Arianne Brown

Recital Program

Die Forelle
Franz Schubert

Mondnacht
Robert Schumann

Amor commanda from Floridante
George Fridric Handel

Ridente la calma
Wolfgang Amadeus Mozart

Haï Luli
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Wenn die Frühlingslüfte streichen,
from Weichet nur betrübte Schatten
Johann Sebastian Bach
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Cradle Song
Ned Rorem

The K’e
Celius Daugherty

The Heather on the Hill from Brigadoon
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Franz Schubert was an Austrian composer, a native of Vienna. His early musical training in piano and violin lessons came from his father, and his older brother, who were both school teachers (Brown p. 752). Later, he studied under the Viennese court composer Salieri (Brown p. 753). After college he became a teacher at his father's school. He detested the teaching profession because it took time away from his compositions. His most prolific year was 1815 during which he wrote 145 songs, including the famous *Erlkönig*.

Christian Friedrich Daniel Schubart was a composer in his own right as well as a poet whose works were set by other composers. *Die Forelle* and *An mein Klavier*, also set by Schubert, are among his most famous poems (Ossenkop, p. 750). Schubart was imprisoned for ten years, from 1777 to 1787, supposedly for insulting the mistress of a Duke (Ossenkop, p. 750). In this period of imprisonment, Schubart wrote many of his best works (Ossenkop, p. 750).

In einem Bächlein helle,  
Da schoß in froher Eil  
Die launische Forelle  
Vorüber wie ein Pfeil.  
Ich stand an dem Gestade  
Und sah in süßer Ruh  
Des muntern Fischleins Bade  
Im klaren Bächlein zu.

Ein Fischer mit der Rute  
Wohl an dem Ufer stand,  
Und sah's mit kaltem Blute,  
Wie sich das Fischlein wand.  
So lang dem Wasser Helle,  
So dacht ich, nicht gebricht,  
So fangt er die Forelle  
Mit seiner Angel nicht.
Doch endlich ward dem Diebe
Die Zeit zu lang. Er macht’
Das Bächlein tükisch trübe,
Und eh ich es gedacht,
So zuckte seine Rute,
Das Fischlein zapelt dran,
Und ich mit regem Blute
Salt di Betrog’ne an.

In a clear brooklet,
in lively haste,
the wayward trout
flashed arrowlike by.
Standing on the bank,
contentedly I watched
the jolly little fish
swimming the clear brook.

An angler, with rod,
stood on the bank, cold-bloodedly noting
the fish’s twists and turns.
As long as the water
remains so clear, I thought,
he'll never take the trout
with his rod.

But at last the thief
tired of waiting. Artfully
he muddied the brooklet,
and the next moment,
a flick of the rod,
and there writhed the fish;
and I, with blood boiling,
looked at the deceived one. (Bird and Stokes, p.153)

At first Die Forelle appears to be strophic in form. The first and second verses are identical to
one another. The mood of the text changes with the third verse and to facilitate that expression, Schubert
changes the music to fit the new mood. The verse returns to the original theme with the words “Und ich
mit regem Blute.” This technique connects the innovative third verse to the first two verses. The accompaniment of this piece also adds to the wonderful expression of the piece, rather than merely supporting the vocalist. There is a repeated figure that reoccurs in multiple registers in the accompaniment that is intended to sound like the fish swimming through the water. Noticeably, this figure also disappears in the third verse when the fisherman is deviously catching the fish.

**Mondnacht** (1840)
Composed by Robert Schumann (1810-1856)
Text by Joseph Eichendorf (1788-1857)

Robert Schumann showed an interest in and aptitude for both musical composition and writing literature early in his life. He briefly studied law at the insistence of his mother, but soon abandoned it to study piano with Friedrich Wieck. In 1832, he began to have trouble with his fingers, ending his dreams of becoming a concert pianist. He fell in love with Clara Wieck, the daughter and protégé of his piano instructor, in 1835. Clara’s father forbid them to see each other. Clara was still underage, so in 1839 they petitioned the courts to allow them to marry without her father’s consent. After a lengthy debate, the courts allowed the marriage, and Clara and Robert Schumann were married on September 12, 1840. Schumann was one of the central figures of Romanticism in music. His major contributions to music were in the genres of piano music and German songs. Schumann's music is characterized by an emphasis on self-expression a characteristic common to the Romantic period as a whole.

