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Draganski and Schafer: a perspective on works for voice and woodwind quintet

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**DRAGANSKI AND SCHAFER:
A PERSPECTIVE ON WORKS FOR VOICE AND WOODWIND QUINTET**

A Written Document

**Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts**

in

The School of Music

**by
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TABLE OF CONTENTS

Acknowledgements.....	ii
List of Musical Examples	vi
Abstract	viii
Introduction.....	1
Chapters One A Short History of the Woodwind Quintet.....	3
Chapter Two R. Murray Schafer and <i>Minnelieder: Love Songs from the Medieval German</i>	11
Biographical Background.....	11
<i>Minnelieder: Love Songs from the Medieval German</i> : Background.....	15
Musical Analysis.....	18
Use of Solo Instruments.....	18
Instrumental Pairings.....	23
Timbre.....	26
Text and Treatment of the Voice.....	29
Balance.....	35
Chapter Three Donald Draganski and <i>Six Songs on Mother Goose Rhymes</i>	38
Biographical Background	38
<i>Six Songs on Mother Goose Rhymes</i> : Background.....	42
Musical Analysis.....	44
Texture.....	44
Timbre.....	53
Conclusion.....	57
Bibliography.....	59
Appendix A: Text and Translation for <i>Minnelieder: Love Songs from the Medieval German for Mezzo Soprano and Wind Quintet</i>	62
Appendix B: Program Notes and Pronunciation Guide for <i>Minnelieder: Love Songs from the Medieval German for Mezzo Soprano and Wind Quintet</i>	67
Appendix C: Text and Translation for <i>Six Songs on Mother Goose Rhymes for Soprano and Woodwind Quintet</i>	69
Appendix D: Program Notes for <i>Six Songs on Mother Goose Rhymes for Soprano and Woodwind Quintet</i>	71
Appendix E: Transcript of Phone Interview with R. Murray Schafer.....	72

Appendix F: Transcript of Email Interviews with Donald Draganski.....	75
Appendix G: Letter of Permission.....	79
Appendix H: Letter of Permission.....	80
Vita.....	81

LIST OF MUSICAL EXAMPLES

Example 2.1 “ <i>Sommer</i> ” mm.1-7.....	19
Example 2.2 “ <i>Verlangen</i> ” mm.1-5.....	20
Example 2.3 “ <i>Mahnung</i> ” mm. 29-37.....	21
Example 2.4 “ <i>Frouwen Wonne</i> ” mm. 10-13.....	22
Example 2.5 “ <i>Der Falke</i> ” mm.1-19.....	22
Example 2.6 “ <i>Ûf der Lindenwipfel</i> ” mm. 8-14.....	24
Example 2.7 “ <i>Verwirrung</i> ” mm. 4-9.....	25
Example 2.8 “ <i>Einsam</i> ” mm. 1-2.....	26
Example 2.9 “ <i>Sommer</i> ” mm. 56-64.....	27
Example 2.10 “ <i>Verlangen</i> ” mm. 17-26.....	28
Example 2.11 “ <i>Mahnung</i> ” mm. 27-31.....	29
Example 2.12 “ <i>Der Falke</i> ” 6-19.....	32
Example 2.13 “ <i>Gefunden</i> ” mm. 9-12.....	33
Example 2.14 “ <i>Sommer</i> ” mm. 56-64.....	34
Example 2.15 “ <i>Frouwen Wonne</i> ” mm. 19-24.....	35
Example 2.16 “ <i>Wip unde Vederspil</i> ” mm. 5-8.....	36
Example 2.17 “ <i>Verwirrung</i> ” mm. 25-27.....	37
Example 3.1 “Whistle, Daughter, Whistle” mm. 1-11.....	45
Example 3.2 “Peter, Peter, Pumpkin Eater” mm. 16-21.....	46
Example 3.3 “Counting” mm. 39-45.....	47
Example 3.4 “Tom the Piper’s Son” mm. 4-10.....	48
Example 3.5 “Whistle, Daughter, Whistle” mm. 37-41.....	49

Example 3.6 “Tom the Piper’s Son” mm. 118-124.....	50
Example 3.7 “Tom the Piper’s Son” mm. 92-93.....	51
Example 3.8. “Tom the Piper’s Son” mm. 171-173.....	51
Example 3.9 “Dance, Little Baby” mm. 31-34.....	52
Example 3.10 “Hot Cross Buns” mm. 1-2.....	54
Example 3.11 “Dance, Little Baby” mm. 1-4.....	55
Example 3.12 “Hot Cross Buns” mm. 3-6.....	56

ABSTRACT

The purpose of this document is to explore the relationship between voice and woodwind quintet by examining two prominent multi-movement works in the repertoire, *Minnelieder: Love Songs from the Medieval German for mezzo soprano and wind quintet* by R. Murray Schafer and *Six Songs on Mother Goose Rhymes for soprano and woodwind* by Donald Draganski. A secondary aim is to impart greater awareness and understanding of works for voice and woodwind quintet.

Music for this combination is largely unknown and neglected, yet this subgenre of vocal chamber music has several works by twentieth and twenty-first century composers worthy of attention. Schafers's *Minnelieder* and Draganski's *Six Songs on Mother Goose Rhymes* are two works that successfully and beautifully demonstrate the unique possibilities of this ensemble.

This document provides a brief history of the wind quintet and biographical information for composers, R. Murray Schafer and Donald Draganski. The primary focus of the document explores Schafer's and Draganski's compositional approach to the medium of voice and woodwind quintet and the unique textures and timbres that result from this combination.

The document includes appendices with program notes, translations, and transcripts from interviews with the composers.

INTRODUCTION

The purpose of this document is to explore the relationship between voice and woodwind quintet by examining two prominent multi-movement works in the repertoire, *Minnelieder: Love Songs from the Medieval German for mezzo soprano and wind quintet* by R. Murray Schafer and *Six Songs on Mother Goose Rhymes for soprano and woodwind* by Donald Draganski. A secondary aim of this document is to impart greater awareness and understanding of works for voice and woodwind quintet.

Music for this combination of performers is largely unknown and neglected, yet this subgenre of vocal chamber music has several works by twentieth and twenty-first century composers worthy of attention from performers and listeners. Schafers's *Minnelieder* and Draganski's *Six Songs on Mother Goose Rhymes* are two works that successfully and beautifully demonstrate the unique possibilities of this ensemble. Both works have acquired a successful performance history and have been commercially recorded.

The woodwind quintet has been a standard instrumental ensemble since the eighteenth century; however, it was not until the twentieth century that first wind quintets with voice were written.¹ Chapter one provides a brief history of the wind quintet including information about how and when the first woodwind quintets came about, who the major composers for the ensemble are, and characteristics unique to this arrangement of instruments.

Chapter two begins with biographical information on R. Murray Schafer including information about his musical upbringing, his career, and his compositional style. The second

¹Nancy Gene Whatley, "The Origin and Early Development of the Woodwind Quintet," Master's thesis, Southern Methodist University, 1982.

part of the chapter examines how Schafer writes for the medium of voice and woodwind quintet by analyzing *Minnelieder*. Included are musical examples, which show how Schafer creates a linear and transparent texture with his emphasis on soloistic and independent treatment of the winds. I will also show how he heightens the mood and experience of the German Medieval poetry with an extensive range of colors and timbres created by the woodwind ensemble and voice.

Finally, chapter three explores Donald Draganski's work, *Six Songs on Mother Goose Rhymes*. This chapter provides biographical information on the composer and an investigation into the relationship between the voice and winds in *Six Songs on Mother Goose Rhymes*. The discussion explores the textural choices in the instrumental ensemble and demonstrates how Draganski's conversational and lighthearted work employs a more composite woodwind quintet sound, one that skillfully allows the voice to stay in the forefront and successfully deliver the narrative for the nursery rhymes.

CHAPTER ONE

A SHORT HISTORY OF THE WOODWIND QUINTET

The standard woodwind quintet was born in the late eighteenth century with Giovanni Giuseppe Cambini's three quintets for flute, oboe, clarinet, bassoon, and horn entitled *Quintetti Concertans*.² Though Cambini is considered by some the father of the woodwind quintet, there were developments in chamber music and orchestral ensembles that contributed to the evolution of the wind quintet.³

One of the ensembles that preceded the modern wind quintet was the *symphonie concertante*.⁴ This was a popular genre of the late eighteenth century that grew out of the solo *concerto*, *concerto grosso*, *divertimento*, and the symphony.⁵ During the first years of the *symphonie concertante*, pairs of violins or mixed strings were used, but later mixed combinations of woodwinds were featured as the soli group with the orchestra, and by the 1780s mixed winds became the favored instrumental combination for this genre.⁶ According to Nancy Gene Whatley in her thesis, "The Origin and Early Development of the Woodwind Quintet," the *symphonie concertante* offered "melodic variety, lightness in character, varied instrumentation, woodwind color, and virtuosic display, all reflecting the musical and aesthetic values of the time."⁷ These

² Whatley, "The Origin and Early Development of the Woodwind Quintet," 27-28.

³ Ibid., 27.

⁴ Ibid., 3-15.

⁵ Ibid., 15.

⁶ Ibid., 15.

⁷ Ibid., 20-21.

characteristics were ultimately found in the instrumental combinations that led to the first woodwind quintets.⁸

In the Baroque era wind instruments were used in various chamber ensembles with the flute and oboe often taking the melodic role, the bassoon reinforcing the *basso continuo*, and the horn if not used for “hunting” fanfares, was used to fill in the harmonic texture.⁹ By the mid eighteenth century, with the new developments that took place in the Mannheim orchestras (1743-1778), composers started writing for wind instruments in a new way. The clarinet was allowed to become a prominent member in the orchestra, and the bassoon, as well, “was freed from its previous obligations” of only supporting bass lines when composers started writing florid solo passages for the instrument.¹⁰

The revolutionary innovations of the Mannheim musicians, particularly those of composer Johann Stamitz (1717-1757), who came to Mannheim in 1743, greatly influenced both the evolution of the symphony orchestra and the role of woodwinds in the orchestra and in chamber music.¹¹ Stamitz introduced new concepts that added greater expressive possibilities for the ensemble, such as the idea of a growing *crescendo* for a group of instruments (rather than the terraced dynamics of the Baroque era); he also “freed the wind players from a subservient role,

⁸ Ibid., 20-36.

⁹ Dirk Keetbaas, *The Woodwind Quintet* (Winnipeg:1991), 1.

¹⁰ Ibid.

¹¹ Peter G Davis, “Rescuing the Mannheim Music” Arts, *New York Times* (February 8, 1981), <http://www.nytimes.com/1981/02/08/arts/rescuing-the-mannheim-music.html?&pagewanted=1> (accessed on February 12, 2010).

added clarinets to the ensemble and began to phase out the harpsichord continuo.”¹² Pairs of flutes, oboes, bassoons, and horns had been extended to pairings of clarinets with the Mannheim orchestra, and these changes prompted composers to start writing in a style that utilized the more individual characteristics of the winds.¹³

The combination of flutes, oboes, clarinets, bassoons, and horns, in the same movement, became commonplace, and resulted in the five principal winds securing permanent positions in the eighteenth century orchestra.¹⁴ With their firmly established place in the Classical orchestra, woodwind instruments obtained greater independence.¹⁵ They were treated as individual instruments with their own distinct tone color and characteristic sound, and they were given greater melodic and thematic responsibility.¹⁶ Woodwinds, by degrees, “abandoned their communistic life in the orchestra and became individualists.”¹⁷

This new independence of winds as unique solo instruments was found not only in the orchestral setting but in chamber music as well. At the same time that woodwinds were enjoying their new independence in the Classical orchestra, winds were being featured in chamber ensembles such as *divertimenti*, serenades, cassations, and nocturnes of the late eighteenth

¹² Ibid.

¹³ Keetbaas, *The Woodwind Quintet*, 2.

¹⁴ Whatley, “The Origin and Early Development of the Woodwind Quintet,” 8-12.

¹⁵ Ibid., 8-13.

¹⁶ Ibid.

¹⁷ Helen Ann Shanley, “The Woodwind Quintet: Its Origin and Early Development,” (master’s thesis, North Texas State University, 1969), 23.

century.¹⁸ Mozart serenades (i.e. *Gran Partita*, K. 361 and Serenade in C minor, K. 388), for instance, are works that employ oboes, bassoons, clarinets, and horns, and he considered his *Quintet in E flat Major*, K. 452, for oboe, clarinet, bassoon, horn, and piano to be one of his best works.¹⁹ Additionally, the *basso continuo* was gradually phased out, and the bassoon developed a more soloistic role in chamber works.²⁰ These developments in chamber and orchestral music facilitated the transition to chamber music written for mixed winds and eventually the woodwind quintet.

As previously mentioned, the first woodwind quintets were written by Giovanni Giuseppe Cambini (1746-1825), however, Anton Reicha (1770-1836) and Franz Danzi (1763-1826) were the first to write extensively for the combination, and they are considered the true innovators of the medium. Rather than exploring the individuality of the five wind instruments, Cambini's quintets are "brief and very simple making extremely limited use of the possibilities of the instruments."²¹ Additionally, he did not exploit the different timbres but rather tried to blend all five tones for a more unified sound, possibly an attempt to emulate the string quartet.²²

¹⁸ Robin Seletsky, "The Woodwind Quintet: A General History and Selective Analysis," (master's thesis, State University of New York at Binghamton, 1993) 1-2.

¹⁹ Shanley, "The Woodwind Quintet: Its Origin and Early Development," 14.

²⁰ Ibid., 23.

²¹ Ibid., 35.

²² Ibid.

Anton Reicha, a flutist, composer, and teacher at the Paris conservatory from 1818-1836, was the first composer and the most prolific to fully explore the capabilities of the woodwind quintet.²³ He considered himself the inventor of the ensemble when he wrote,

“Such was the state of affairs when I conceived the idea of combining the five principal wind instruments (flute, oboe, clarinet, horn, and bassoon), and trying my hand at composing a first quintet for these instruments.”²⁴

Reicha’s quintets, which demanded advanced techniques from the players and treated the instruments of the ensemble equally, were so popular that he eventually wrote twenty-four quintets that are currently the largest body of work for wind quintet by a single composer.²⁵

Stylistically Reicha’s works are written in the eighteen-century Classical style with four movements using the standard *Sonata-Allegro*, Theme and Variations, *Rondo*, and Minuet or *Scherzo/Trio* format.²⁶ Unlike Cambini’s attempts to create euphony in his works by blending the five instruments, Reicha wrote in a more linear style giving individual melodic lines to each of the instruments. He wrote:

“An entirely new style of music had to be created for these instruments which are between voices and strings. Combinations of a very special kind had to be devised in order to strike the listener by making the most of these instruments according to their individual characteristics.”²⁷

²³ Whatley, “The Origin and Early Development of the Woodwind Quintet,” 31.

