

CALIFORNIA STATE UNIVERSITY, NORTHRIDGE

Being Alive: A Graduate Recital

Featuring works by: Gaetano Donizetti, Gabriel Fauré, Erich W. Korngold,  
Benjamin Britten, Stephen Sondheim, and Barry Manilow

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by  
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Abstract

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This graduate project provides extensive program notes for a graduate-level vocal recital provided by this author in 2022, which examines the different archetypes of love, as theorized by John Alan Lee's 1977 book *The Colors of Love*. The solo vocal works presented herein by Gaetano Donizetti, Gabriel Fauré, Erich W. Korngold, Benjamin Britten, Stephen Sondheim, and Barry Manilow provide a variety of male perspectives varying in age, nationality, and musical time period. Each selection of repertoire is examined to determine the appropriate love typologies used, based on the historical context of each composer, the compositional background, theoretical composition or musical devices, and perceived characteristics of each singer-character.

Selections by Gaetano Donizetti (1797-1848) and Gabriel Fauré (1845-1924) provide variance of nationality, Donizetti being Italian and Fauré French, and male perspective from the 19th century. Erich Korngold (1897-1957) also provides national variance by being Austrian-born and eventually composing for Hollywood films. His set of songs also provides another

variance in that they were composed in his pubescent years, unlike Donizetti and Fauré's pieces which come from their more mature years.

Benjamin Britten (1913-1976), Stephen Sondheim (1930-2021), and Barry Manilow (1943-present) all lived homosexual lifestyles, which brings a different and invaluable perspective of musical writing from a creative stance where the composers have little to no sexual interest in the opposite sex. Britten, unlike Sondheim and Manilow, was an English composer and his work examined here emerged in his later years, a time when he focused on the close of his life and not the early years of a budding romance. Sondheim and Manilow help in bridging the gap not only in the years between Britten's composition and today but also in the classical genre of music with commercial music for contemporary audiences.

All songs in performance can be greatly enriched by understanding the context for which songs are written, the historical background of the composers, and the compositional techniques used when writing the piece. Love songs require an additional layer. The conclusion herein presents a spectrum of love typologies and combinations to study and understand the different love typologies so artists can incorporate these ideologies into performance, which can enrich the interpretation of the music.

## Being Alive: A Graduate Recital

The pieces observed in this recital collection include works published from Gaetano Donizetti's *Composizioni da Camera*, Gabriel Fauré's song cycle *Poème d'un jour*, Erich W. Korngold's *Sechs Einfach Lieder*, Benjamin Britten's *Canticle V: The Death of Saint Narcissus*, three selected works from various shows with music by Stephen Sondheim, and a final piece from Barry Manilow's newest Broadway production, *Harmony*. The recital was presented on May 12th, 2022 at the Little School of Music Performance Hall for California State University of Northridge, in partial fulfillment of the Masters of Music in Music, Performance (See Appendix A). The selections presented herein appear in the recital order in which they were performed. Order was determined by various factors dictated by the needs and logistics of vocal stamina, coordination with accompanying instruments, and programming demands for a recital format. They are not presented in a narrative or emotional progression. The pieces within this recital display many of the facets of male fantasy in different stages of life, history, nationality, and sexuality in their interactions with and perceptions of women.

This paper will explore the pieces through the "lovestyles" model created by John Alan Lee (1933-2013) in his original 1977 book, *The Colors of Love*.<sup>1</sup> Additionally, I am utilizing the expanded look of Lee's model as love typologies in *The Encyclopedia of Human Relationships*, by Harry T. Reis (1949-present) and Susan Sprecher (1955-present), as evidenced below. Each piece personifies different facets and combinations of love as witnessed by the musical composition and the text.

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<sup>1</sup> John Alan Lee, *The Colors of Love*, (New York: Bantam Books Publishing, 1977) 6.

First, we must address the primary issue with the broad usage of the word “love;” a multitude of relationships contrary to one another collectively using the abstract word “love” as a descriptor even though each relationship is unique in intensity, length, and reciprocity. Studies in love and relationships previous to Lee’s research utilized a restrictive definition of what love was and solely used the term to describe relationships between the opposite sexes, “as if homosexuals could never love.”<sup>2</sup> This paper recognizes the exception of two pieces, written by one female poet and one piece extracted from the context of a female character, respectively.

Lee argued that love, of any kind, could be categorized into one of his foundational groups and utilized the analogy of primary and secondary colors to represent them in his model. His primary colors: *Eros*, *Ludus*, and *Storge*, depict the ideal beauty of love, love as a game, and love as friendship, respectively. *Eros* is best understood as love at first sight. It is defined only by its initial and intense level of attraction. If a relationship rooted in *Eros* continues, (many do not when the expectations of a perfect companion are unmet), it can develop in several ways, such as *Eros/Storge* or *Manic/Eros*, so long as the new lifestyle maintains the passion from initial contact. *Ludus* lovers have no emotional investment or sense of monogamy and treat love as a game. A lover is considered *Ludic/Eros* when they are able to balance the intensity of passion with a lack of exclusivity for a single person, thus a pluralistic lover. The final primary color in the love color wheel is *Storge* which is love built on friendship. It bears little to no sexual desire as a motivating factor for attraction. Lee attributes the primary colors of red, blue, and yellow to these lovestyles, noting that the color itself is insignificant.

