

The repertoire for this volume of First Solos is designed for the young singer. With many vocal collections today containing few songs by women, this is an essential addition for the voice teacher to help build a good and varied vocal repertoire for the young student, male or female. The songs were selected with the following elements in mind: rhythms that are simple and repetitive, vocal lines with arched phrases, short and *legato* phrases, supportive accompaniments, comfortable vocal range allowing the upper register, at times, to be incorporated into middle register, and straightforward texts.

Mary Harvey, *Lady Dering of England* (1629-1704) was encouraged by her husband to study composition with Henry Lawes (1596-1662), who published his own songs, such as *Phillis, Why Should We Delay*, in his books of Ayres. Mary Harvey's *In Vain Faire Cloris You Design*, a lyrical song of great popularity during her lifetime, was published in three separate collections by Lawes, and again later by John Playford. In her effort to write music to reflect the rhythmic speech patterns of the text, this song utilizes iambic meter in five-measure phrases.

NOTE TO STUDENTS: Expand the sound on the long notes to emphasize the changing harmony in the piano. Notice the slight variation in melodic rhythm in different verses. The figured bass realization is indicated in smaller notation in this edition.

A contemporary of Thomas Arne, **Margaret Essex** (1775-?) had a sophisticated musical background. Before her marriage, she probably worked as a music teacher or governess, as was the custom for single women at the turn of the 18th century. She wrote her songs with specific people in mind and had them privately published. From this gifted melodist and very competent composer, ten songs and three accompanied piano sonatas have survived.

NOTE TO STUDENTS: Her musical style is Classical, using diatonic harmony, regular melodic phrases, and strophic form. *The Butterfly*, with its arpeggiated chords and varying phrase lengths, imitates the movements of the butterfly. In single word two-note phrases, stress the first syllable on the downbeat of the measure. Enunciate the consonants to enhance the wonderful sound combinations.

Margaret Ruthven Lang (1867-1972) was born in Boston and studied composition with her father, Benjamin Lang, her mentor for many years. As a conductor, Benjamin Lang often included his daughter's compositions in his programs. She was the first woman composer in America to have a work played by a major orchestra, the Boston Symphony Orchestra. Her *Irish Love Song*, Opus 22, was just one of a number of her works using Scottish and Irish folk elements and expressions. ("Mavorneen" means "my darling.")

NOTE TO STUDENTS: With its well-shaped phrases, this song is a good study in *legato* singing, not unlike the famous *Danny Boy*. Pay attention to the commas in the text; they will let you to know where to breathe, and help to contour the musical line. This song was a favorite of the well-known recitalist Ernestine Schumann-Heink.

Lisa Lehmann (1862-1918), English singer and composer, studied with the famous soprano, Jenny Lind. Due to a lack of stamina for opera performance, Lehmann decided to become a recitalist. She often sang her own songs, accompanying herself on the piano. *There are Fairies at the Bottom of the Garden* is one of many children's songs Lehmann composed. She also wrote song cycles, such as *In a Persian Garden*, and works for the stage, including a musical farce and an opera. She was very successful with her lighter compositions. Their sales played an important part in her family finances, as her husband, Herbert Bedford, suffered occasional financial setbacks. She became a role model for women in the 1950s due to her success as a composer.

NOTE TO STUDENTS: The word accents are original and are there to remind the singer which words and vowels are important. Breaths have been added, keeping in mind the student's need for comfort and ease while singing. The singer should hold the fermatas as long as possible with good energy, and should sing freely at first, attempting the dynamic markings gradually. Good pronunciation will enhance this charming song.

Carrie Jacobs-Bond (1862-1946) was an American who composed at least 175 songs. Not able to get them published, Carrie, after the death of her husband, founded her own publishing company in 1901. It was quite a success. In fact, the song *A Perfect Day*, sold eight million copies, and *I Love You Truly* sold one million. Ernestine Schumann-Heink included Carrie Jacobs-Bond's songs on her recital programs.

NOTE TO STUDENTS: The song *Her Greatest Charm* is a short gem; a great study in singing dotted rhythms and articulating consonants crisply.

Amy Marcy Cheney Beach (1867-1944) was born with perfect pitch. At the age of one year, she could sing melodies, and at four was able to play hymns by ear in four-part harmony on the piano. She gave her first public piano recital at the age of seven. Beach, always a serious, dedicated, talented musician, became a composer of large-scale music and was acclaimed during her lifetime as the foremost woman composer in the United States. Amy Beach's creativity flourished through song. Even her larger works, including her *Gaelic Symphony* and the *Mass in E-flat*, were based on songs.

NOTE TO STUDENTS: *Fairy Lullaby*, written and published in 1897, is one of three songs set as bagatelles to texts by Shakespeare. A bagatelle is a short piece of music or verse set in a light style. The charming, swaying $\frac{3}{8}$ meter gives this song its lyricism. The bracketed dynamics are the suggestions of editor Deborah Cook; the beginning singer may modify them as needed.