Joseph Eichendorf came from an aristocratic family. He studied the law at Halle University and upon graduation worked as a civil servant in Danzig. In 1831 he obtained a position in Berlin and remained there until retirement in 1844. In spite of a relatively limited use of vocabulary, his poetry is elegant, calm, and confident (Branscombe, p.79). Eichendorf wrote the lyrics for *Mondnacht* and 15 other songs that Schumann set. Although, the first work that Eichendorf published was best a novel,
however he was known for his poetry. Brahms, Franz, Mendelssohn, and Wolf also set his poems.

(Branscombe, p.79)

Es war, als hätt’ der Himmel
Die Erde still geküßt,
Daß sie im Blütenshimmer
Von ihm nun träumen müßt.

Die Luft ging durch die Felder,
Die Ähren wogten sacht,
Es rauschten leis die Wälder
So stern klar war die Nacht.

Und meine Seele spannte
Weit ihre Flügel aus,
Flog durch die stillen Lande,
Als flöge sie nach Haus.

It was as though the sky
had softly kissed the earth,
so that she, in a gleam of blossom
had now to dream of him.

The breeze ran through the fields,
the ears of corn gently swayed,
the woods rustled faintly,
the night was so starry and clear.

And my soul spread
wide it's wings,
flew over the silent land,
as if it were flying home. (Bird and Stokes, p.285)

The vocal line and the accompaniment in this piece are independent of each other. Rhythmically, the accompaniment does not support the vocal line, which makes the entrances somewhat difficult for the vocalist. The mood of the piece is dream-like, ethereal and floating, an effect created by the floating vocal line over a steady accompaniment of eighth notes. The first two verses are nearly strophic with only slight variances imparting a fresh, newly sprung character to each line. The first two verses describe
a moonlit night, while the third verse contains the poet’s reaction to this image. When the focus of the text changes from description to reaction, the music also changes slightly.

Amor Commanda
from Floridante (1721)
By George Fridric Handel (1685-1759)
Text by Paolo Antonio Rolli (1687-1765)

George Fridric Handel was a naturalized English composer of German birth. Despite his apparent aptitude for music, Handel’s father forbid him to study music and forced him to study law. Handel practiced in secret and was eventually allowed to study music in addition to the law (Dean and Hicks, p.83). He studied under F. W. Zachow, an organist at Halle. Handel learned by copying and imitating the German and Italian music in Zachow’s collection. Handel lived in Italy from 1706 to 1710. While in Italy, he became familiar with Italian opera and polished his skills as a composer. He moved to England and settled in London in 1713. He became a successful composer of Italian Opera for the English court of Queen Anne, then George I. Handel’s operas were lost to the concert going public for over a hundred and fifty years. They were only rediscovered and staged again in 1920 (Dean and Hicks, p.110).

Paolo Antonio Rolli wrote Italian translations of several plays and poems, but musicians know him for his librettos. The libretto for Floridante was one of several that Handel set to music. Rolli was born in Rome in 1687 and studied with Gian Vincenzo Gravina. He moved to England in 1715 and spent the majority of his career there.

Recitative:
Servasi alla mia bella
E si tenti a un così nobile impegno;
L’amor nell’ alme grandi non è remora mai
D’eccelse imprese tanto più
Quando de valor mercede fian  
Del caro idolo mio l’amor, la fede

Aria:
Amor commanda, onore invita,  
Più bell’ impegno d’esporla vita,  
Nò, non si dà.  
Già l’alma accesa di bella gloria  
Corre all’impresa  
E di vittoria sicura è già.

Recitative:
Let me dedicate myself to my beloved,  
And devote myself to this noble aim.  
Love in great souls is never  
An obstacle to great endeavors,  
And is even of greater value  
When love and faith are the rewards of the beloved.