²⁴ Robin Seletsky, “The Woodwind Quintet,” 5.

²⁵ Ibid., 2.

²⁶ Ibid., 5.

²⁷ Ibid., 6.

As Reicha's quintets gained widespread popularity, other prominent composers such as Franz Danzi in Germany began writing quintets.²⁸ He was a member of the Mannheim court orchestra and wrote nine quintets in three groups resembling the symphonies of the Mannheim composers.²⁹ Like Reicha's quintets, Danzi's works are firmly rooted in the Classical style and are inspired by the Mannheim heritage.³⁰

The quintets of Reicha and Danzi were very popular during their time, and today are considered the standards of the repertoire; yet by the second half of the nineteenth century the popularity of the wind quintet diminished. Few works for the wind quintet were written during the Romantic period, an era that favored more homogeneous ensemble sound, seamless transitions of registers, richer timbres, and darker blends.³¹

By the beginning of the twentieth century, however, the quintets of Reicha and Danzi were rediscovered at the Paris Conservatory which prompted many French composers such as Paul Taffanel, Jean-Michel Damse, Eugene Bozza, Jacques Ibert, Darius Milhaud, and Henri Tomasi, to start writing new works for the woodwind quintet.³² Taffanel, in particular, was very interested in the medium and attempted to elevate the status of the woodwind quintet to that of the string quartet.³³ As a founding member of the *Société Nationale de Musique*, a Parisian concert society which was active from 1871 to 1939, Taffanel also created his own *Société de Musique de*

²⁸ Ibid., 20.

²⁹ Shanley, "The Woodwind Quintet: Its Origin and Early Development," 40.

³⁰ Robin Seletsky, "The Woodwind Quintet," 20-21.

³¹ Ibid., 23.

³² Keetbaas, *The Woodwind Quintet*, 4-5.

³³ Robin Seletsky, "The Woodwind Quintet," 103.

Chambre pour Instruments à Vent in 1879 which stimulated new chamber music repertoire for wind instruments.³⁴

In addition to the resurgence of woodwind quintets by turn of the century French musicians, composers of various nationalities up until the current day have written for the ensemble. Prominent twentieth century composers of wind quintet include: Paul Hindemith and Arnold Schoenberg from Germany; Elsa Barraine, Irving Fine, Elliot Carter, Gunther Schuller, Samuel Barber, Ingolf Dahl, Vincent Persichetti, Walter Piston, and Ruth Crawford Seeger from the United States; Luciano Berio from Italy; Carl Nielsen from Denmark; Heitor Villa-Lobos from Brazil; György Ligeti from Hungary; and Malcolm Arnold from Britain.³⁵ Quintets by these composers and others incorporate a variety of musical styles and devices such as bitonality, atonality, dance elements, jazz, 12-tone, neoclassicism, serialism, and electronics.³⁶

Although some consider the woodwind quintet to have been “greatly neglected in the historical development of chamber music,” today many composers are writing for the ensemble, and some have started expanding the medium to include the voice.³⁷ Voice with wind quintet is largely unknown and considered non-standard not only because of a rich history of art song, opera, and choral music, but because the typical accompaniment for the voice, whether it be piano or full orchestra, has the capacity to blend sonorities and play pianissimo if necessary. Wind instruments, especially *mixed* winds, with their divergent sound qualities, present more

³⁴ Edward Blakeman, "Taffanel, Paul," *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/27363> (accessed February 18, 2010).

³⁵ Robin Seletsky, "The Woodwind Quintet," 27-32.

³⁶ *Ibid.*, 27.

³⁷ Shanley, "The Woodwind Quintet: Its Origin and Early Development," 1.

competition to the voice with volume and timbre than traditional vocal accompaniments. Despite these challenges, there are a number of works for voice and woodwind quintet, such as R. Murray Schafer's *Minnelieder: Love Songs from the Medieval German* and Donald Draganski's *Six Songs on Mother Goose Rhymes*, which successfully and beautifully take advantage of this medium.

CHAPTER TWO

R. MURRAY SCHAFFER AND *MINNELIEDER: LOVE SONGS FROM THE MEDIEVAL GERMAN*

Biographical Background

R. Murray Schafer's *Minnelieder: Love Songs from the Medieval German* is the product of one of today's most prominent Canadian composers. Raymond Murray Schafer was born in Sarnia, Ontario on July 18th, 1933. His mother was an amateur pianist and his father was an accountant for an oil company.³⁸ His early musical training consisted of singing in the Grace Church Boys Choir in Toronto and taking piano, organ, and theory lessons.³⁹ In addition to his musical interests and being an avid football player, Schafer was a serious painter.⁴⁰ He intended to pursue a career as a visual artist until the age of 18, and although today he is primarily known as a composer, many of his compositions incorporate visual elements such as ink sketches, designs, calligraphy, or graphic notation.⁴¹

As a high school student, Schafer felt that his teachers misunderstood him and "showed no sympathy at all with his artistic ambitions," and at the collegiate level he felt the educational system was inflexible.⁴² After briefly studying music at the University of Toronto, Schafer was

³⁸ Stephen Adams, *R. Murray Schafer* (Toronto: University of Toronto Press, 1983), 4.

³⁹ *Ibid.*, 5.

⁴⁰ *Ibid.*, 4-6.

⁴¹ Michel Deville and Christine Pagnoulle, eds., *Sound as Sense, Contemporary US Poetry &/in Music* (Brussels: P.I.E.-Peter Lang, 2003), 156.

⁴² Stephen Adams, *R. Murray Schafer*, 6-10.

expelled for rebellious behavior, and he refers to his time at the university as “two of the most uncomfortable years in my life.”⁴³

In 1956 Schafer left Canada to study in Vienna, and he toured Europe until 1961 working as a freelance journalist, an English teacher, and an interviewer for the BBC.⁴⁴ After his return to Canada in 1961, Schafer founded the Ten Centuries Concerts, a performance series lasting five seasons that promoted new and seldom heard music.⁴⁵ From 1963-1965, he was an artist-in-residence at Memorial University in Newfoundland.⁴⁶ It was there that he developed and publicized new views on music education, proposing “Cage-influenced activities that focus on creative listening and sensory awareness.”⁴⁷ Following his time at Memorial University, he taught at Simon Fraser University in British Columbia for ten years where he installed an electronic music studio, and with the help of a grant from the Donner Foundation, he began a huge project which he called the *World Soundscapes Project*.⁴⁸ This project involved research into acoustic ecology, a field that combines acoustics, geography, psychology, urbanology, and aesthetics to study the potentially harmful effects of our acoustic environment on physical or

⁴³ Stephen Adams, *R. Murray Schafer*, 10.

⁴⁴ Lyse Richer-Lortie, Liner Notes, *R. Murray Schafer, Anthology of Canadian Music*, LP (Radio Canada International, 1979) 5.

⁴⁵ Ibid.

⁴⁶ Ibid.

⁴⁷ Stephen J. Adams, "Schafer, R. Murray" In *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/24738> (accessed March 4, 2010).

⁴⁸ Richer-Lortie, Liner Notes, *R. Murray Schafer, Anthology of Canadian Music*, 5.

behavioral characteristics of living creatures.⁴⁹ The results of this work led to the World Forum for Acoustic Ecology and Schafer's book, *The Tuning of the World*.⁵⁰

In addition to *The Tuning of the World*, some of Schafer's other scholarly contributions include his writings on Ezra Pound with *Ezra Pound and Music: The Complete Criticism* and his book on Hoffmann, *E.T.A. Hoffmann and Music*. Schafer also wrote a number of music education books including, *The Book of Noise*, *The Composer in the Classroom*, *Ear Cleaning*, *The New Soundscape*, *When Words Sing*, *A Sound Education*, *HearSing*, and *The Thinking Ear: On Music Education*.⁵¹

Schafer has written for a wide variety of musical mediums including choral works, theatrical pieces, works for voice and piano, and chamber works for solo voice and instruments, such as *Minnelieder*. His works most often employ text, but he has also written orchestral pieces, including commissioned works for the Toronto, Montreal, Kyoto, and Tokyo, symphonies, and a cycle of ten string quartets.⁵² His music is often highly theatrical or programmatic and inspired by literary, philosophical, mythological, or other extra-musical sources.⁵³ His texts, including those in *Minnelieder*, frequently use obscure, ancient, or made-up languages.

⁴⁹ Michel Deville, *Sound as Sense*, 170.

⁵⁰ Stephen J. Adams, "Schafer, R. Murray," In *Grove Music Online*.

⁵¹ R. Murray Schafer, "Books," Arcana Editions, <http://www.patria.org/arcana/index.html> (accessed on April 2, 2010).

⁵² *Letters from Mignon*, (Québec: CBC Records ACD2 2553, 2007), 4.

⁵³ Stephen J. Adams, "Schafer, R. Murray," In *Grove Music Online*.

Stylistically, Schafer has experimented with a variety of techniques ranging from neo-classical to serial to avant-garde.⁵⁴ *Minnelieder*, for instance, has been described by some as neoclassical because of the work's transparency of texture and "firmer control of tonal feeling."⁵⁵ An example of his avant-garde style is *Music for Wilderness Lake*, a composition for twelve trombones positioned around a small isolated lake. Schafer developed a new compositional style called 'environmental music' with his "monumental" *Patria* cycle.⁵⁶ Environmental music is a technique that uses nontraditional staging, such as works set outdoors, and often requires "special types of attention" or participation from the audience.⁵⁷ *Patria* is an extensive cycle that consists of twelve music-dramas, many of which are presented in unique settings or at particular times of the day or year.⁵⁸ For example, the epilogue to *Patria*, *And Wolf Shall Inherit the Moon*, is an eight-day wilderness camping trip in which the audience members have props, prepare their role, and perform a ritual on the final day.⁵⁹

Schafer has been the recipient of a number of awards and grants. He was awarded the Fromm Foundation Award, the Jules Léger Prize for chamber music, the Molson Prize in the Arts by the Canadian Council for the Arts, the Karl Sczuka Prize, and the Walter Carsen Prize

⁵⁴ Ibid.

⁵⁵ Stephen Adams, *R. Murray Schafer*, 66.

⁵⁶ Ibid.

⁵⁷ Ibid.

⁵⁸ *Letters from Mignon*, 4.

⁵⁹ Stephen J. Adams, "Schafer, R. Murray," In *Grove Music Online*.

for Excellence in Performing Arts.⁶⁰ Schafer has also been granted seven honorary doctorates, and he was the first recipient of the prestigious Glenn Gould Award.⁶¹

Since his retirement from Simon Fraser in 1975, Schafer has been living and working in an old farmhouse in Monteagle Valley, rural northern Ontario, outside of Bancroft.⁶² He moved there in order to separate himself from “social entanglements” and to allow himself the freedom to compose without distractions; however, he continues to travel widely and work as a guest speaker and visiting professor.⁶³

Known as an artist, composer, scholar, music educator, and environmentalist, this Renaissance man continues to be seen as “one of the most remarkable personalities on the Canadian music scene.”⁶⁴ R. Murray Schafer has been described as “a strong benevolent, and highly original imagination and intellect, a dynamic power whose manifold personal expressions and aspirations are in total accord with the needs and dreams of humanity today.”⁶⁵

Minnelieder: Love Songs from the Medieval German: Background

Minnelieder: Love Songs from the Medieval German is a 29-minute cycle of songs for mezzo-soprano and woodwind quintet. The piece was written while Murray Schafer was living and studying in Vienna in 1956. Schafer says that he was reading novels and poetry in order to

⁶⁰ *Letters from Mignon*, 4.

⁶¹ Ibid.

⁶² Stephen Adams, *R. Murray Schafer*, 3.

⁶³ Ibid.

⁶⁴ Richer-Lortie, Liner Notes, *R. Murray Schafer, Anthology of Canadian Music*, 5.

⁶⁵ Stephen J. Adams, "Schafer, R. Murray," In *Grove Music Online*.

learn German, and this led him to the study of *Mittelhochdeutsch* (Middle High German or medieval German).⁶⁶ He met a woman at the University of Vienna who was translating *Beowulf* into medieval German, and she offered to teach him the vocabulary and the “presumed pronunciation” of the language.⁶⁷ He says she had a very interesting voice, and he was attracted to the “strange sounds” of the language.⁶⁸ For this reason he decided to set thirteen medieval German poems from the eleventh, twelfth, and thirteenth centuries to music. The poetry selected for the cycle is from the *Minnesänger*, or German minstrels. “*Minne*” in medieval German means “love,” and these poems idealize the various states of courtly love, similar to the poetry of the French *troubadours* of the same period.⁶⁹

The work was written for mezzo-soprano Phyllis Mailing, a student Schafer had known in Toronto and who later became his first wife.⁷⁰ Mailing was not living in Vienna at the time he was writing the piece, but the work was written specifically with her voice in mind, and Schafer decided on woodwind quintet for the accompaniment because he knew a quintet back in Canada that would perform the piece.⁷¹ Although Schafer had written the piece for a particular Canadian

⁶⁶ R. Murray Schafer, “Program Notes,” Arcana Editions, <http://www.patria.org/arcana/index.html> (accessed on February 10, 2010).

⁶⁷ Ibid.

⁶⁸ R. Murray Schafer, phone interview by author, March 8th, 2010.

⁶⁹ Schafer, “Program Notes,” Arcana Editions.

⁷⁰ Stephen Adams, *R. Murray Schafer*, 13.

⁷¹ R. Murray Schafer, phone interview by author, March 8th, 2010.

singer and woodwind quintet, in February of 1960, *Minnelieder* was premiered in London by mezzo-soprano, Dorothy Dorrow and the London Wind Music Society.⁷²

Minnelieder has been performed regularly over the years and has been recorded a number of times.⁷³ Schafer considers the cycle one of his best early pieces saying, “I feel no less fondness for it than I do for some of my other best pieces.”⁷⁴ 30 years after the original version was written, Schafer orchestrated *Minnelieder* for his current wife, mezzo Eleanor James, and the Quebec Symphony Orchestra.⁷⁵ This new version has an added song, placed thirteenth in the cycle, called “*Under der Linden*” (Under the Linden) with text by Walter von der Vogelweide.⁷⁶ Vogelweide is one of the most well known poets from the medieval period, and “*Under der Linden*” is a rare example of a poem from this time written from the women’s perspective.⁷⁷ Schafer says *Minnelieder* was not substantially changed with the orchestration, however, he describes it as more dramatic “because you’ve got a huge ensemble behind you and lots of colors.” He says the voice may have to push harder because the orchestrated version is heavier,

⁷² Richer-Lortie, Liner Notes, *R. Murray Schafer, Anthology of Canadian Music*, 7.