Marion Bauer (1887-1955), the youngest of seven children born in the state of Washington to French parents, was encouraged in music by her older sister Emilie. After studies in Paris, Emilie became a music critic in New York. Marion also went to Paris to study and was introduced there to the famous Nadia Boulanger. Marion taught Nadia English in exchange for composition lessons. She came back to the United States, composed both instrumental and vocal music, and spent many summers at the famous MacDowell Colony in New Hampshire. There she met other composers, including Edward MacDowell, Amy Beach, Mary Howe, and Ruth Crawford. Bauer later taught music history and composition at New York University and at The Juilliard School of Music.

NOTE TO STUDENTS: In this edition, all eighth notes are engraved with single beams to ensure visual simplicity. The harmony is occasionally a surprise, not unlike the clever verse on which it is based. Since the interval after the fermata is challenging, the singer's pitch may be repeated for added security.

Lily Strickland (1887-1958), born and raised in South Carolina, was the composer of nearly 400 works. She attended Converse College and studied in New York at the Institute of Musical Art (later Juilliard). She was influenced by the American composers Charles Cadman, Arthur Farwell, and by the black slave music she heard on her grandparents' estate. Two *Shawnee Indian Dances* show the effect Native American melodies had on her composing. Later, while living in India with her husband, Strickland composed *The Cosmic Dances of Siva*.

NOTE TO STUDENTS: *Dreamin' Time*, a song of the bayou, is one of four songs about life in the deep south. The rocking, arpeggiated accompaniment gives a sense of a slow pace and easy living. Emphasize the syncopated rhythms to give a jazz feel to the melody. The soft, unfinished words will help set the lazy mood.

Corona Schröter (1751-1802), was born in Germany into a musical family, all of whom concertized. After studying several instruments, she became a successful singer, performing cantatas, oratorios, and opera excerpts at her many concerts. When the family moved to Leipzig, Germany, Schröter studied music theory, vocal technique, and languages with Johann Adam Hiller, a *singspiel* composer. She moved to the court of Weimar in 1776 where she earned lifetime support as a court singer. She also acted in Duchess Anna Amalia's productions, performing many leading roles. During this time Schröter met the famous Goethe in Leipzig. Becoming a lifelong friend, he created several leading roles for her, admiring her abilities as an actress and singer. She wrote 400 vocal works, and was also a serious student of painting.

NOTE TO STUDENTS: This song is set to a poem by Goethe. Written in 1782, it is the second song the character named Dortchen sings in the work entitled *Die Fischerin*. Dortchen expresses her feelings toward her husband and father in this through-composed song, where the music is different for each stanza of the poem. The rhythm of the melody changes from eighths to quarters to tied eighths; so be sure you underscore the modification. The poetic translation is: We torment ourselves for men. We let them have their freedom and hope for a little consideration. But I am not happy about this. I will not follow their wishes any more, only my own.

Isabella Colbran (1785-1845) was a Spanish soprano who studied in Paris with Luigi Cherubini. She went to Italy to live and work, becoming the leading soprano at the Teatro San Carlo. Gioachino Rossini, the famous opera composer whom she later married, wrote operas for her. She composed four collections of songs, one each dedicated to Girolamo Crescentini, a famous castrato and Colbran's voice teacher; to the Queen of Spain; to the Empress of Russia; and to the Prince of Beaumarchais.

NOTE TO STUDENTS: A *barcarola* is a boat song, often sung by a gondolier in Venice. Characterized by alternating strong and weak syllables in $\frac{6}{8}$ meter, it sounds like rowing or rocking. The form of this song is AABB. Sing it legato, putting stress on the vowels of the downbeat of measures two, four etc. I would suggest a small cadenza, denoted by the fermata, on the repetition of the word "respirar." The poetic translation is: Even now the night approaches. Come, Nice, my beloved, to breathe the fresh breeze of the placid seashore. You must know the delight of resting in these sands and feeling the soft breeze sweetly ripple the sea.

Pauline Duchambge (1778-1858), a French Creole born in the West Indies, studied in France with Luigi Cherubini and Jan Dussek. After an unhappy marriage, she became part of the musical life of France, meeting leading French poets, including Marceline Desbordes-Valmore. A life-long friend of Duchambge, she is the poet of the song in this edition. Pauline composed about 400 romances and two sets of piano pieces, many of which were published.

NOTE TO STUDENTS: The *romance* was a popular song of the day, usually set to light verse without refrains. Texts were based on love and gallantry. This song suggests different moods as it shifts from major to minor. The major section has three verses and uses complex harmony. It tells of unhappy love. Sing the sixteenth notes very precisely throughout. Take note of the varying length of phrases, sing through the long legato phrases. The poetic translation of *Adieu tout* is: Go away heart. What do you want from me? My life? Go away heart. Run from the lover who does not want you. Wait for me in heaven. Go away heart. We will be reunited in heaven.