Aria:
Love commands, honor guides,  
A nobler principle in leading one’s life  
Does not exist.  
The soul, already afire with thoughts of glory  
Speeds towards its goal,  
Assured of victory.

The libretto for this opera is loosely based upon an earlier libretto by Francesco Silvani entitled
La costanza in trionfo. The opera begins with the premise that Orontes, a Persian general, conquered
Ninus the king of Persia and usurped the throne. The only surviving offspring of Ninus was an infant,
Elisa, whom Orontes adopts as his own and renames Elmira. The action begins when Elmira and her
"sister" Rossane are young women who are in love. Elmira is engaged to Floridante, a prince who has
just won a war with the King of Tyre. Rossane is in love with the defeated prince of Tyre, Timante, who
has been captured and brought to Persia under the pseudonym Glicone. Orontes falls in love with Elmira
and breaks off the engagement attempting to send Floridante away. Orontes tells Elmira that he broke her
engagement to Floridante so he could court her himself. She is horrified until he tells her that she is not
his daughter, but Elisa the rightful heir to the throne. Floridante disguises himself as a captive Moor and hides among the captured men from Tyre. Floridante and Timante reconcile and both pairs of lovers plan to escape together. Orontes discovers Floridante’s disguise and commands Floridante to persuade Elisa to accept Orontes as a lover or both of the young lovers will be killed. Rossane bribes Timante with her hand in marriage to aid Floridante and Elisa. Tirnante rescues Floridante and Elisa just as Floridante is about to be forced to drink poison. Both pairs of lovers marry and Elisa takes her rightful place as queen with Floridante as her king (Dean and Knapp, p.385-387). Amor Comanda is sung by Timante, a castrati soprano, as a declaration of his commitment to Rossane.

Amor Comanda is a da capo aria with repeats in the first repetition of the A section. This music is typical of Baroque period opera in both the form and the florid vocal line. The secco recitative followed by a da capo aria was the pervasive form of aria composed in the Baroque period. The A section is divided into two parts, both repeated the first time. The B section is framed by a ritornello before and after it. According to performance practices of the Baroque era, in arias of this form the second repetition of the A section is ornamented by the singer. The ritornello returns once more after the second repetition of the A section to finish the aria.

Ridente la Calma (1775)
Composed by Wolfgang Amadeus Mozart (1756-1791)
Poet unknown

Mozart was born in Salzburg in 1756, the son of Leopold Mozart. As a child prodigy, Mozart wrote his first compositions at the age of five. He performed on the harpsichord as young as age six. After his death, his older sister recorded stories of his phenomenal abilities with the harpsichord and the violin by the age of seven. Mozart never had any formal schooling apart from music and was taught primarily by his father. He is often considered the pinnacle composer of the Classical era. He excelled in
compositions in all genres of the time. He is exceptionally well known for his string quartets, piano concertos, symphonies and his operas. *Ridente la Calma* is one of his songs for solo voice and piano accompaniment, it was composed in 1775. Mozart is also known as one of the great composers who died before the age of forty.

*Ridente la calma nell’ alma si desti;*  
ne resti un segno di sdegno e timor.  
Tu vieni frattanto a stringer mio bene  
le dolci catene si grate al mio cor

Tranquillity fills my soul,  
no trace is left of fear or disdain.  
Ever and again you come, my love, and draw tighter  
those sweet chains so dear to my heart.

*Ridente la Calma* is a song in ABA form. The A section has two main themes and the repeat of the A section is identical to the original statement. The B section is much shorter in length. Whereas the text is repeated numerous time within the A section, there is very little repetition in the B section. The piece is in three-eight meter and is to be performed Larghetto.