⁷³ *Minnelieder* has been recorded by: Pennsylvania Quintet, *20th Century Wind Chamber Music*; Canadian Broadcasting Corporation, *R. Murray Schafer*; Canadian Chamber Ensemble Berio, *Stravinsky, Schafer*; Toronto Woodwind Quintet, *Minnelieder for Mezzo Soprano and Woodwind Quinte*; Ensemble Pentaèdre de Montréal, *Airs Anciens*; Radio Canada International, *R. Murray Schafer*; Orpheus Wind Quintet, *Orpheus Wind Quintet*; Toronto Symphony Orchestra, *Canzoni for Prisoners*; and Toronto Woodwind Quintet, *Music and Musicians of Canada*, vol. 6 Centennial Edition.

⁷⁴ Stephen Adams, *R. Murray Schafer*, 67.

⁷⁵ Schafer, “Program Notes,” Arcana Editions. The 1986 version with full orchestra was recorded by Eleanor James and Esprit Orchestra, *Letters from Mignon. Letters from Mignon*, (Québec: CBC Records ACD2 2553, 2007), 4.

⁷⁶ *Letters from Mignon*, 4.

⁷⁷ Thomas DiNapoli, interview by author, Louisiana State University, Baton Rouge, LA, April 1st, 2010.

and he suggested that the soprano voice is more suited to the quintet version because the winds have an inherently lighter quality.⁷⁸

Musical Analysis

A striking characteristic of *Minnelieder* is the emergence from the ensemble of the distinctive qualities of each of the wind instruments. Schafer's decision to use woodwind quintet for the accompaniment is highly appropriate for this work considering that *troubadours* and *trouvères* were often accompanied and enhanced by various wind instruments such as flutes, recorders, and shawms.⁷⁹ Schafer achieves a linear quality and transparent textures by pairing two instruments of the quintet, or using solo instruments for melody or countermelody lines resulting in unique colors and textures throughout the cycle. He said that by thinning down the ensemble and specializing in a couple of the instruments at a time, you get the most color out of the ensemble.⁸⁰ Along with textural choices, harmonic and rhythmic characteristics help shape the voice line; and articulation, dynamics, and texture affect the balance between the voice and winds.

Use of Solo Instruments

As previously mentioned, *Minnelieder* is linear in character, and this due to the solo treatment of the instruments in quintet. The abundance of solo lines throughout the work creates a thin, linear texture allowing the listener to perceive the unique timbres of each instrument. It is rare that all of the instruments of the quintet play together for any extended period. The first

⁷⁸ R. Murray Schafer, phone interview by author, March 8th, 2010.

⁷⁹ Nancy M Gamso, *Twentieth-Century Works for Textless Voice and Various Woodwinds with Three Recitals of Selected Works of Stamits Roussel, Albinoni, Weber, Milhaud, and Others* (Ann Arbor, MI: University Microfilms International, 1992), 1.

⁸⁰ Ibid.

instance where solo instruments are featured is in the first seven measures of the cycle. In this initial phrase, Schafer introduces each instrument separately, as part of one long phrase, allowing the distinctive colors of ensemble to come forth one at a time. Each instrument has a different division of the beat, thus further delineating the independence of each voice (Example 2.1)

Example 2.1 “*Sommer*” mm.1-7

The musical score for Example 2.1, "Sommer" mm. 1-7, is presented in two systems. The first system (mm. 1-4) is marked "Very slowly: freely" and "strictly". It features five woodwind instruments: Flute, Oboe, Clarinet, Horn, and Bassoon. The instruments enter sequentially: Bassoon (m. 1), Clarinet (m. 2), Oboe (m. 3), Flute (m. 4), and Horn (m. 5). The score includes various musical notations such as triplets, sixteenth notes, and dynamic markings like "p" (piano) and "pp" (pianissimo). The second system (mm. 5-7) is marked "slightly faster" with a tempo of 52. It features the same five woodwind instruments. The instruments enter sequentially: Flute (m. 5), Oboe (m. 6), Clarinet (m. 7), Horn (m. 8), and Bassoon (m. 9). The score includes various musical notations such as triplets, sixteenth notes, and dynamic markings like "p" (piano) and "pp" (pianissimo).

The bassoon starts with eighth notes; the clarinet follows with a triplet and sixteenth-notes; the oboe follows with a sextuplet; the flute enters with four quarter notes; and finally the horn enters with steady eighth notes. The voice as well, is introduced individually with its opening line in

measure 21, “*Mich dunket niht sô guotes noch sô lobesam*” (Nothing seems so good to me or praiseworthy). The entire accompaniment falls away and the voice sings *a cappella*.

Another prominent instance where the texture is dominated by a solo line is at the beginning of the second song, “*Verlangen*” (Longing). The flute plays a solo with sustained accented *appoggiatura* figures (Example 2.2). Before the voice enters, the listener already gains a sense of longing from the solitary entrance of the flute and its effort to ascend to the high E flat of the phrase.

Example 2.2 “*Verlangen*” mm.1-5

Fl. *Slowly* ♩ = 54 *p* *mp* *p* *p* *p* *poco f* *a tempo* *p* *mp*

Cl.

Der von Kurenberg

The fourth song, “*Mahnung*” (Warning), displays great independence in the oboe part. After the frantic triplet opening, the ensemble abandons the full texture leaving the oboe as the only instrument to accompany the voice while sustaining a high C sharp at a *pianissimo* dynamic (Example 2.3).

Example 2.3 “*Mahnung*” mm. 29-37

The musical score for Example 2.3, "Mahnung" mm. 29-37, is presented in two systems. The first system (mm. 25-30) features a vocal soloist (Vce.) and an orchestra. The tempo is "Slowly" with a metronome marking of quarter note = 69. The key signature has one flat (B-flat). The vocal line has lyrics: "Want ge-" at measure 29. The orchestration includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bn.). The Oboe part is marked "espress." and "poco" in the second system. The Bassoon part has dynamic markings "f" and "p".

With this orchestration choice, the oboe seems to take on the role of the swan while the vocalist sings, “*Want geschît mich alse den swanen dê singet alser stervan sal*” (Even though it fares me as the swan, Who sings only before his death).

In “*Frouwen Wonne*” (The Joys of Women), the clarinet is featured with thirty-second note runs leading to the downbeat in the first measures of the song. Later at bar ten, the clarinet, solely supported by sustained tones in the horn, serves as the primary accompaniment propelling the music forward. At the end of the song, the flute takes over the sweeping motion with runs similar to the beginning (Example 2.4).

Example 2.4 “*Frouwen Wonne*” mm. 10-13

Example 2.4 shows a musical score for three parts: Voice (Vce.), Clarinet (Cl.), and Horn (Hn.). The Voice part has lyrics: "sî ge-sen-de den lie-ben bo-ten mîn, jo wurb' ichz". The Clarinet part features triplets and a quintuplet, with dynamics "mp" and "poco". The Horn part has a "poco" marking. A circled "10" is above the first measure.

As has been demonstrated in the previous musical examples, Schafer chose to take advantage of the soloistic qualities that have been inherent to the woodwind quintet since Anton Reicha's time. In addition to exploiting the instruments as individual voices, Schafer often writes passages where two or more instruments hand off solo lines creating one larger composite phrase. The open phrase of “*Sommer*,” mentioned above, and the descent of the flute's opening phrase in “*Verlangen*,” as it is handed off to the clarinet, are both examples of this technique. This transference of lines often occurs between the flute and clarinet, however, a striking example of interplay between the oboe, bassoon, and voice occurs in “*Der Falke*” (The Falcon) (Example 2.5).

Example 2.5 “*Der Falke*” mm.1-19

Example 2.5 shows a musical score for Oboe (Ob.). The tempo/mood is "Slowly: freely-flowing". The dynamics are "p espress.". A circled "5" is above the fifth measure. The text "Author Unknown" is in the top right corner.

Example 2.5 “Der Falke” mm.1-19 cont.

The image shows a musical score for three systems of music, numbered 30, 10, and 15. Each system includes staves for Voice (Vce.), Oboe (Ob.), and Bassoon (Bn.).

- System 30:** The Voice part begins with the lyrics "Ez stuont ei-ne frouw(e) al-lein-e". The Oboe and Bassoon parts are marked with *p espress.* and *p poco*.
- System 10:** The Voice part continues with the lyrics "und war-te uo-er hei-de und war-te i-re lie-be,". The Oboe part is marked with *pp* and *p poco*.
- System 15:** The Voice part continues with the lyrics "so ge-sach si val-ken flie-gen-". The Oboe and Bassoon parts are marked with *p* and *pp*.

The oboe opens the song with a hauntingly chromatic line that is handed off to the bassoon in the sixth measure. The voice takes over in measure nine and passes the line back to the oboe and eventually to the bassoon. This texture is recapped at the end of the song starting in measure 35.

Instrumental Pairings

In addition to the transparent, linear quality that is achieved through the independence of the wind lines in *Minnelieder*, Schafer creates a variety of colors with various pairings of instruments throughout the cycle. As mentioned above, the instruments of the quintet rarely play

all together, and Schafer explores the sound qualities of each instrument creating “a large palette of colour” and underscoring “the dramatic tension of the vocal line and its text.”⁸¹

There are three interesting examples where only two instruments of the quintet form the foundation of the accompaniment. In the third song, “*Ûf der Lindenwipfel*” (On the Lindenbough), the flute and clarinet establish the character of the song as they joyfully toss a series of running eighth-notes back and forth (Example 2.6).

Example 2.6 “*Ûf der Lindenwipfel*” mm. 8-14

The musical score for Example 2.6, “*Ûf der Lindenwipfel*” mm. 8-14, features three staves: Voice (Vce.), Flute (Fl.), and Clarinet (Cl.). The Voice part is marked *mp lightly* and includes the lyrics: “Ûf der lin—den—wip—fel ó—be—nè dâ sanc ein klein—ez vo—gel—”. The Flute and Clarinet parts play a rhythmic pattern of eighth notes, alternating between the two instruments. A circled number 10 is positioned above the first measure of the Voice part.

Both instruments have bright cheerful timbres in middle registers, appropriate for conveying the song of the little bird that sings on the Lindenbough (*Ûf der lindenwipfel óbenè dâ sane em kleinez vogelein*).

The light-hearted anxiety of “*Verwirrung*” (Confusion), song number seven, is immediately perceived with the *ostinato* in the clarinet and horn (Example 2.7).

⁸¹ Mathieu Lussier, Liner Notes, *Airs Anciens*, Pentaèdre Noëlla Huet, perf., ACD2 2296 ATMA Classique 2002.

Example 2.7 “Verwirrung” mm. 4-9

The musical score for Example 2.7, "Verwirrung" mm. 4-9, is presented in two systems. The first system includes the vocal line (Vce.), clarinet (Cl.), and horn (Hn.). The vocal line is in F major and 3/4 time, with the lyrics: "frou-we, wil du mich ge-ner-n so sich mich ein vil lut — zel an ich en-mac mich lan-ger niht er — wern, den". The clarinet and horn parts provide a rhythmic accompaniment. The second system includes the vocal line, flute (Fl.), oboe (Ob.), clarinet (Cl.), horn (Hn.), and bassoon (Bn.). The vocal line continues with the lyrics: "lip muoz ich ver-lor — en hân". The flute, oboe, and bassoon parts enter in the second system, playing a staccato eighth-note pattern. The clarinet and horn parts continue their rhythmic accompaniment.

The voice line, which dances above a pulsating F Major sonority sings “Ah, mistress, will you not save me? Have a little pity. I can no longer stand it. Must I forgo your love?” Eventually the flute, oboe, and bassoon join the staccato eighth-notes, and the two treble instruments insert their own commentary with playful motifs.

“*Einsam*” (Alone) has a completely different tone than the previous two songs discussed. The whole texture is created by the flute and clarinet. The clarinet establishes a repeating triplet figure while the flute descends in a whole-tone scale from F₆ (Example 2.8).

Example 2.8 “Einsam” mm. 1-2



In contrast to the cheerfully undulating line of “*ûf der Lindenwipfel*,” a stark atmosphere is created with the same two instruments, intensifying the sadness of this poem. The oboe is added to the mix in measure 11, adding a wailing quality to the melody by doubling the voice as it cuts through flourishes in the flute and clarinet.

Timbre

Along with a linear approach from independence in the instrumental lines, Schafer explores a range of timbral possibilities from various combinations between the winds and the voice. As mentioned in Chapter one, each instrument of the woodwind quintet has an inherently unique timbre, and Schafer takes advantage of these tone possibilities, creating a wide range of sonorities that help convey the poetry. Schafer feels that the choice of woodwind quintet was a particularly effective medium to pair with the voice saying, “there is a certain quality in the wind instruments that you don’t get, for instance, in stringed instruments.”⁸² They have a medieval flavor, a “kind of nasal sound,” similar to some of the instruments that existed in the middle ages.⁸³ There were also lots of recorders, “very bright sort of flute-like sounds.”⁸⁴ Schafer said that he tried to incorporate these medieval sounds into some of the songs.

⁸² R. Murray Schafer, phone interview by author, March 8th, 2010.

⁸³ Ibid.

One of the places we hear a medieval-like timbral quality is in the final slow section of “*Sommer*.” At bar 56, the horn and bassoon enter in their low registers with a series of perfect 5ths creating a drone-like sound (Example 2.9).

Example 2.9 “*Sommer*” mm. 56-64

The musical score for Example 2.9, measures 56-64 of "Sommer", is presented in two systems. The first system (measures 56-59) is marked "Slowly" with a tempo of $\text{♩} = \text{C.52}$. The voice part (Vce.) begins at measure 56 with the lyrics "mirn kome—mîn holder ge-lieb-te". The clarinet (Cl.), horn (Hn.), and bassoon (Bn.) parts enter at measure 56, playing a series of perfect fifths in their low registers, creating a drone-like sound. The second system (measures 60-64) shows the voice part continuing with the lyrics "in hân der sum-er—wûn-ne niet." and a final ascent. The instruments continue the drone of perfect fifths. Dynamics include piano (p) and pianissimo (ppp).