Pauline Viardot-Garcia (1821-1910) spent her life as a singer, composer, teacher, collaborator and friend to such composers as Jules Massenet, Fryderyc Chopin, Franz Liszt, Hector Berlioz, and Clara and Robert Schumann. She was from the famous Garcia family; her father Manuel was a tenor and voice teacher, and her sister, Maria Malibran, a famous mezzo-soprano. Viardot-Garcia was fluent in five languages. She composed Italian songs, French salon pieces and German art songs, as well as transcribing Chopin mazurkas for voice and piano. She also married and had four children. Her eldest daughter, Louise Heritte-Viardot, was also a singer, composer and teacher.

NOTE TO STUDENTS *Zwei Rosen* is a simple, romantic song about two roses given to a sleeping loved one in the freshness of early morning after harsh weather. The roses still have the dew on them like tender tears. There is a sense of joy and renewal in the music. The singer proclaims this from the first word, sung in upper register with a wonderful open vowel. Use crescendos on the sustained notes to portray exuberance and warmth.

Clara Wieck Schumann (1819-1896), born in Frankfurt, Germany, studied piano from the age of 5, with her father Friedrich Wieck. A strict taskmaster, he insisted she also learn harmony, counterpoint, improvisation, singing and violin. During her childhood, Robert Schumann came to study with Friedrich, and Clara and Robert began a musical friendship. By nine years of age, Clara was presenting solo piano recitals on concert tours undertaken with her father. At 21, Clara married Robert,

having survived a legal battle with her father over their marriage. The two composers wrote songs which they gave to one another as gifts. They had eight children; Clara continued to concertize, tour, compose and teach. Robert grew increasingly ill as time passed and the financial responsibility for the family fell on Clara's shoulders. He died in a mental institution in 1856. Clara Schumann was a friend of Pauline Viardot-Garcia, Johannes Brahms, and Felix and Fanny Mendelssohn, who admired her talent as a masterful pianist with great improvisational skills. She brought attention to the new compositions of her husband, Johannes Brahms, and others by playing them at her concerts.

NOTE TO STUDENTS: *Das Veilchen* was one of the last songs she composed, using a text by Goethe. Duchess Anna Amalia and Mozart also set this text to music. Use the accents to stress the important syllables. The staccato notes should be sung short and buoyantly to reflect the lighthearted steps of the shepherdess. This song tells of a tender violet in the meadow. A shepherdess comes along happily singing, the violet falling in love with the girl, wishes to be apart of her joy. But the girl pays no attention to the poor violet and crushes it under her feet. The violet dies loyal to love for the girl.

Nadia Boulanger (1887-1979) was born in France into a musical family. Her father and grandfather taught at the Paris Conservatory. Her sister, Lili, was a prolific composer who died at the age of 25. Nadia studied harmony with Paul Antonin Vidal and composition with Charles-Marie Widor and Gabriel Fauré. She was awarded the second Grand Prix de Rome in 1908 for her cantata *La Sirène*. Also a conductor, Nadia became the most famous composition teacher of the 20th century. Her pupils included Aaron Copland, Marion Bauer, Samuel Barber, Walter Piston, and many others.

NOTE TO STUDENTS: *Chanson* was written about 1910 and is a charming, playful strophic song. It allows the singer to work on vocal agility, and facile pronunciation. The two-note phrases on the word "ah" with both staccato and ties on them (similar to *portamento* notation for the piano), are to be sung as semi-connected staccatos with an emphasis on the second of the two notes. Sing the last note of the first verse comfortably and in tempo. The poetic translation is: The lilacs and roses are pretty. Hide yourself among the greenery. You are the most beautiful. Handsome men and charming ladies draw the curtains as they love. Who should want my love? It is you, the most beautiful one!

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A resident of Pennsylvania, Randi Marrazzo has a career as both a soprano and a voice teacher. After receiving degrees from University of Delaware and Catholic University, Randi continued her studies of voice and opera at the Curtis Institute in Philadelphia. She has performed leading roles with the Opera Company of Philadelphia, The Pennsylvania Opera Theater, Sarasota Opera, and New York City Opera, as well as singing concerts and recitals of Broadway, oratorio, and art song. While performing, Randi has taught privately and served on the faculties of the University of Delaware, Westminster Choir College, West Chester University, and Temple University. Having taught many novice singers at these institutions while studying vocal pedagogy extensively, Randi has developed an appreciation for the needs of the young singer for successful vocal growth. With a growing interest in women in music history and with an expanding commitment to compositions by women, Randi has joined the staff of Hildegard Publishing Company to further advocate women's compositions. *The First Book of Solos: Songs by Women Composers* is an outgrowth of her commitment to both young voices and to women.