*Haï Luli* (1893)  
Composed by Arthur Coquard (1846-1910)  
Poet unknown

Arthur Coquard studied harmony under César Frank at a Jesuit college. “His ambitions, however, lay in a legal career... “ (Trevitt, p.760). He worked as a lawyer for many years and until 1881, music composition was only a hobby for him. He was a native of Paris and spent most of his career in that city. Most of his works are songs and operas. He also collaborated with his mentor, César Frank, on some of Frank's works as well. “Some of his best passages are in the works for solo voice and orchestra...” (Trevitt, p. 760). *Haï Luli* was originally scored for soprano and orchestra, rather than a piano.
accompaniment. Coquard’s involvement in the musical world also included writing a treatise on French music, writing as a music critic for several magazines, and a position as the “...director of music at the national institute for young blind people...” (Trevitt, p 760).

Je suis triste, je m’inquiete,
Je ne sais plus que devenir
Mon bon ami devait venir,
Et je l’attends ici seulette.
Hai Luli
Ah, qu’il fait triste sans mon ami.

Hélas! Je languis dans l’attente,
Et l’ingrat se plait loin de moi!
Peut etre il me manque de foi
Aupres d’une nouvelle amante

Ah! S’il est vrai,
Qu’il soit volage,
S’il doit un jour m’abandonner,
Le village n’a qu’a bruler
Et moi meme avec le village
A quoi bon vivre sans ami

I am sad and worried
I do not know what will become of me.
My love should have come to me
But here I wait alone,
Hated Love.
Oh, how sad it is without my love

Alas! I am tortured by this waiting
the ingrate is far from me.
Can it be he is unfaithful to me
And already has a new love.

Ah, if that is true,
If he is cheating on me,
And will one day abandon me,
Then let the village burn
And I myself, with it
For what good is life without my love.
The woman in the song believes that the man she loves is unfaithful to her and is leaving her for another woman. The first two verses of the poetry set up the plot and the action of the text. The third is her reaction to her situation. In the first two verses, she is mournful and depressed, and perhaps not entirely convinced that she has been abandoned. She becomes violently passionate in her grief over her betrayal in the third verse. She declares that life without her love is useless and becomes suicidal and destructive, wanting the whole village to burn with her in it. The music of this third verse reflects the change in the tone of the text. The first two verses are almost strophic with some minor changes in the melody and rhythm. The mood of the piece changes suddenly with the third verse. The tremolos in the accompaniment add a sense of urgency and desperation. The tessitura is higher giving the impression of hysterical screaming. Musically, the end of the verse returns to a slight variation of the ending of the other two verses, coming down in tessitura. The final line becomes calmer as if the singer has finished her fit of rage and has returned to quiet mourning of her lost love. Possibly, she has become resigned to her future without love.

According to the language, nationality of the composer, and the time period this song was written in, it should be classified as mélodie. However, Haï Luli has very little else in common with the mélodie of its time. Impressionism was at its height around the time when this song was written, but Coquard does not follow many of the standard practices of the impressionist composers. The ideals of the impressionists were to hint at and allude to the feelings and thoughts expressed in their pieces, as opposed to outright statement. The Impressionists also thought traditional forms and harmonies should be hinted at instead of plainly stated. Haï Luli rejects these ideals in its form and its text. The form of the song is clearly strophic. The minor changes between the verses add variety but do not hide the form. The exact repetition of the chorus of “haï luli” before the last line of each verse emphasizes the form of the piece.
The text plainly states the thoughts and feelings of the singer. The first line literally translates: “I am sad, I am worried.” The poet did not use allegory or any other poetic device to express the emotions in this text. Instead, emotions are clearly and simply stated.

He'be' (1882)
Chanson grecque dans le mode phrygien
Composed by Ernest Chausson (1855-1899)
Text by Louise Ackermann

Ernest Chausson's childhood was solitary and he was surrounded by cultured adults rather than other children. The result of this unusual upbringing remained with him giving him a “...serious and thoughtful, even melancholy...” (Gallois, p.181) personality that is reflected in Hébé. The composers who most influenced Chausson's work the most were Massenet, Wagner and Frank (Gallois, p.182). Hébé was written in the early part of Chausson's career. This period of his work is characterized by “...shapely melodic lines and elegant harmonies.” (Gallois, p.182) His work usually examined pretty ideas rather than deep feelings. Hébé is part of a group of seven melodies, but is seldom performed on stage. Louise Ackermann wrote the text for this piece. Any other information about the poet or the text is unavailable.