The clarinet moves homophonically with the horn and bassoon in its extreme low register as the voice slowly makes a final ascent from $C\sharp_4$ to a *pianissimo* $D\sharp_5$. This last section, with its mellow tones in the lowest instruments of the quintet, provides an ominous background for the singer to say “*Mirn kome mîn holder geliebte, in hân der sumerwünne niet*” (If my lover fails,

⁸⁴ Ibid.

these summer joys will all depart), thus foreshadowing the poet's premonition of death in "*Des Dichters Grabshrift*" (The Poet's Epitaph).⁸⁵

In "*Verlangen*," the writing at measure 16 evokes a unique timbre in the flute. The voice sings "*dô hörte ich einen ritter vil wol singen in Kürenberges wise al uz der menigîn*" (There I heard a knight sing sweetly. He sang the *Kürenberg* songs above the throng). A pattern of G-A-D, and its alteration G-A-E, is continuously flutter tongued in the first octave of the flute (Example 2.10).⁸⁶ In this register, the flutter tonguing adds a sweet velvety quality to the texture, while supporting the vocal line and countermelody in the horn.

Example 2.10 "*Verlangen*" mm. 17-26

⁸⁵ Taylor A. Greer, Liner Notes, *20th Century Wind Chamber Music*, The Pennsylvania Quintet, perf., CRC 2225 Centaur Records, Inc. (State College, PA: 1994).

⁸⁶ Flutter tonguing is when a flutist rolls their tongue while producing the sound.

A unique timbre is created with flute, oboe, and horn after a flourish of activity at the beginning of “*Mahnung*.” Seemingly out of nowhere the horn sustains a muted F#₄, and the flute and oboe enter on unison C#s two octaves apart (Example 2.11). It is interesting to note that at this moment, the oboe is in the high part of its range while the flute is at the very bottom of its range creating an austere, almost brassy sound.

Example 2.11 “*Mahnung*” mm. 27-31

The musical score for Example 2.11, "Mahnung" mm. 27-31, is presented in a standard musical notation format. It includes staves for the Voice (Vce.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bn.). The tempo is marked "Slowly" with a metronome indication of a quarter note equal to 69 beats per minute. The key signature is one flat (B-flat). The score spans measures 25 to 30. The vocal part has the lyrics "Want ge-". The wind quintet parts show various musical notations including dynamics (pp, f, p), articulation (poco), and performance instructions (con sord.).

These are a few examples of moments in the cycle that convey the unique coloristic possibilities of the wind quintet. In *Minnelieder*, the wealth of sonorities created by Schafer contributes greatly to the expressive intent of the poetry and the medieval flavor of the songs.

Text and Treatment of the Voice

Although it would be possible to focus an entire document on the poems used for *Minnelieder* and their musical setting, I will concentrate on key elements of how the text and vocal line relate to the accompaniment. The texts for *Minnelieder* are from songs by medieval German minstrels and poets, or *Minnesänger*. The poems, set to music by Schafer, were written by Der von Kurenberg, Dietmar von Eist, Heinrich von Veldeke, Heinrich von Morungen,

Meinloch von Sevelingen, and Walter von der Vogelweide, and three of the songs are by unknown authors.

All of the poems deal with courtly love in all its states: impassioned, unfulfilled, bruised, unrequited, jealous, etc.,⁸⁷ and when asked about the order of the songs, Schafer commented that when he began, he wrote them all independently, and then at the end he tried to “arrange them in such a way that you get a balance with slow ones followed by quicker paced ones.”⁸⁸ In other words, there is no “discernible plan, narrative or otherwise.” “*Des Dichters Grabschrift*” however, is the saddest and longest song, and placed last in the collection reflecting the emotional tone of whole cycle.⁸⁹ What Schafer describes as the “despairing nature of some of the texts” reflects the loneliness of his first year in Vienna.⁹⁰

As has been demonstrated with the musical examples above, there are places throughout the cycle where the musical setting is clearly intended to illuminate the text. Regarding the connection between poetry and music Schafer writes:

“Music may have two kinds of relationship to poetry: it may figure as an accompaniment to words, a means of giving them delineation and vitality; or it may provide an extension of communication, an attempt to get beyond or under verbal language. Its service is then mood painting, suggestive propaganda for the poetic idea. These views are not compatible, and it is natural that while the poet clings to the former, in which the words control the situation, the musician approaches the latter.”⁹¹

⁸⁷ Schafer, “Program Notes,” Arcana Editions.

⁸⁸ R. Murray Schafer, phone interview by author, March 8th, 2010.

⁸⁹ Stephen Adams, *R. Murray Schafer*, 66.

⁹⁰ Schafer, “Program Notes,” Arcana Editions.

⁹¹ R. Murray Schafer, ed., *Ezra Pound and Music: The Complete Criticism*, (New York: New Directions, 1977), 4.

In *Minnelieder* the winds go beyond merely accompanying the poems sung by the singer. Rather the kaleidoscopic textures and timbres formed in the instrumental ensemble vitalize the text and deepen the poetry's meaning. Likewise the vocal line and its relationship to the winds intensifies the mood and communication of the text.

The songs of German minstrels and poets of the courtly love tradition were “amazingly concise,” and their musical expression was accompanied by modal harmonies.⁹² Modality and folk-influenced melodies and rhythms are elements found in the voice part that help convey the medieval tone of the songs. In “*Des Dichters Grabschrift*” for example, the first chord, B-D-D#-F#, sets up harmonic ambiguity with modal mixture. The voice enters avoiding the leading tone as it sings a melancholy *melisma*, suggesting *Aeolian* mode, over the sustained B chord. This phrase is echoed at the end of the song, and ends plaintively with the singer breaking the string of his lute.⁹³ The listener is left with an empty unison B fading in all remaining voices.

In song eleven, “*Der Falke*,” demonstrates how Schafer sometimes treats the voice in an improvisatory fashion. There are several moments in this song where the singer is completely alone and some places where the voice is given *glissandi* (Example 2.12). Also from measures 9-20 in “*Der Falke*,” the voice, bassoon, and oboe, have an ongoing dialogue as they freely pass their lines off to each other reflecting the movement of the falcon soaring overhead as the maiden mournfully sings of her stolen lover.

⁹² Lussier, Liner Notes, *Airs Anciens*, 11.

⁹³ Stephen Adams, *R. Murray Schafer*, 66.

Example 2.12 “Der Falke” 6-19

30

Vce. *p* *espress.* Ez stuont ei-ne frouw(e) al-lein-e

Ob.

Bn.

35

Vce. und war-te ub-er hei-de und war-te i-re lie-be.

Ob. *pp* *p* *poro* *pp*

Vce. so ge-sach si val-ken flie-gen.

Bn. *p* *p* *pp*

Ob. *p*

Generally the contour of the vocal line in *Minnelieder* is linear and melodic, however, Schafer is not afraid to utilize the full range of the voice, sometimes requiring the vocalist to sing wide intervals or high, sustained passages for expressive purposes. The larger leaps are often an octave and sometimes even greater. In *Gefunden* (Found), for instance, as the knight's fervor increases with his praises of his esteemed lady, the distances between the intervals in the vocal line increase. From measure 24 to the end of the song, as the poet declares "*sô wol den dînen ougen! diu kunnen swen si wellen ân vil gûetlîchen sehen*" (Extolled are your eyes, Which can look on one with such goodness), the voice has sweeping phrases in one direction or another and ends with a final leap from F₅ to C[♯]₄.

“*Gefunden*” is also an example of how Schafer employs soft, high, sustained lines in the vocal line of some of the songs.⁹⁴ The entire song has a *tessitura* that is more suitable for the soprano voice, (G₄-G₅), especially since the dynamic marking is mostly *piano* throughout. Despite the vocal challenges, the soft, high melody has an ethereal quality with subtly shifting sonorities gently pulsing underneath the line (Example 2.13).

Example 2.13 “*Gefunden*” mm. 9-12

The image displays a musical score for the piece "Gefunden" by R. Murray Schafer, measures 9-12. The score is written for a vocal soloist (Vce.) and a chamber ensemble consisting of Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Bassoon (Bn.). The vocal line is characterized by a sustained, high melody, with lyrics in German: "vant. daz ich dich nũ ge-seh-en hân. daz en-wir-ret dir". The instrumental parts feature sustained lines, with dynamic markings such as "<>" and "sempre" indicating a constant or sustained dynamic level. The score is presented in a standard musical notation format with staves and clefs.

In addition to high sustained passages, Schafer frequently concludes songs with a quality of uncertainty by employing cadences that end on high, *pianissimo* notes such as those at the end of “*Sommer*,” “*Uf der Lindenwipfel*,” and “*Frouwen Wonne*.”⁹⁵ The last phrase of “*Sommer*,” which starts on a C₄ and slowly ascends to an eight-count D₅, has a level of uncertainty that is accentuated by the D₅ against the C triad, another example of mode mixture (Example 2.14).

⁹⁴ Stephen Adams, *R. Murray Schafer*, 66.

⁹⁵ Ibid.

Example 2.14 “*Sommer*” mm. 56-64

55 Slowly ♩ = 52

Vce. *p* mirn kome—mîn holder ge-lieb-te

Cl. *p*

Hn. *p*

Bn. *p*

60

Vce. in hân der sum-er—wûn-ne niet. *fff*

Cl. *fff*

Hn. *fff*

Bn. *fff*

This unresolved quality stems from the poet’s concern that “*mirn kome mîn holder geliebte in hân der sumer wûnne niet*” (If my lover fails, these summer joys will all depart).

Interestingly a similar moment of harmonic ambiguity appears to convey the questioning and longing the poet feels for the woman he loves at the end of “*Frouwen Wonne*” (Example 2.15).

Example 2.15 “*Frouwen Wonne*” mm. 19-24

The musical score for "Frouwen Wonne" mm. 19-24 is presented in two systems. The first system (mm. 19-24) features a vocal line (Vce.) and a woodwind quintet (Fl., Cl., Bn.). The vocal line has lyrics in Dutch: "ich en-weiz wiez ir ge-val-le:". The woodwind quintet consists of five solo players. The second system (mm. 25-30) features a vocal line (Vce.) and a woodwind quintet (Fl., Ob., Cl., Hn., Bn.). The vocal line has lyrics in Dutch: "mir wart nie nie wîp ál-sô liep.". The woodwind quintet consists of five solo players. The score is in 4/4 time and features a vocal line (Vce.) and a woodwind quintet (Fl., Cl., Bn., Ob., Hn.). The vocal line has lyrics in Dutch. The woodwind quintet consists of five solo players. The score is divided into two systems. The first system (mm. 19-24) shows the vocal line and the woodwind quintet. The second system (mm. 25-30) shows the vocal line and the woodwind quintet. The woodwind quintet consists of five solo players.

He says, "*ich enweiz wiez ir gevalle: mir wart nie nie wîp ál-sô liep.*" (I know not if she loves me; I have never loved so deeply). Supported by sustained tones in the oboe, clarinet, horn, and bassoon, the flute gently coaxes the voice from C₄ to F_#₅ with successive scales, each arriving a whole step higher than the previous.

Balance

The woodwind quintet is in an ensemble consisting of five solo players, all of which have the ability to cut through an orchestra depending on their range and dynamic. From a performer's perspective this ensemble has the potential to easily overpower the voice. *Minnelieder*, however, exemplifies the ensemble's ability to create an atmosphere crucial to the work, while demonstrating how a skillful craftsman such as Schafer can create the necessary textures while

still permitting the voice to soar over the ensemble. Though Schafer rarely uses all the instruments at the same time, when this occurs, as soon as the voice enters Schafer reduces the instrumental texture so the voice can carry through the ensemble. In “*Wip unde Vederspil*” (Woman and the Falcon), all the winds except the clarinet play a jubilant introduction, but as soon as the voice enters in measure five, Schafer thins the orchestration down to only flute and clarinet and adds *pianissimo* dynamic markings (Example 2.16).

Example 2.16 “*Wip unde Vederspil*” mm. 5-8

“*Wip unde Vederspil*,” is also a clear example of the folk-influence present in the cycle with its dance-like rhythms and declamatory style in the voice.

In the rare cases where all the winds are present with the voice, the texture of the accompaniment accommodates the vocal line with dynamics, articulation, or range. In the 12/8 section of “*Verwirrung*,” for example, all of the instruments are present, but the voice is in the high register, and all of the winds have *staccato* articulations with accents while the voice is sustained with accents (Example 2.17). Only when the voice exits does Schafer write *forte* for any of the winds.

Example 2.17 “*Verwirrung*” mm. 25-27

25

Vce. *f* *t.r.t.* *f* jâ - jâ - nein - a nein-a nein jâ - jâ - nein - a nein-a nein

Fl. *ff* *sfz*

Ob. *sfz*

Cl. *sfz*

Hn. *sfz*

Bn. *sfz*

Schafer’s vocal line is challenging for the singer technically and musically, but his writing for the voice is lyric and idiomatic. He composed the work for Phyllis Mailing, and she provided Schafer with the performer’s perspective regarding singer’s range, *tessitura*, dramatic potential, capacity for innovative techniques, but also practical issues like cuing notes in the accompaniment.⁹⁶

Murray Schafer’s *Minnelieder: Love Songs from the Medieval German* is a beautiful, sophisticated, and highly successful example of a work that explores the broad spectrum of coloristic and textural possibilities between the human voice and woodwind quintet. Schafer uses this unique combination of six seemingly disparate sonorities to illuminate the many moods of idealized courtly love. In doing so, Schafer is able to narrate the many moods of the medieval German minstrels’ poetry with a distinctive array of colors, textures, and timbres.

⁹⁶ Stephen Adams, *R. Murray Schafer*, 13.

CHAPTER THREE

DONALD DRAGANSKI AND *SIX SONGS ON MOTHER GOOSE RHYMES*

Biographical Background

Donald Draganski, composer of *Six Songs on Mother Goose Rhymes*, was born September 22, 1936 and has lived and worked in the Chicago area for his entire life.⁹⁷ He currently lives and works in Evanston, Illinois.⁹⁸

Draganski's father, a German-American (though with a Polish surname), worked a number of jobs during his lifetime.⁹⁹ He started working as a coal miner at the age of fourteen, and later during the Great Depression he worked "whatever jobs he could find: factory worker, bar tender, defense worker (during the War), restaurateur, etc, etc." in order to support his family.¹⁰⁰ One of Draganski's early musical impressions was listening to his father play the concertina.¹⁰¹ He says his father was an excellent player with a specialty for popular songs and German folk tunes, and writes, "Thus, from an early age I could see evidence of the joy and satisfaction that music can provide."¹⁰² His mother, whose parents came from northern Italy, also

⁹⁷ Donald Draganski, "Donald Draganski, Composer," Donald Draganski, <http://www.draganskimusic.com/> (accessed on February, 10, 2010).

⁹⁸ Donald Draganski, e-mail message to author, March 24, 2010.

