set to a poem by Johann Gustav Droysen (1809-1884), is one of many song compositions, some erroneously credited to her brother, Felix Mendelssohn. Based on a familiar subject widely used by romantics, the message is a passionate longing for peace and fulfillment of one's fervent hopes and dreams. Because starting the song is complicated by not having a piano introduction, artistic license might allow the first measure of the piano part to be repeated, effectively creating a one-measure introduction.**Infant Joy.** David Evan Thomas (b. 1958) holds degrees from Northwestern University, the Eastman School, and the University of Minnesota, where he earned a doctorate in theory/composition under the tutelage of composer Dominick Argento. His work has been honored by the American Academy and Institute of Arts and Letters, the American Guild of Organists, and the McKnight Foundation. Because his interest in writing for voice has resulted in steady commissions and requests from vocalists eager to perform his music, his production of solo voice repertoire is steadily growing. Set to a familiar poem from the illuminated manuscript *Songs of Innocence* by the English poet/artist William Blake (1757–1827), "Infant Joy" was written in 1989 for the baptism of Jennifer Anne Fitzwater, the composer's godchild. In Blake's illuminated manuscript, one of the illuminations depicts the infant held in the bud of a flower. This charming song's nature is pure innocence and joyful wonder and should be sung delicately and with simplicity.**INFORMATION ABOUT THE NOVELTY SONGS**A novelty song is normally thought of as an ingenious vehicle for providing the singer and listeners with new, unexpected experiences. A suite is a musical form based on a unifying theme or themes. The four songs composing *Sweet Love Suite* are unified by both textual and musical themes. For example, the subject matter of the suite is based on the most common textual theme of all: love, with the four texts providing contrasting perspectives, from genteel and solemn to fickle and wholesome. Both singer and listeners may be challenged in discerning common melodic and harmonic aspects, with inspiration derived from the ever popular tune "Ah! Vous dirai-je, Maman," otherwise known as "Twinkle, Twinkle Little Star." In terms of musical style, two classical versions are paired with two pop versions. Even the great Mozart appreciated this simple tune enough to use it when composing his famous 12 variations for piano (C Major; K.265/300e). Amazingly, the tune lends itself to wide stylistic and musical adaptation.The idea for these tunes originated with Clifton Ware's creation of *The Best Loving Tenor Contest,* a 30-minute parody of tenor voice productions and styles, including melodies and lyrics for nine brief song versions based on the tune "Twinkle, Twinkle Little Star," five in classical styles and four in pop styles. The four songs selected for the *Sweet Love Suite* have been given new texts and were modified slightly to create a balanced four-song set. All keys in the Song Anthology are for medium voices, but higher keys of the music are available on the McGraw-Hill website, including orchestrated accompaniments provided by Tim Almen. Singers may elect to sing these songs singularly, in pairs, or as a complete group, preferably using the order listed.Finally the reader should be aware that the group song "Hail to Music" was originally written as "Liebe macht die Herzen krank," one of the song styles based on "Twinkle, Twinkle Little Star" and employed in the *Best Loving Tenor Contest."* It has been recycled appropriately into a majestic paean to music and singing, with an exciting orchestrated accompaniment that is also available on the website.**Genteel Love, No. 1.** The first song in the group represents a style associated with the traditional eighteenth century English air, effectively communicating the text's innocent nature. It should be performed with sincere feeling, yet with a very proper, dignified demeanor.**Solemn Love, No. 2.** The second song is based on the lute song style (see "The Rennaissance Era," p. 113) typically associated with songs performed as courtly entertainment, primarily in England and France during the fifteenth and sixteenth centuries.**Fickle Love, No. 3.** The first tune in the pop genre parodies a crooning style, but the vocal approach should be similar to that used for the classical versions. In other words, pop tendencies such as scooping to notes, straight-toning, and using breathy tone quality should be avoided. On the other hand, diction should be produced more like normal speech, rather than exaggerated in the classical song manner.**Wholesome Love, No. 4.** The final song of the suite is a parody of country music style and should be sung lustily. Though a duet is indicated, it may be sung by a single individual acting the parts of male and female characters, somewhat in the manner of telling a story to friends (I said, she/he said, etc.). As with No. 3, vocal production should remain as correct and natural as possible, with no nasality, belting, or other country song style mannerisms. Meanwhile, diction can be more relaxed, using typical country characteristics, such as pronouncing "pretty" as "preddy." |