Les yeux baissés, rougissante et candide,
Vers leur banquet quand Hébé s’avançait,
Le Dieux charmés tendaient leur coupe vide,
Et de nectar l’enfant la remplissait.

Nous tous aussi, quand passe la jeunesse,
Nous lui tendons notre coupe à l’envie
Quel est le vin qu’y verse la Déesse?
Nous l’ignorons; il enivre et ravit.

Ayant souri dans sa grace immortelle
Hébé s’éloigne; on la rappelle en vain
Longtemps encor, sur la route éternelle,
Notre oeil en pleurs suit l’échantson divin
With downcast eyes, blushing and ingenuous,
when Hebe approached their banquet,
the delighted gods held out their empty cup,
and the child refilled it with nectar.

We all likewise, when youth passes,
hold out our cup to her in longing,
what is the wine that the goddess pours therein?
We do not know; it elates and enraptures.

Having smiled with her immortal grace
Hebe goes away; one calls her back in vain.
On the eternal path, for a long time still
our eyes in tears follow the divine cup-bearer (Bernac, p.94-95)

The song is composed in three sections, of ABA form. The first and last sections are characterized by a chordal piano accompaniment and stepwise motion in the vocal line. The A sections are dominated by the image of Hebe, an eternally young servant of the gods. The tone is simple and youthful, contrasting the theme of the entire piece, longing for lost youth. In the B section, the vocal part is fragmented by short piano interludes that make it slightly longer than the other two sections. It is also more reflective of the aging mortals and is warmer and more mature in tone. The third section is very similar to the first with a coda-like ending that replaces the ending of the first verse.

As the subtitle suggests, this piece is not in the traditionally used major or minor keys, but in the phrygian mode. The use of a mode in this song is representative of musical styles in the late Romantic period. Chausson, like many of his romantic era contemporaries, was searching for devices and techniques that would broaden the spectrum of emotions that could be expressed in his music. By using the phrygian mode, which was relatively unfamiliar to the listeners of his day, he could remove all the traditional emotions associated with major and minor from his music. This technique allows the greater range of emotional expressiveness for which Chausson was searching.
Johann Sebastian Bach lived from 1635 to 1750, the best known member of the Bach family of musicians. He lost his parents at an early age and lived with his brother Christoph, who was a church musician (Boyd, p 786). When Christoph's family became too large to accommodate Johann Sebastian, he went to a boarding school where he earned his keep singing in the choir (Boyd, p.786). He spent much of his career as a church musician or a court musician in Germany and Austria. He is well known for his development of the chorale style and his numerous cantatas. Wenn die Frühlingslüfte streichen is from Bach's cantata Weichet nur, betrübte Schatten, (3WV 202) which is a wedding cantata. Little is known about this cantata; even the date of composition is uncertain. We do know that Bach wrote it sometime between 1718 and 1723 when he was in Cöthen. The librettist and the couple for whom it was written are also unknown. Variations of the text exist in different editions of the cantata. In Cöthen, Bach was the court musician to Prince Leopold, and most of the cantatas from this period are secular.

Recitative:
Es suchet Amor sein Vergnügen
wenn Purpur in den Wiesen lacht,
wenn Florens Pracht sich herrlich macht,
und wenn in seinem Reich
den schönen Blumen gleich,
auch Herzen feurig siegen

Aria:
Wenn die Frühlings lüfte streichen
und durch bunte Felder wehn
pflegt auch Amor aus zu schleichen
um nach seinem Schmuck zu sehn
und der liebste Schmuck ihm ist,
daß ein Herz das andre küßt
Recitative:
And so Love also seeks his own delight
When the purple meadows laugh,
when the flowers in splendor are arrayed,
and in his kingdom
the lovely flowers do likewise,
fiery hearts conquer.