⁹⁹ Ibid.

¹⁰⁰ Ibid.

¹⁰¹ Ibid.

¹⁰² Ibid.

had an excellent ear for music; she suffered, however, from a congenital defect that left her completely deaf during the last twenty years of her life.¹⁰³

Draganski's early musical training began with the piano accordion. He says, "I was obliged to take lessons on the piano accordion, an instrument that I detested; but, like a dutiful son, I studied for several years."¹⁰⁴ Although he disliked learning the instrument, it gave him a basic understanding of harmonic structures, a firm grasp of polyphonic textures, and a realization that "writing music was not some arcane mysterious process, but something that could be learned and developed."¹⁰⁵

By the time he entered high school, Draganski had decided he would pursue music as a career.¹⁰⁶ He attended Maryville Academy High School in Des Plaines, Illinois, and under the guidance of his band director John Yaccino, Draganski obtained many practical skills or "down-to-earth aspects of music-making" that prepared him for a career in music.¹⁰⁷ He described his experience at Maryville Academy as in the tradition of an apprenticeship saying:

"I learned several instruments, I taught younger players, I learned how to manuscript, how to maintain a music library, how to transpose and arrange, and I also had to shine the brass buttons on the marching uniforms and shine the shoes. Thus, when I entered college, whatever I lacked in theoretical knowledge, I more than made up for it with much practical down-to-earth experience."¹⁰⁸

¹⁰³ Ibid.

¹⁰⁴ Ibid.

¹⁰⁵ Ibid.

¹⁰⁶ Ibid.

¹⁰⁷ Draganski, "Composer," (accessed on February, 10, 2010).

¹⁰⁸ Donald Draganski, e-mail message to author, March 24, 2010.

Draganski earned a Bachelor of Music Education at DePaul University where he studied bassoon with Wilbur Simpson, and from 1960 to 1962 Draganski served as bassoonist with the Seventh Army Symphony Orchestra.¹⁰⁹ With the orchestra he performed for mostly civilian audiences in Germany, France, Italy, Denmark, and the Netherlands; the concerts Draganski writes, functioned “as one of Uncle Sam’s most effective cultural ambassadors.”¹¹⁰

In 1966 Draganski earned a Master’s in Library Science from Dominican University, and he subsequently worked as a professional librarian for thirty-two years until he retired in 1998. During the last twenty-five years he served as music librarian at Roosevelt University.¹¹¹ In addition to his work as a librarian, Draganski maintained an active career as a bassoonist and composer. He was a founding member of the North Winds Quintet and the Pilgrim Chamber Players, and he currently plays bassoon in the Evanston Symphony Orchestra.¹¹²

Draganski states that his interest in writing music began when he was a teenager, however, his “first significant attempts” date from 1958, the year he earned his degree from DePaul University.¹¹³ At DePaul he only studied composition for one semester with Alexander

¹⁰⁹ Draganski, “Composer,” (accessed on February, 10, 2010).

¹¹⁰ Draganski, “Composer,” (accessed on February, 10, 2010).

¹¹¹ Draganski, Donald, Liner notes, *Chamber Music by Donald Draganski for Winds and Piano*, Pilgrim Chamber Players, perf., (Albany, NY: Albany Records, TROY 544), 2002.

¹¹² Draganski, “Composer,” (accessed on February, 10, 2010).

¹¹³ Ibid.

Tcherepnin, and in the early 70s he briefly took lessons with Robert Lombardo.¹¹⁴ Draganski therefore considers himself largely self-taught as a composer.¹¹⁵

Much of his music is tonal, melodically folk-influenced, and often incorporates dance rhythms. *Trio from Rio* for example is based on traditional Brazilian dances and songs; *Klezmer Music* uses Romanian and Ukrainian folk melodies; and *Six Songs on Mother Goose Rhymes*, a setting of six nursery rhymes for soprano and woodwind quintet, employs tonal harmony throughout.¹¹⁶

Draganski primarily writes wind chamber music. With twenty-three original works for woodwind quintets, he nearly matches Anton Reicha's output for the ensemble. Draganski has also written transcriptions for wind quintet, chamber music for various winds, winds and strings, and winds and piano.¹¹⁷ In addition to his extensive wind repertoire, he has works for piano, voice, chorus, and orchestra.

Many of Draganski's pieces were commissioned and premiered by various organizations such as the Armed Forces Network in Europe, Roosevelt University Theater Department, Foundation for Baroque Music (Saratoga, NY), Evanston Symphony Orchestra, Mid-America Guitar Ensemble Festival, Coastal Symphony of Georgia, North Shore Choral Society, and the Pilgrim Chamber Players.¹¹⁸ He has also received awards for his compositions from the National Flute Association and the International Aleinor Competition.¹¹⁹

¹¹⁴ Donald Draganski, e-mail message to author, March 24, 2010.

¹¹⁵ Ibid.

¹¹⁶ Draganski, *Chamber Music by Donald Draganski*.

¹¹⁷ Draganski, "Composer," (accessed on February, 10, 2010).

¹¹⁸ Ibid.

An important vehicle for Draganski's compositions has been the Pilgrim Chamber Players, an ensemble of professional musicians that reside and perform in the Chicago area.¹²⁰ The group started as a woodwind quintet, but has since expanded to include strings, keyboard, and voice.¹²¹ In 1996 Draganski became a founding member of the Pilgrim Chamber Players and was principal bassoon with the group.¹²² In 1998 he became composer-in-residence for the group, and has written a number of pieces for the players including: *Trio from Rio*, *Journey to Ithaca*, and *Divertimento for String quartet*.¹²³ In 2002 the ensemble recorded a CD of all Draganski music, which includes *Six Songs on Mother Goose Rhymes*, his only work for woodwind quintet and voice.¹²⁴

Six Songs on Mother Goose Rhymes: Background

The second piece selected for discussion of works for voice and woodwind quintet is Donald Draganski's *Six Songs on Mother Goose Rhymes* for soprano and woodwind quintet. The cycle, composed in 1969, was originally for voice and piano. It was written for and dedicated to Romanian soprano, Yolanda Marcoulescou.¹²⁵

¹¹⁹ Draganski, *Chamber Music by Donald Draganski*.

¹²⁰ Ibid.

¹²¹ Ibid.

¹²² Draganski, *Chamber Music by Donald Draganski*.

¹²³ Draganski, "Composer," (accessed on February, 10, 2010).

¹²⁴ Draganski, *Chamber Music by Donald Draganski*.

¹²⁵ Donald Draganski, e-mail message to author, April 9, 2010.

A year before the songs were written, Marcoulescou, her husband, and mother-in-law, had moved into the apartment building where the Draganksis were living.¹²⁶ Marcoulescou and her family had fled to the United States as political refugees to escape the Ceausescu regime in Romania.¹²⁷ After becoming friends, Marcoulescou asked Draganski to write these songs. Draganski writes, “Yolanda persuaded me to write some songs for her, and since my oldest child had just been born, Mother Goose rhymes were on my mind.”¹²⁸

A couple years later, in 1975, Draganski re-wrote and re-scored the songs for voice and instrumental ensemble at the “amiable insistence of Yolanda.”¹²⁹ The choice of woodwind quintet for the accompanying ensemble stemmed from the fact that, Draganski was writing a good deal of music for woodwind quintet at the time, and the University of Wisconsin at Milwaukee, where Marcoulescou had recently joined the voice faculty, had a resident wind quintet.¹³⁰ In 1978, with the Woodwind Arts Quintet, Marcoulescou premiered the new version of *Six Songs on Mother Goose Rhymes*.¹³¹

¹²⁶ Donald Draganski, e-mail message to author, March 24, 2010.

¹²⁷ Ibid.

¹²⁸ Ibid.

¹²⁹ Donald Draganski, Program Notes, *Six Songs on Mother Goose Rhymes for Soprano and Woodwind Quintet*, (Evanston, IL: 1978).

¹³⁰ Donald Draganski, e-mail message to author, March 24, 2010.

¹³¹ Draganski, Program Notes, *Six Songs on Mother Goose Rhymes*.

Musical Analysis

Similar to the analysis of R. Murray Schafer's *Minnelieder*, this section will explore how texture and timbral characteristics of the instrumental ensemble relate to the solo voice part in Donald Draganski's *Six Songs on Mother Goose Rhymes*. Elements of texture discussed here include orchestration, rhythm, articulation, dynamics, and issues of balance. Timbral characteristics include instrumental combinations and their resultant tone qualities and colors.

Texture

Unlike Schafer's approach in *Minnelieder*, where the texture of the accompaniment is comparatively transparent (recalling that the voice is at times *a cappella* or accompanied by only one or two instruments, and the instruments of the quintet are often treated soloistically), in *Six Songs on Mother Goose Rhymes*, Draganski presents a more homogeneous texture, particularly when the voice is present. He achieves a more unified texture through various orchestration, rhythmic, articulation, and dynamic choices, which allow the ensemble to support the voice, assuring clarity of text and melody. Draganski writes, "Whenever the voice is present, it is always at center stage."¹³²

One of the ways Draganski creates a somewhat unified texture in the accompaniment is with the use of homophony. This straightforward approach, with attention to dynamics, rhythm, and articulation, keep the focus on vocal line.

In "Whistle, Daughter, Whistle," for instance, all the instruments of the quintet are present by the third measure, and four of the instruments, the flute, oboe, clarinet, and bassoon, share the same rhythm for the first eight measures of the song (Example 3.1). The homophonic texture in the accompanying ensemble provides rhythmic support and outlines the key melodic

¹³² Donald Draganski, e-mail message to author, February 26, 2010.

notes of the vocal line. Although the voice is essentially competing with five instruments, Draganski marks *piano* and *stacc. sempre* for all of the instruments, and the winds only sound on the first and third eighth-note of each measure. This rhythmic device creates moments where the voice is completely alone and has the opportunity to cut through the ensemble.

Example 3.1 “Whistle, Daughter, Whistle” mm. 1-11

The musical score is for the piece "Whistle, Daughter, Whistle" from measures 1 to 11. It is written in 2/4 time and marked *Moderato*. The score includes a vocal line and staves for five instruments: Flute, Oboe, Bb Clarinet, Horn in F, and Bassoon. The vocal line has the lyrics: "Whis-tle, daugh-ter, whis-tle, and you shall have a sheep." and "Moth-er,". The instrumental parts are marked with dynamics such as *mf*, *p*, *f*, and *stacc. sempre*. A section marked *poco meno* begins at measure 10, and a section marked *solo* begins at measure 11. A box labeled 'A' is placed above the vocal line at measure 11.

A similar texture is employed at measure 16 in “Peter, Peter, Pumpkin Eater.” Here the oboe, clarinet, horn, and bassoon, all accompany the voice with a *staccato* rhythmic syncopation (Example 3.2).

Example 3.2 “Peter, Peter, Pumpkin Eater” mm. 16-21

The image shows a musical score for measures 16 through 21 of the song "Peter, Peter, Pumpkin Eater." The score is written for five staves: a vocal line and four instrumental lines (oboe, clarinet, horn, and bassoon). The vocal line begins at measure 16 with the lyrics "Pe-ter, Pe-ter, Pump-kin cat-cr, had a wife and couldn't keep her," and continues through measure 21. The instrumental parts provide a rhythmic accompaniment using a consistent staccato pattern of eighth notes. The dynamic marking *p* (piano) is indicated at the beginning of each instrumental staff. A rehearsal mark 'A' is placed above the vocal staff at measure 16.

The rhythmic pattern is uniform in all instruments, with rests for the voice to fill, and the ensemble is again at a *piano* dynamic, permitting the melody and text to be clearly heard.

Another example of a homophonic texture in the accompaniment occurs in “Counting” at measure 39 (Example 3.3). Similar to the previous two examples, prominence of the vocal line is assured with *piano* dynamic markings and *staccato* articulation in the accompaniment. The flute, oboe, clarinet, and bassoon, all move in rhythm under the quarter-note melody in the voice, and the key words of the rhyme “seven” and “heaven” are highlighted when the voice sings in the rests of measures 43 and 45.

Example 3.3 “Counting” mm. 39-45

Homophony is one of the ways in which the ensemble, five solo wind instruments, remains subservient to the voice in *Six Songs on Mother Goose Rhymes*. Within this unified texture, careful dynamic, articulation, and rhythmic choices, allow the accompaniment to maintain a supportive, rather than competitive, force for the voice. Draganski says, “I did take special pains to make sure the instrumentation is light whenever it accompanies the voice, so as not to overwhelm it.”¹³³

In places where there is more rhythmic activity, in comparison to the homorhythmic passages, Draganski often pairs one of the instruments with the voice to support the vocal line. In “The Piper’s Son,” when the voice enters in measure four, the horn establishes the tempo with quarter notes on beats one and three, and the clarinet fills in the texture with broken chords. The melody, however, has no difficulty being heard because it is strengthened by the oboe, which plays: “*colla voce ad lib.*” (Example 3.4).

¹³³ Donald Draganski, e-mail message to author, February 26, 2010.

Example 3.4 “Tom the Piper’s Son” mm. 4-10

The musical score for Example 3.4, "Tom the Piper's Son" (measures 4-10), is written for a voice and a quintet of instruments. The tempo is marked "Allegro moderato". The key signature has one sharp (F#), and the time signature is 3/4. The voice part begins with the lyrics "Oh, Tom he was a pi-per's son. He learn'd to play when he was young, and all the tune that he could play was 'O-ver the hills and". The instruments include Flute, Oboe, Clarinet in A, Horn in F, and Bassoon. The Flute and Oboe often double the voice melody. Dynamics include *mf*, *mp*, and *p*. A "colla voce ad lib." marking is present above the Oboe staff.

Sometimes Draganski reinforces the melody line by doubling the voice an octave higher. In “Whistle, Daughter, Whistle,” the flute frequently doubles the voice in short melismatic passages. Measures 37-41, for example, as the mother exclaims to her daughter, “you shall have a cow,” the flute plays an octave above the voice, helping it carry over all five instruments of the quintet (Example 3.5).

Example 3.5 “Whistle, Daughter, Whistle” mm. 37-41

The musical score for "Whistle, Daughter, Whistle" measures 37-41 is presented in two systems. The first system (measures 37-40) features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line includes the lyrics "Whis-tle, daugh-ter, whis-tle, and you shall have a cow, Whis-tle daugh-ter, whis-tle, and you shall have a cow". The piano accompaniment consists of a melody in the right hand and a bass line in the left hand. Dynamic markings include *mp* (mezzo-piano), *pp* (pianissimo), and *p* (piano). The second system (measures 41-44) continues the vocal line and piano accompaniment, with the vocal line repeating the lyrics "you shall have a cow, you shall have a cow". The piano accompaniment continues with the same melodic and bass lines. The key signature is one sharp (F#), and the time signature is 2/4.