Aria:
When the spring breezes blow
and caress the colored fields,
Cupid steals forth
o find his treasure,
and the loveliest treasure is,
one heart kissing another.

The text of this cantata uses many references to and descriptions of Spring. Many times the idea of springtime as promoting love is used. In some variations of the text, there are references to mythological gods. The beginning of the cantata is a celebration of love. The text becomes a toast to the future happiness of the bridal couple at the end of the Cantata. Wenn die Frühlingslütfe streichen is the third movement of the cantata. The central idea is of “Love,” or Cupid in some variations of the text, and what he does in the springtime to bring lovers together as well as what love means to him.

The aria Wenn die Frühlingslütfe streichen is preceded by a short secco recitative and arioso. The aria is in E minor and in common time. The general overall dynamic is mezzo forte. Very little dynamic markings are given in the vocal line; however they are abundant in the violin and piano parts, or orchestral parts in the original scoring. The aria is divided into two sections, separated by a change in text and an instrumental interlude.

Cradle Song (1953)
Composed by Ned Rorem (1932- )
Poet sixteenth century unknown

Ned Rorem is an American composer who was born in Indiana in 1932 and grew up in Chicago.
He spent several years living and composing in Paris and Morocco. During this time he concentrated primarily on composing songs. *Cradle Song* is from the song cycle, *Six Songs*, that Rorem wrote during this time period. Rorem held several teaching positions when he returned to the United States, nevertheless for most of his life he made his living as a composer. Later in his life he shifted the focus of his compositions from vocal works to include more works combining instrumental and vocal parts. He used an expanded sense of tonality with altered chords and even polymodality, yet his music remained primarily diatonic. The text of *Cradle Song* comes from an anonymous poet of the sixteenth century.

O my deir hert, young Jesus sweit,  
Prepare thy credil in my spreit,  
A l sall rock Thee in my hert  
And never mair from thee depart

But I sall praise Thee ever mair  
With sang is sweit unto thy gloir  
The knees of my hert sall I bow  
And sing that richt balulalow

*Cradle Song* is written in E flat major, but it also includes a profusion of non-chordal tones and altered chords. The song has a two-part form and is highly symmetrical. Both parts include eight measures of text, and four of introduction or coda, plus one extra measure bringing each half up to thirteen measures. The first measure of the vocal line in both sections has exactly the same melody; but the accompaniment is altered slightly. In the first section, the accompaniment is thinner, and closely entwined around the vocal line. The accompaniment in the second section is similar, with a thicker texture, obscuring the fact that it is still highly supportive of the vocal line. The vocal line itself also becomes more complex in the second half of the song. It has a higher tessitura and more ornamental passages. As is fitting for the theme of the song, a lullaby, both the accompaniment and vocal line in the end once again simplify, returning to the structure from the beginning of the piece.
Celius Dougherty was born in Minnesota. He was a pianist as well as a composer. He studied piano and composition at the University of Minnesota. In 1924 he was awarded a scholarship to study at the Juilliard School. In the thirties, he toured “with pianist Vincent Ruzicka... [in] North America and Europe” (Grove's p 694). He often performed works by Stravinsky, Schoenberg and Berg. However the music he composed was “...predominantly tonal and [adhered] to classical forms.” (Grove's, p.650). The text of *The K'e* comes from China, 718 BC.

The *K’e* still ripples to its banks, the moor fowl cry.
My hair was gathered in a knot, and you came by.
Selling of silks you were, A lad not of our kin:
You passed at sunset on the road from far-off Ts’in.

The frogs were croaking in the dusk; the grass was wet.
We talked together, and I laughed I hear it yet.
I thought that I would be your wife, I had your word.
And so I took the road with you, and crossed the ford.

I do not know when first it was, your eyes looked cold.
But all this was three years ago, and I am old.

In this song, the singer is a woman who has been cast aside by her lover. She met a boy, a traveling silk salesman, on a magical evening by the K’e. He talked her into going away with him promising to marry her. Later, he heartlessly casts her aside after shattering her hopes and dreams. She reminisces on the bittersweet memory of that fateful evening and the hardship that her choices have brought her. Her life has aged her before her time, and she is despondent and hopeless about her future.

The song is organized into 3 verses, but it is not strophic. Each verse has some variation in
melody and rhythm to set it apart from the other verses. The dynamics grow to forte at the end of the first two verses and suddenly drop to piano at the beginning of the next verse. Daugherty's use of dissonance and unconventional harmony are a reflection of the music he studied and performed by Stravinsky, Schoenberg, and Berg. The verses end with a G sharp major chord in first inversion. The following verse begins with the unaccompanied voice on an A natural. Throughout the piece, there are often brief modulations to keys with unusual relationships, often a half step relationship. The K’e is not atonal. However, it is so often interrupted by abrupt modulations and dissonances that it does not follow the tenants of traditional functional harmony either. This type of harmony which is neither fully functional nor atonal is not uncommon in twentieth century music.

“Heather On the Hill” is part of the musical Brigadoon written by Alan Jay Lerner, and Frederick Loewe. Frederick Loewe was born in Vienna, Austria. He was the son of a famous tenor and became an accomplished concert pianist at an early age. He studied piano with Ferruccio Busoni and Eugene d'Albert and composition with N.E. Reznicek. He started writing songs in his teens and immigrated to New York in 1924 to start a career in song writing. His struggles with the English language inhibited his success until he partnered with Lerner. Brigadoon was the first of several successful corroboration between Lerner and Loewe that include such well known musicals as My Fair Lady. “...Short distinctive phrases of small range and simple reiterated rhythmic patterns” typifies Loewe's musical style. (Byrnsie, p.131).

Alan Jay Lerner was a native to New York. He studied at the Institute of Musical Art in New
York and also at Harvard University. After college he worked writing scripts for radio until he partnered with Loewe. He was a successful librettist most well known for his work with Loewe. Other composers that he worked with include Leonard Bernstein, and Burton Lane.

Can’t we two go walking together
Out beyond the valley of trees?
Out where there’s a hillside of heather
Curtsyn’ gently in the breeze
That’s what I’d like to do;
See the heather but with you

The mist of May is in the gloamin’
And all the clouds are holdin’ still
So take my hand and let’s go roamin’
Through the heather on the hill

The mornin’ dew is blinkin’ yonder,
There’s lazy music in the rill,
And all I want to do is wander
Through the heather on the hill

There may be other days as rich and rare,
There may be other springs as full and fair,
But they won’t be the same
They’ll come and go
For this I know

That when the mist is in the gloamin’
If you're not there I won’t go roamin’
Through the heather on the hill

The plot of this musical is very creative but simple. Brigadoon is a remote Scottish village which appears out of the fog and mist once every hundred years. There is a curse on the village that causes time to run differently for the villagers. For every one day in Brigadoon a hundred years pass to the outside world. The curse was placed on the village to protect it from being corrupted by the changing outside world. The nature of the curse is such that if one villager decides to leave the village and does not return before nightfall the entire village will cease to exist. At the time of the story two days, or two hundred
years, have passed since the curse was placed. Into this scene stumbles two men from modern (1947) New York. One of the men, Tommy Albright, falls in love with a girl from Brigadoon, Fiona MacLaren. The song *Heather on the Hill* is about the single day that they have together. Because she cannot leave Brigadoon and he is unwilling to stay in the village. The day is clouded only slightly because they know that after that day they will never see each other again.

“Heather on the Hill” is a good example of Loewe’s style in its repetition of simple rhythms. The first section is unlike the rest of the piece and is only sung once, like an accompanied recitative or arioso. The successive sections are repeated. Excluding the first section, the song is in AABA form with a very brief coda. The song modulates throughout the B section and returns to the original key for the following A section. The vocal line is doubled by the piano accompaniment almost throughout the entire piece.
Bibliography


S.v. “Eichendorf, Josef,” by Peter Branscombe.


S.v. “Handel, George Friedric,” by Winton Dean and Hicks.


S.v. “Rolli, Paolo Antonio” by Winton Dean.