Although melodic reinforcement of the vocal line and homophony are two types of textures employed when the voice is present, there are times when the voice is absent. At these moments, when the ensemble is freed from its accompanimental role, Draganski treats the instruments as a group of soloists, similar to what might be heard in an orchestral wind section.

Draganski often uses solo instrumental motifs, including a number of musical quotes from famous orchestral pieces, to comment on or highlight a specific moment in the text. In “The Piper’s Son,” for example, after the voice sings “She began to fret, But he laugh’d at the joke.” The oboe retorts with a motive from Richard Strauss’s *Till Eulenspiegel’s Merry Pranks* (Example 3.6).

Example 3.6 “Tom the Piper’s Son” mm. 118-124

The musical score for Example 3.6 shows measures 118-124. The vocal line (top staff) has the lyrics "But he laugh'd at the joke." and is marked with "ritard. - - -". The piano accompaniment (bottom staves) includes a solo oboe part marked "solo" and "mf". Dynamics include "p" (piano) and "sf" (sforzando).

There is also a quote from the *Tristan und Isolde* in “The Piper’s Son,” and from Bach’s chorale “*Das neugeborne Kindlein*” in “Dance Little Baby,” yet solo commentary from the winds is not restricted to musical quotes.¹³⁴ In “The Piper’s Son,” just after the text, “so Doll and the cow danc’d... the Cheshire round,” the flute musically expresses this dance in the two-measure interlude at measure 92 (Example 3.7). Later in the same song, after Tom “took out his pipe and he Play’d them a tune” The flute, clarinet, and oboe literally play a tune (Example 3.8).

¹³⁴ Draganski, Program Notes, *Six Songs on Mother Goose Rhymes*.

Example 3.7 “Tom the Piper’s Son” mm. 92-93

This musical score snippet shows measures 92 and 93. It features five staves. The top staff is a grand staff (treble and bass clef) with a whole rest in measure 92 and a whole note in measure 93. The second staff is a solo line for a woodwind instrument, marked 'solo', with a melodic line in measure 92 and a whole note in measure 93. The third and fourth staves are for strings, with a melodic line in measure 92 and a whole note in measure 93. The fifth staff is the bass line, with a melodic line in measure 92 and a whole note in measure 93. The key signature has one sharp (F#) and the time signature is 3/4.

Example 3.8. “Tom the Piper’s Son” mm. 171-173

This musical score snippet shows measures 171, 172, and 173. It features five staves. The top staff is a grand staff (treble and bass clef) with a whole rest in measure 171 and a whole note in measure 172. The second staff is a solo line for a woodwind instrument, marked 'solo', with a melodic line in measure 171 and a whole note in measure 172. The third and fourth staves are for strings, with a melodic line in measure 171 and a whole note in measure 172. The fifth staff is the bass line, with a melodic line in measure 171 and a whole note in measure 172. The key signature has one sharp (F#) and the time signature is 3/4. The tempo marking 'Meno mosso' is present above the first staff. The dynamics 'mp cantabile' are marked on the second and third staves. The dynamics 'mp' are marked on the fourth and fifth staves. The dynamics 'rall' are marked on the third staff in measure 173. The lyrics 'Play'd them a tune;' are written below the first staff in measure 171.

In “Dance, Little Baby,” a melody similar to Marie's song in Alban Berg's *Wozzeck*, the quintet establishes the rocking motion of a lullaby with 6/8 meter. At the end of the song the “Ding-ding” is heard with the combined sound and rhythm of the flute, oboe, and clarinet (Example 3.9).

Example 3.9 “Dance, Little Baby” mm. 31-34

The musical score for Example 3.9, "Dance, Little Baby" mm. 31-34, is presented in 6/8 time. It features five staves. The top staff is the vocal line, beginning at measure 30 with a melody and the lyrics "Ding - ding, ding - ding, ding - ding." The other four staves are for instruments, likely flute, oboe, and clarinet, which play a rhythmic accompaniment. Dynamics include *pp* (pianissimo), *diminuendo*, and *smorz.* (smorzando).

The voice remains “center stage” with uncomplicated homophonic textures and careful attention to dynamics and articulation. In the more rhythmically dense sections, Draganski reinforces the vocal line by doubling parts of the melodic phrase, and when the voice is absent, even for a moment, he uses those opportunities to insert solo or *sol*i lines for the winds to flavor the text with musical commentary.

Timbre

The woodwind quintet is an ensemble with of five distinct timbres. For this the reason, the blending possibilities are very different than other standard chamber ensembles like string quartets, brass quintets, vocal ensembles, etc. Though the divergent tone qualities of each instrument make it more difficult to achieve a unified sound, with both of the pieces discussed in this document, the composers take advantage of the unique coloristic opportunities presented with this combination of instruments.

In Draganski's *Six Songs on Mother Goose Rhymes*, it has been demonstrated that most of the instruments of the quintet continually support the voice throughout the work. With this textural arrangement, Draganski embraces a composite woodwind ensemble sound. There are, however, a few significant places where Draganski explores the individual timbral characteristics of the instruments.

In "Hot Cross Buns" for example, the bassoon starts with a two-measure solo marked *solo, tempo a piacere*. It is the first time in the cycle that the bassoon is completely alone and with a melody line. The recitative-like solo with repeated notes combined with the inherently mellow timbre of the bassoon, effectively set up the chant-like quality of the "Hot Cross Buns," originally a London Street cry and later a children's folk-chant (Example 3.10).¹³⁵

¹³⁵ Draganski, Program Notes, *Six Songs on Mother Goose Rhymes*.

Example 3.10 “Hot Cross Buns” mm. 1-2

At measure 10 the flute has a solo similar to the bassoon passage that opens the song. Draganski maintains the somber mood of the chant with a modal-influenced melody in the low register of flute. Unlike the high register of flute, where the sound is bright and clear, the low register has a smoky timbre.

Draganski also achieves a unique timbral effect by building chords with instrumental color one layer at a time. For instance, at the beginning of “Dance, Little Baby,” The horn initiates the chord on C₃, the Bb Clarinet enters with G₃ an eighth-note later, the bassoon enters on F#₄ on the fourth eighth-note of the measure, and finally the flute enters in measure two on C₆# (Example 3.11).

Example 3.11 “Dance, Little Baby” mm. 1-4

The musical score is for the first four measures of "Dance, Little Baby" by Draganski. The tempo is marked "Andante moderato". The score is written for six parts: Voice, Flute, Oboe, Bb Clarinet, Horn in F, and Bassoon. The key signature has one sharp (F#) and the time signature is 6/8. The Voice part is silent. The Flute part has two measures of music, marked *mp* and *pp*. The Oboe part is silent. The Bb Clarinet part has two measures of music, marked *mf* and *p*. The Horn in F part has two measures of music, marked *mf* and *pp*. The Bassoon part has two measures of music, marked *mf* and *pp*. The music is characterized by a soothing, lullaby-like quality, with a focus on chord building and dynamic contrast.

By building the chords in this manner in “Dance, Little Baby,” the unique timbres of all four instruments and their resultant color create a soothing atmosphere for the introduction of the lullaby.

Draganski also uses a similar chord building approach after the bassoon solo in “Hot Cross Buns” (Example 3.12).

Example 3.12 “Hot Cross Buns” mm. 3-6

The image shows a musical score for measures 3 through 6 of the piece "Hot Cross Buns". The score is written for a vocal soloist and a chamber ensemble of six instruments: flute, oboe, clarinet, bassoon, horn, and trumpet. The key signature has one sharp (F#), and the time signature is 3/4. The tempo is marked "in tempo". The vocal line begins in measure 3 with the lyrics "Hot cross buns, Hot cross buns,". The instruments provide accompaniment, with various dynamics like piano (p) and a solo section for the bassoon in measure 6. The score demonstrates the blending of timbres between instruments and the voice.

These measures demonstrate how Draganski sometimes uses registration to blend timbres among the instruments or between the instrument and voice. The phrase starts with the bassoon, which hands off F#₄ to the clarinet just before the flute and horn join. F#₄ has a very similar timbre in the bassoon and clarinet, and the soprano, especially on the word “hot,” has the potential to match the timbre of the clarinet on B₄. In measure six, as well, where the bassoon hands off B₄ to the oboe, the transition is seamless because the timbres of the double reed instruments match in this register. In these moments Draganski demonstrates the blending possibilities between instruments of the quintet and between the ensemble and the voice.

The texts for *Six Songs on Mother Goose Rhymes* are set in a way to convey the text and clearly relay the stories of the nursery rhymes. Draganski provides a colorful and supportive accompaniment for the solo voice with specific textural choices such as homophony, melodic doubling, and attention to articulation and dynamics. Within the setting, however, Draganski expertly chooses places where the unique timbral and soloistic qualities of the instruments emerge from the ensemble without overpowering or upstaging the voice.

CONCLUSION

This document has examined R. Murray Schafer's *Minnelieder: Love Songs from the Medieval German* and Donald Draganski's *Six Songs on Mother Goose Rhymes* voice as examples of a unique segment of chamber music for voice and woodwind quintet. These pieces represent two completely different styles and approaches to works for a largely unknown chamber music medium.

Schafer downplays the composite wind quintet with linear and transparent textures in *Minnelieder*. He achieves this by treating the instruments as soloistic and independent, developing "five identities [within the quintet] rather than just one in the accompaniment."¹³⁶ By using the winds in various combinations, he weaves together a vast array of colors and textures with the winds. Schafer does not attempt to recreate the music of *Minnesänger*, though dance rhythms, modal influenced harmony, and timbral qualities from specific instrumental combinations, help convey the various moods and emotions of the sensual and passionate poems of idealized medieval courtly love.

Schafer's *Minnelieder* creates an atmosphere with colors and textures, whereas Draganski's *Six Songs on Mother Goose Rhymes* tells a story. The character of Draganski's cycle is lighthearted and concrete, and consequently the composer's setting is straightforward and primarily focused on allowing the text of the nursery rhymes to carry through the instrumental ensemble. He achieves this focus with skillful textural, articulation, and dynamic choices. While the narrative remains dominant throughout the cycle, Draganski uses instrumental colors and figures to provide support and commentary to the vocal line.

¹³⁶ Stephen Adams, *R. Murray Schafer*, 67.

Within their distinctive styles, R. Murray Schafer and Donald Draganski construct unique colors, timbres, and textures from the wind ensemble in order to convey the character of their works. Schafer's *Minnelieder* and Draganski's *Six Songs on Mother Goose Rhymes* are two very different pieces that beautifully and effectively demonstrate the unique possibilities for this chamber ensemble, and will quite possibly help lay the foundation for a standard repertoire of chamber music for voice and woodwind quintet.

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APPENDIX A

TEXT AND TRANSLATION FOR MINNELIEDER: LOVE SONGS FROM THE MEDIEVAL GERMAN FOR MEZZO SOPRANO AND WIND QUINTET

English Translation by the composer R. Murray Schafer

1. Sommer Author Unknown – 11th C.

Mich dunket niht so guotes noch sô lobesam
sô diu liehte rôse und diu minne mînes man.
diu kleinen vogelline
diu singent in dem walde: dêst menegem herzen
liep.
mirn kome mîn holder geliebte, in hân der
sûmmerwunne neit.

2. Verlangen Der von Kürenberg

Ich stuont mir nehtint spâte an einer zinnen.
dô hôrte ich einen ritter vil wol singen
in Kurenberges wîse al ûz der menigîn:

er múoz mir diu lânt rûmen ald ich geníetè mich
sîn.

3. Ûf der Lindenwipfel Dietmar von Eist

Ûf der lindenwipfel óbenè da sanc ein kleinez
vogellîn.
vor dem walde wart ez lût: dô huop sich aber daz
herze mîn
an eine stat dâ ez ê dâ was. ich sach die
rôsebluomen stân:
die manent mich der gedanke vil díe ich hin zeiner
frouwen hân.

4. Mahnung Heinrich von Veldeke

Dî minne bidde ich ende mane,
dî mich hevet verwunnen al,
dat sî dî scône dâr tû spane
dat sî mêre mîn geval.
want geschît mich alse den swanen
dê singet alser sterven sal,
sî verlûset te vele dâr ane.

1. Summer

Nothing seems so good to me or
praiseworthy As the Palest rose and truelove
of my man. You, little forest bird
Singing in the wood, carry off my heart.

If my lover fails, these summer joys will all
depart.

2. Longing

I stood late at night in a tower;
There I heard a knight sing sweetly.
He sang the Kürenberg song above the
throng;
He must leave this place or prove his love.

3. On the Linden Bough

On the linden bough above sings a little bird.
Clear throughout the forest, reminding my
heart
Of a place where I once lived. I saw the rose
in bloom,
And all my thoughts fled to a woman.

4. Warning

I entreat and admonish the love
Which has completely overpowered me,
I beg it to bring my beloved
And multiply my joys.
Even though it fares me as the swan,
Who sings only before his death,
Losing everything thereby.

5. Wîp unde Vederspil Der von Kûrenberg

Wîp unde vederspil diu werdent lîhte zam:

swer si ze rehte lucket, sô suochent si den man.
als warb ein schoene ritter umb eine frouwen guot.
als ich dar an gedenke, sô stêt wol hôhe mîn muot.

6. Frouwen Wonne Der von Kûrenberg

Aller wîbe wünne diu gêt noch megetîn.
als ich an sî gesende den lieben boten mîn,
jo wurbe ichz gerne selbe, waere ez ir schade niet.

ich enweiz wiez ir gevalle: mir wart nie wîp alsô
liep.

7. Verwirrung Heinrich von Morungen

Ach, frouwe, wil du mich gern,
sô sich mich ein vil lützel an.
ich enmâc mich langer niht erwern,
den lîp muoz ich verloren hân.
ich bin siech, mîn herze ist wunt.
frouwe, daz hânt mir getân
mîn ougen und dîn roter munt.

Ach, frouwe, mîne swêre sich,
ê ich verliese mînen lîp.
ein wort du sprêche wider mich:
verkêre daz, du sêlic wîp!
Nein! Ja! u.s.w.

8. Gefunden Meinloch von Sevenlingen

Dô ich dich loben hôrte, dô hét ich dich gerne
erkant.
durch dîne tugende manige fuor ich ie helnde, unz
ich dich vant.
daz ich dich nu gesehen hân, daz enwirret dir niet.

er ist vil wol getiuret, den du wilt, frouwe, haben
liep.
du bist der besten eine, des muoz man dir von
schulden jehen.

5. Woman and the Falocon

Woman and the falcon have much in
common,
They will follow anyone who attracts them.
A noble knight courts a good woman.
As I think about this, the comparison seems
perfect.

6. The Joys of Women

All my joys in woman belong to one girl.
To her I send my message of love.
I would gladly court her openly if it were not
so dangerous.
I know not if she loves me; I have never
loved so deeply.

7. Confusion

Ah, mistress, will you not save me?
Have a little pity.
I can no longer stand it.
Must I forgo your love?
I am pure; my heart is broken,
Mistress, you have caused this
Your eyes and your red mouth.

Ah, mistress, the labour of love is heavy,
I am sinking beneath it.
One word you speak against me:
Change it, o precious woman!
No! Yes! etc.

8. Found

As soon as I heard you praised I wanted to
know you.
For the sake of your virtue I remained pure
until I met you.
Now that I have seen you, I find all this
praise to be true
Esteemed lady, in whose face one finds
favour,
You are one of the greatest, I must confess;

sô wol den dînen ougen!
diu kunnen swen si wellen án vil gûetlîchen sehen.

9. Einsam Der von Kûrenberg

Swenne ich stân aleine in mînem hemedē,
und ich an dich gedenke, ritter edele,
so erblüet sich mîn varwe als der rôse in touwe tuot,
und gewinnet daz herze vil manigen trûrigen muot.

10. Herzenschlüssel Author unknown - 11th C.

Dû bist mîn, ich bin dîn:
des solt dû gewis sîn.
dû bist beslozzēn
in mînem herzen:
verloren ist daz slüzzelîn:
dû muost immer drinne sîn.

11. Der Falke Author unknown

Ez stuont eine frouwen aleine
und warte uber heide
unde warte ire liebe,
so gesach si valken fliegen.
sô vol dir, valke daz du bist!
du fliugest swar dir liep ist:
du erkiusest dir in dem walde
einen buom der dir gevalle.
alsô hân ouch ich getân:
ich erkôs mir selbe einen man,
den erwelten mîniu ougen.
daz nîdent schoene frouwen.
ôwe, wan lânt si mir mîn liep?
joch engerte ich ir dekeiner trûtes niet.

12. Minne stets die Alte Heinrich von Veldeke

Ich levede êre te ungemake
seven jâr êre ich ît sprâke
weder heren wille einech wort.
dat hevet sî vele wale gehôrt
ende wele doch dat ich clage mêre:
noch is dî minne alse sî was wîlen ere.

Extolled are your eyes,
Which can look on one with such goodness.

9. Alone

When I stand alone, in déshabillé
And think of you noble knight,
I blush like the rose among thorns,
And my heart is filled with sadness.

10. Heart's Key

Thou art mine, I am thine,
You surely know that.
You are locked
Within my heart,
I have lost the little key,
You must forever stay there.

11. The Falcon

A woman stood alone
Waiting on the heath,
Waiting for her love to return;
She saw a falcon flying;
"Oh falcon, how fortunate you are,
You fly wherever you please,
You may choose in the forest
Any tree you wish.
Thus did I also,
I choose myself a man,
The most handsome of all
The envy of all other woman.
Alas, why won't they let me have him?
I never sole anything from them."

12. Enduring Love

I would sooner suffer
Seven miserable years than
Sing a single word against her.
She perceives that very well,
And wants me to go on lamenting.
This love is just as it has always been.

13. Under der Linden Walter von der Vogelweide

Under der linden
an der heide,
dâ unser zweier bette was,
dâ mugt ir vinden
schône beide
gebrochen bluomen unde gras.
Tra la la la,
Vor dem walde in einem tal,
schône sanc diu nahtegal.

Ich kam gegangen
zuo der ouwe:
dô was mîn friedel komen ê.
Dâ wart ich empfangen
hêre frouwe,
daz ich bin sælic iemer mê.
Kust er mich?
Wol tûsentstunt:
seht wie rôet mir ist der munt.

Dô hete er gemachet
alsô rîche
von bluomen eine bettestat.
Des wirt noch gelachet
inneclîche,
kumt iemen an daz selbe pfat:
Bî den rôsen er wol mac,
merken wâ mir'z houbet lac.

Daz er bî mir læge,
wessez iemen
(nu enwelle got!), so schamte ich mich.
Wes er mit mir pflæge,
niemer niemen
bevinde daz, wan er und ich,
und ein kleinez vogellîn:
Tra la la la,
daz mac wol getriuwe sîn.

13. Under the Linden

Under the Linden
in the meadow,
that was our bed,
There you could
find us both
amidst crushed flowers and grass.
Near the woods in the valley,
Tra la la la,
sweetly sang the nightengale.

I came walking
toward the field
Where he used to come.
He received me
lucky woman
and I was forever blessed.
Did he kiss me?
A thousand times:
See my lips, how red they are!

And then he made
a bed
out of flowers.
You would have laughed
to yourself
if you had passed by
and saw the roses all pressed down,
where my head was lying.

If anyone knew
that we lay together
(God forbid!) I'd be so ashamed
of all that we did there.
But no one knows
except him and me
and a little bird
Tra la la la
who will not repeat a word.

14. Des Dichters Grabschrift Heinrich von Morungen

Sach íeman die frouwen
díe man mae schoúen
in dem venster stân?
diu vîl wolgetâne
díu tuot mich âne
sorgen die ich hân.
si liuhtet sam der sunne tuot
gegen dem liechten morgen.
ê wís si verborgen,
dô múoten mich sorgen:
díe wil ich nu lân.

Man sól schrîben kleine
réhte ûf dem stein
der mîn grap bevât,
wie liep si mer wêre
und ich ir unmêre:
swér dan über mich gât,
daz der lese dise nôt
und gewinne künde
der vîl grôzen sünde
díe si an ir fründe
her begangen hât.

14. The Poet's Epitaph

Has anyone seen my mistress
As I have seen her
Standing in the window?
She whose beauty
Dispels all sorrow

Like the sun glowing at dawn.
When her beauty was concealed,
How sad I felt;
Now this is past.

Carve delicately
On the stone
Guarding my grave
How I loved her,
And she deceived me.
Whoever then passes by,
Will read this tragic story,
In my epitaph.
How without reason,
She betrayed her friend -
... The string is broken!

APPENDIX B

PROGRAM NOTES AND PRONUNCIATION GUIDE FOR *MINNELIEDER: LOVE SONGS FROM THE MEDIEVAL GERMAN FOR MEZZO SOPRANO AND WIND QUINTET*

By the composer R. Murray Schafer

Program Notes

Minnelieder, 1956; 29 min; mezzo-soprano, wind quintet; Published by *Arcana Editions*.

This cycle of thirteen songs was written in 1956 while I was in Vienna. I was trying hard to learn German, mostly by reading novels and poetry, and this led me back to the *Minnesinger* (German minstrels) of the eleventh, twelfth and thirteenth centuries. “*Minne*” is the medieval German word for “love”, and the poems of the period, like those of the French troubadours, deal with love in all its states: impassioned, unfulfilled, bruised, unrequited, jealous, etc.

At the University of Vienna I met a scholarly woman who offered to teach me *Mittelhochdeutsch*. The only English she could speak was Anglo-Saxon, and for some reason known only to academics she was engaged in translating Beowulf into medieval German. But she was a generous teacher, and from her I learned both the vocabulary and the presumed pronunciation of the ancient language. The translations of the texts, given in the printed score, are mine.

Minnelieder is the only early composition of mine that still receives fairly regular performances and has been recorded several times. Some critics have noted traces of Mahler, which is quite possible, considering the despairing nature of some of the texts and the loneliness of my first year in Vienna.

Pronunciation Guide

I have provided an English prose translation of the texts for the benefit of the singer. The pronunciation of Middle-High German cannot be so easily dealt with in these short notes. There are conflicting ideas concerning this but the main features most scholars would agree on are included below. For greater nuances or individual problems the singer should consult the specialist.

Vowels

The vowels are pronounced as in the modern German with these exceptions:

Vowels with circumflex are long: *â ê î ô û*

ae, oe, and iu are long and correspond to modern German *ä ö ü i*.

Diphthongs

ou can be pronounced as modern German *au*

öi can be pronounced as modern German *eu*

ie can be pronounced as modern German *pier*
uo can be pronounced as English *poor*

Consonants

The following consonants are *unlike* modern German:

k and *c* are alike (*k* appearing at the beginning of a syllable, *c* at the end).

h is pronounced as *h* at the beginning of a word, but *ch* in the final position (ih = ich).

w is pronounced like English *w* and not as in modern German.

sp and *st* are pronounced like English *sp* and *st* and not as in modern German.

APPENDIX C

TEXT AND TRANSLATION FOR *SIX SONGS ON MOTHER GOOSE* *RHYMES FOR SOPRANO AND WOODWIND QUINTET*

1. Whistle, Daughter, Whistle text traditional

Whistle, daughter, whistle and you shall have a
sheep.
Mother, I cannot whistle, neither can I sleep.
Whistle, daughter, whistle, and you shall have a
cow.
Mother, I cannot whistle, neither know not how.
Whistle, daughter, whistle, and you shall have a
man.
Oh, you shall have a man.
Mother, I cannot whistle.
I cannot whistle!
But I'll do the best I can!

2. Dance, Little Baby text traditional

Dance, little baby, Dance up high,
never mind, Baby, mother is by;
Crow and caper, caper and crow,
There, little baby, there you go.

Up to the ceiling down to the ground;
Backward and forward, round and round,
Dance, little baby, and Mother shall sing
With a merry gay chorale.
Ding-ding, ding-ding, ding-ding.

3. Peter, Peter, Pumpkin Eater text traditional

Peter, Peter, pumpkin eater,
Had a wife and couldn't keep her.
He put her in a pumpkin shell,
And there he kept her very well.

Peter, Peter, pumpkin eater,
Had another, and didn't love her;
Peter learned to read and spell,
And then he loved her very well.

4. Counting text Donald Draganski

One, two, three, four, five, six, seven,
All good children go to heaven.
Eight, nine, ten, eleven, twelve,
All the rest they go... to... Hell!

One, two, three, four, five, six, seven,
All good children go to heaven.
Eight, nine, ten, eleven, twelve,
All the rest they go to heaven too!

5. Hot Cross Buns text traditional

Hot-cross Buns,
Hot-cross Buns,
One a penny, Two a penny,
Hot-cross Buns.

If you have no daughters,
Give them to your sons.
One a penny, Two a penny,
Hot-cross Buns!

6. The Piper's Son text traditional

Oh, Tom, he was the piper's son,
He learn'd to play when he was young,
and all the tune that he could play
was "Over the hills and far away,"
"Over the hills and a great way off."
And the wind will blow my topknot off.

Tom with his pipe made such a noise,
He pleas'd both the girls and boys.
And they all stopp'd, To hear him play
"Over the hills and far away."

Tom with his pipe did play with such skill,
That those who heard him could never keep still.
As soon as he play'd, They began for to dance.
Even the pigs on their hind feet
Would after him prance(ssss).

As Dolly was milking her cow one day,
Tom took his pipe and began for to play,
so Doll and the cow danc'd...
The Cheshire round,
Till the pail was broken and the milk ran on the
ground.

He met Dame trot with a basket of eggs;
He used his pipe and she used her legs!
She danc'd about 'til the eggs were broke;
She began for to fret,
But he laugh'd at the joke.

Tom saw a cross fellow was beating his ass,
Heavy laden with pots and pans and dishes and
glass;
He took out his pipe and he Play'd them a tune;
And the poor donkey's load was lighted full soon.

Oh, Tom, he was the piper's son,
He learn'd to play when he was young,
and all the tune that he could play
was "Over the hills and far away,"
Over the hills and a great way off.

APPENDIX D

PROGRAM NOTES FOR *SIX SONGS ON MOTHER GOOSE RHYMES FOR SOPRANO AND WOODWIND QUINTET*

By the composer Donald Draganski

Whistle, Daughter, Whistle is very much in the style of a folk ballad. This verse probably dates from the fifteenth or sixteenth century, for it closely resembles a continental round dating from the same time in which a nun is tempted to dance by similar offers. The singer should take pains to color the voice in a way that distinguishes the persuasive tone of the mother from the petulant voice of the daughter.

Dance, Little Baby was written as a lullaby for my first-born, Thomas, who was less than a year old when these songs were originally written, and who very much dominated my thoughts at the time. The last line “Mother shall sing with a merry gay “chorale,” has nothing to do with chorale singing; the word is actually a corruption of “coral,” which was used in making baby rattles in the nineteenth century. Nonetheless, I could not resist the temptation to use the more common reading as an excuse to introduce a brief quote from Bach’s chorale “*Das neugeborne Kindlein*.”

Peter, Peter, Pumpkin Eater. “There is much mystery in this,” says William S. Baring-Gould. I agree. My choosing this verse was prompted by the words which lend themselves to a rather jaunty rhythmic treatment. The ending “And then he loved her very well” suggested the musical apotheosis that ends the song.

Counting is a verse of my own devising that is, in its main outlines, similar to many of the counting chants that I remember as a child. (I make no apology for the half-rhyme “twelve-hell.”) The uncompromising predestination implied in the rhyme seemed in need of some softening, so as the song comes to an end I have tried ever so gently to turn aside the grim inevitability of the verse by suggesting a universal redemption.

Hot Cross Buns was originally a London street cry. It later became a folk-chant, sung by children on Good Friday, when hot cross buns are eaten at the breakfast meal.

Tom the Piper’s Son is the longest of the songs. The refrain “Over the hills and far away” has been used by English poets for centuries; it is, for me, one of the most beautiful and haunting lines in the language. Tom is undoubtedly a distant cousin of the Pied Piper of Hamelin, for they both share the power to bring about magical acts through the playing of pipes. There are a number of *double-entendres* embedded in the text; I’ve pointed out one of the more obvious ones with a not-so-subtle quote from *Tristan und Isolde*.

APPENDIX E

TRANSCRIPT OF PHONE INTERVIEW WITH R. MURRAY SCHAFFER

Phone interview with composer, R. Murray Schafer, March 8th, 2010

Do you mind if I record your comments?

No, go ahead.

I read that you wrote Minnelieder while you were studying German in Vienna, and the piece was composed for mezzo-soprano Phyllis Mailing. Was your study of medieval German the main impetus for the piece, and or were there other circumstances that led to this particular piece?

No, not really. I was studying Medieval German, I was living in Vienna at the time 1955-1954, 55, 56 somewhere in there. And I was attracted to the language, it's a very simple language, the songs of the *Minnesinger*, and the pronunciation of the woman that I studied it with had a very interesting voice, so it's not like modern German really. It has some other strange sort of sounds in it. So that is why I decided to set it, and I decided to use a woodwind quintet partly because I knew a woodwind quintet back in Canada that might perform it. And I also thought it would go well with the voice because there is a certain quality in the wind instruments that you don't get for instance in stringed instruments and it has a more medieval sort of flavor to it, I think, because in the middle ages you know some of the instruments existed, the rebec and others that make a kind of nasal sound and at the same time of course there were lots of recorders, very bright sort of flute-like sounds, you know so, it seemed to be more appropriate so and I tried to in a couple of the songs, I actually did find the real original settings of those poems, and so I incorporated just small phrases, the odd phrases here and there from something, you know from Walter von der Vogelweide, or someone.

The Medieval text is pronounced slightly differently than modern Hochdeutsch. Have you given pronunciation suggestions to singers performing the work? Or is there a resource that you direct them to?

No, if you are at a university the best thing is just to go to the German department and ask who is a specialist in Medieval German and get them to read it to you. You've got to pronounce all of the vowels. Like in "*liep*," it's not [lip] it is [liep], You must pronounce all of the vowels. It is a little bit different.

When you were asking about the twelfth song, there is a version for quintet and voice, and if you want, I will send it to you, if that is of any help. You said you listened to the orchestrated version.

Yes, on the CD you made with Ms. James.

Eleanor James, she is my wife actually. We did it together a few years ago, yeah she used to sing in the Munich opera actually, for many years she was a soloist in Munich. But I didn't write them for her, you know I was married to another mezzo-soprano actually and I wrote them for her...

For Phyllis Mailing right?

Yes, Phyllis Mailing, that's right. And I wrote them in Vienna. She wasn't there but I knew her voice, and so I tried to make it appropriate.

I was curious how you think about writing for the voice and woodwind quintet. Were there any challenges, balance-wise, timber, or texturally or things that you specifically like about the combination? You mentioned the medieval qualities...

Yeah, other than that no, because when you are writing for voice and orchestra, you have to be very careful because the orchestra can smother the voice, you know it's so powerful, but with the quintet, you don't really have to worry about that too much because it is an intimate sort of sound that the produce and a rather charming sound, light and basically happy I think. Some of the songs are sad, and I like the little one "*Du bist min*" (He recites the text to *Herzenschlüzel*).

So you have to get that bit of that kind of language in it you know. The language is maybe not as heavy as modern German. It's a little bit light. As I say all the vowels "*guel*" [guɛt] not [gut] you know you have to get all the vowels and not "*liebe*" "*liep*" [liɛp].

Nobody knows for sure how it was pronounced. You might find someone who says it is pronounced another way. And of course the *Minnesänger* were from Switzerland and Bavaria and Austria and mostly in Southern German but there are many different dialects, as you know in those parts of Europe. So there probably isn't any absolutely convincing evidence that says it has to be sung this way, we just don't know.

Did you have a certain order to the poems that fed into the larger structure of the cycle?

Not when I began, I think when I began I wrote them all independently, and then at the end I tried to arrange them in such a way that you get a balance with slow ones followed by quicker paced ones.

Have you written other pieces for voice and woodwind quintet, or straight woodwind quintet?

No, not for voice wind quintet, it is the only piece, and in fact I wrote it because I knew a wind quintet back in Canada that would perform it, so that was the reason, but I am glad I did because you wouldn't have gotten the same quality with strings or even a mix of strings and winds and I like that light buoyant sort of quality of winds.

Are there major differences in your approach when you are writing for a string quintet and voice versus a wind group?

I don't think so, it wouldn't have the light quality though with strings would it? Because strings are basically a sadder kind of sound. You don't get that buoyancy that you get with the wind players, so I think it was the right decision.

Do you have a preference for the orchestrated or original version?

I don't prefer one version of the other. They are different and the orchestral version of course is more dramatic. I think you can feel that. Definitely, because you've got a huge ensemble behind you and lots of colors and so forth. But it does tend to be heavier so the voice has to push harder and I think a soprano voice is a little bit, not quite so heavy as a contralto or mezzo, not quite so dark and so it works with the wind players very well I think, particularly the flute and clarinet because they are light-toned.

Are there any performance suggestions you have given the musicians that have performed this work?

No, usually they are more concerned with the pronunciation

I noticed that the instruments of the quintet often do not play all together. More often there are pairings of one or two instruments with the voice. Was this done for a dramatic or textural effect, or was it for the color...?

Well, I think basically that is color, yes, um, but yes you are just trying to get different color. No it is not all the whole shebang, the whole group, very often just one instrument accompanies, you know, like the one in the beginning...well there are so many examples, I mean you know thinning the group out so you specialize in a couple of instruments with the voice to get a certain color.

Right, like in Mahnung?

Yes that is the one I was thinking of.

Do you mind if I use musical examples in my document?

No, you can do that. That's fine.

APPENDIX F

TRANSCRIPT OF EMAIL INTERVIEWS WITH DONALD DRAGANSKI

Email interview with composer, Donald Draganski, February 26, 2010

Your program notes indicate that the piece was originally written for voice and piano and then re-written for wind quintet. What was the original impetus for the voice and piano version of the work?

In 1968 Mme. Marculescu, her husband and mother-in-law, moved into the apartment building where we were residing at the time. They had come as political refugees to escape the Ceausescu regime in Romania. Naturally, as soon as we found out that we were musicians, we became fast friends. Yolanda persuaded me to write some songs for her, and since my oldest child had just been born, Mother Goose rhymes were on my mind, so I wrote the piano-and-voice version.

Considering that it is a relatively uncommon combination, do you know why Mme. Marcoulescou wanted an arrangement of the piece with wind quintet?

A couple of years later, after Yolanda had joined the voice faculty at the University of Wisconsin at Milwaukee, she asked if I would score the songs for voice and instrumental ensemble. At that time I was a member of a woodwind quintet and was writing quite a bit of music for our group. Since I was very much involved in scoring for that combination, it was natural that I decided on that combination of instruments. (By the way, I am a bassoonist.) Also, the Univ. of Wisconsin has a quintet-in-residence at the time.

Have you written or considered writing more pieces for this combination?

I've written many woodwind quintets, but this is the only one with voice. Frankly, nobody's asked me!

How did you go about choosing the texts for the songs?

As I mentioned above, the arrival of my first-born prompted me to set the nursery rhymes to music. Also, I wanted to use texts that are in the public domain. As a composer, I can tell you that setting poems that are covered by copyright can be a major nuisance in getting trying to get permission from the author or the author's estate.

Aside from the performance suggestions in the notes, are there addition recommendations you have for the performers?

Not particularly.

Were you presented with any particular challenges writing for voice and winds in terms of texture, timbre, or balance?

No. The instrumental writing presented no problem for me; however, at the time I wrote this set, I was relatively inexperienced in writing for the voice. I wrote the last piece first, and you probably notice that its tessitura is somewhat higher than the others. The rest of the set was written more or less in the order that they appear, with the voice range taken down a notch.

I noticed that you have written quite a number of other works for straight woodwind quintet. How did adding the voice to the mix change the process or your approach to the work?

Not noticeably. I did take special pains to make sure the instrumentation is light whenever it accompanies the voice, so as not to overwhelm it. Other than the obvious considerations of balance, my approach was no different from writing purely instrumental works.

In Mother Goose Songs, at times the winds are clearly accompanying the voice, but at other times, such as the bassoon solos in "Hot Cross Buns," the winds take on a very soloistic role. Since the five winds are naturally soloistic (especially in an orchestral sense), did you ever intend for the voice, at times, to accompany the winds?

Not really. Whenever the voice is present, it is always at center stage.

In "The Piper's Son," as mentioned in the program notes, I heard the quote from Tristan. I also heard a bit of Till Eulenspiegel and Grand Canyon Suite. At 10 before square H, the clarinet solo sounded familiar, but I could not place it. What are some of the other musical quotes you incorporated into work?

The only other passing reference to another work is in the "Dance Little Baby" movement, in which the melody was suggested by Maria's song in Alban Berg's "Wozzeck."

Do you mind if I use short musical examples in my document? If so, would you include a letter of permission?

Be my guest.

I should mention one more interesting feature of the last movement. When I scored it for voice and quintet, it seemed too long, and I was trying to figure out how to shorten it -- without success. Then I realized the problem lay in the fact that the voice is present all the time, and so I inserted that little *fugato* section (from F to G), which does not appear in the piano version) in order to create a bit of variety and give the voice a rest. *Voila!* the movement seemed just right. Thus, by adding this episode to the movement, I paradoxically made it seem shorter.

I am thoroughly enjoying your piece. Thank you very much for your time!

My pleasure. I hope this answers all your questions. --Don

Email interview with composer, Donald Draganski, March 24, 2010

What is your heritage background?

My paternal grandparents were born in East Prussia, which at that time was part of Germany but is now part of Poland. They were German citizens whose native tongue was German, not Polish. My maternal grandparents emigrated from northern Italy. Thus, I am by heritage half German and half Italian, with a Polish surname -- in other words, a European mutt.

What were your parents' occupations, and did they encourage or discourage your musical studies growing up?

My father held any number of occupations during his lifetime; raising a family during the Great Depression, he was obliged to work at whatever jobs he could find.: factory worker, bar tender, defense worker (during the War), *restauranteur*, etc, etc. (He started life at the age of 14 as a coal miner but abandoned that occupation before he married.). My father was an excellent player on the concertina, and his specialty was German folk tunes and popular songs of the day. Thus, from an early age I could see evidence of the joy and satisfaction that music can provide. My mother was a homemaker and, although she also had an excellent ear for music, she suffered from a congenital defect that rendered her completely deaf during her last twenty years. Both were very supportive and encouraging in whatever my interests happened to be.

In your biography you mentioned that you started experimenting with composition as a teenager. What were your musical influences? Did you study music before attending Maryville Academy?

I must confess that when I was ten years old I was obliged to take lessons on the piano accordion, an instrument that I detested; but, like a dutiful son, I studied for several years. However, it did give me some degree of basic training on harmonic structure so that when I took up bassoon in High School I had a firm grasp of polyphonic textures. Also, I realized that writing music was not some arcane mysterious process, but something that could be learned and developed. Also, the training I received in high school was very much in the tradition of an apprenticeship. I learned several instruments, I taught younger players, I learned how to manuscript, how to maintain a music library, how to transpose and arrange, and I also had to shine the brass buttons on the marching uniforms and shine the shoes. Thus, when I entered college, whatever I lacked in theoretical knowledge, I more than made up for it with much practical down-to-earth experience.

When did you know you wanted to be a musician?

I entertained thoughts about it when I was about 11 or 12, and by the time I got to high school, I was resolved to go into music.

Did you study composition with anyone other than Tcherepnin?

I briefly took lessons for about 6 months from Robert Lombardo in the early 70s. I should also point out that I studied with Tcherepnin for only a single semester. Thus, I can say with some degree of accuracy that I am largely self-taught.

What is the month and day of your birthday?

September 22, 1936 (Virgo on the cusp of Libra, if you're into astrology.)

APPENDIX G
LETTER OF PERMISSION

2113 Forestview Rd.
Evanston, IL 60201-2007

March 24, 2010

TO WHOM IT MAY CONCERN

Ms. Susan Ruggiero-Mezzadri, a student at Louisiana State University, has asked me to allow her to quote passages of my musical composition "Six Songs on Mother Goose Rhymes" into her doctoral dissertation.

I hereby give her permission to quote freely from the music within the confines of the dissertation.

Inasmuch as this letter is being transmitted electronically and lacks a signature, Ms. Ruggiero-Mezzadri's proctor is free to call me by phone (847 475-7073) to confirm authorship of this letter.

Donald Draganski

APPENDIX H
LETTER OF PERMISSION

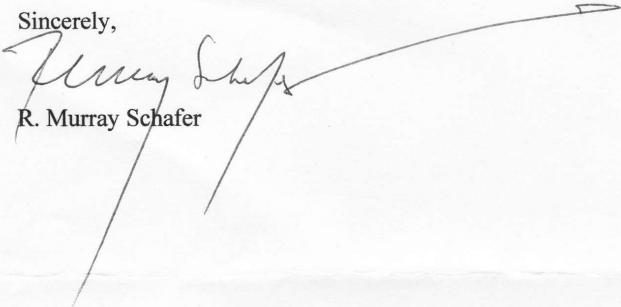
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March 25, 2010

Susan,

I hold the copyright for *Minnelieder: Love Songs from the Medieval German*, and I hereby grant Susan Ruggiero, a student at Louisiana State University, permission to reproduce musical excerpts for your doctoral document.

Sincerely,


R. Murray Schafer

VITA

Susan Ruggiero is the recipient of numerous awards and honors. She is a two time Metropolitan Opera National Council Auditions District Winner, First Place Winner in Shreveport Opera's Singer of the Year Competition, recipient of the Mozart Award in the National Orpheus Vocal Competition, Third Place Winner in Mobile Opera's Scholarship Competition, Finalist in the Palm Beach Opera Advanced Division Vocal Competition, and the Joseph Frank Spada Award Winner in the Connecticut Opera Guild Young Artists' Scholarship Competition. Ruggiero is the recipient of a Tanglewood Vocal Fellowship, University of Michigan School of Music Fellowship, Marie Mountain Clark Scholarship, the Budres Foundation Award from Michigan State University School of Music, and a teaching assistantship and Doctoral Enhancement Award from Louisiana State University.

Ruggiero performs regularly with *Accento Trio*, a group she founded with flutist Danilo Mezzadri and pianist Elizabeth Moak. She has sung lead roles with Natchez Opera, Mississippi Opera, Opera South, Kentucky Opera, Wildwood Opera, Blue Lake Opera, and *Opéra Louisiane*. In addition to performances in the United States as an opera singer and recitalist, Ms. Ruggiero has performed in concert at the *Universidade Federal do Paraná, Escola de Música et Belas-Artes do Paraná*, and the City Public Library in Curitiba, Brazil. Ms. Ruggiero also soloed with the PUCPR (Pontifical Catholic University of Paraná) Orchestra performing Mendelssohn's *Salve Regina* for a nationally televised broadcast concert, she performed the Mozart "*Alleluia*" with Videira Civic Band (Santa Catarina, Brazil), and she was a solo recitalist at *Festival Música nas Montanhas* in Poços de Caldas, Brazil. With *Accento Trio* she has performed at national and international venues, such as the Natchez Opera Festival, Blue Lake Fine Arts Camp, *la Scuola Musicale di Milano*, and *la Sala San Tommaso del Palazzo Boncompagni* in Roccasecca, Italy.