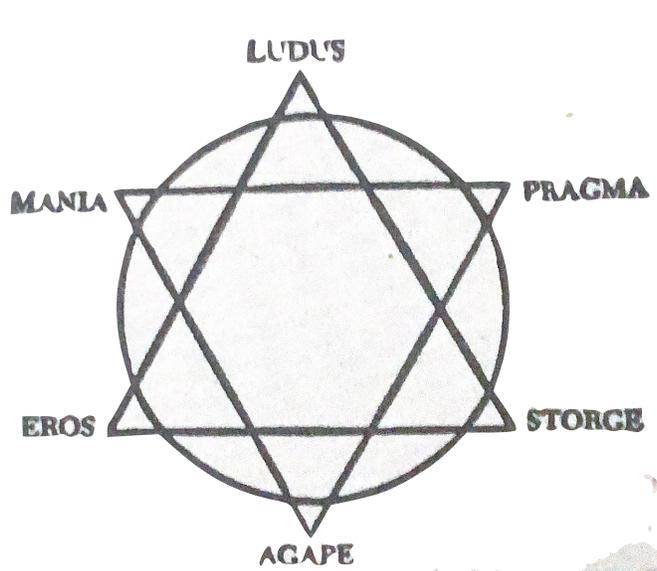
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<sup>2</sup> Lee, *The Colors of Love*, page 4.

- *Eros* (red) loving an ideal person, sexual and exclusive
- *Ludus* (blue) love is a game, sexual and nonexclusive
- *Storge* (yellow) love as friendship, nonsexual

The secondary groupings arise as a combination of two primary types. They are labeled “Secondary Lovestyles” because they stem from the primary group, though Lee explains that they are equally valid and individual, as seen in Figure 1. They are *Pragma*, *Mania*, and *Agape* and address the realistic, obsessive, and dutiful typology of love, respectively. *Pragma* lovers are the most tolerant of the *Ludus* love typology, being a mixture of *Ludus* and *Storge*, and only have concern for the socially acceptable and compatible qualities in a companion. Once the lover is not meeting those specifications and expectations, they are dismissed. *Mania* displays the jealous and obsessive nature of love. *Eros* is exclusive and *Ludus* is nonexclusive and the healthy balance between the two is the *Ludic/Eros* mixture. Lovers with the *Manic* love typology have what can be considered an unhealthy “mixing” of these colors. *Agape*, the final love typology, can be dutiful, devotional, and possibly unrealistic as it is a love given without the need for reciprocation and has no limits or conditions.

Figure 1



The wheel of primary and secondary “lovestyles” designed by John Alan Lee

The work and paradigms created by Lee are continued in modern studies. Harry T. Reis and Susan Sprecher, use Lees’ models in understanding human relations as part of their study into the overall satisfaction, productivity, and health of individuals. Examining the interaction of males with their romantic counterparts in each of these pieces, from composers across the 19th and 20th centuries, with Lee’s model applied as the lens, aids in a performer’s ability to understand intrapersonal qualities of characters for the performer’s, as well as an audience member’s, interpretation of the interpersonal relationships on the stage. The chart in figure 2 lists the songs presented in my recital and indicates the associated love typologies which will be expanded upon within the body of this work.

Figure 2

Song	Composer	Love Typology or “Lovestyle”
Eterno Amor e Fè	Gaetano Donizetti	<i>Agape</i>
Su L’onda Tremola	Gaetano Donizetti	<i>Ludus</i>
Me Voglio Fa ‘na Casa	Gaetano Donizetti	<i>Pragma/Eros</i>
Rencontre	Gabriel Fauré	<i>Eros</i>
Toujours	Gabriel Fauré	<i>Mania</i>
Adieu	Gabriel Fauré	<i>Ludus</i>
Schneeglöckchen	Erich W. Korngold	<i>Ludic/Eros</i>
Nachtwanderer	Erich W. Korngold	<i>Eros</i>
Das Ständchen	Erich W. Korngold	<i>Agape</i>
Liebesbriefchen	Erich W. Korngold	<i>Storge/Agape</i>
Das Heldengrab am Pruth	Erich W. Korngold	<i>Pragma</i>
Sommer	Erich W. Korngold	<i>Eros</i>
Canticle V: The Death of Saint Narcissus	Benjamin Britten	<i>Ludus/Mania</i>
Finishing the Hat	Stephen Sondheim	<i>Pragma/Mania</i>
Losing My Mind	Stephen Sondheim	<i>Manic/Eros</i>
Being Alive	Stephen Sondheim	<i>Pragma/Storge</i>
Every Single Day	Barry Manilow	<i>Storge/Agape</i>

A chart listing the collection of pieces as presented in the recital with their matching love typology

## Section 1: Gaetano Donizetti

Gaetano Donizetti (1797-1848) is best known for his operatic works, which include *L'elisir d'amore* and *Lucia di Lammermoor*. These presented works by Donizetti prove his sense of undying devotion in the name of love with both illustrating this theme. In 1828, Donizetti married his love, Virginia Vasselli (1808-1837). William Ashbrook and Julian Budden (1924-2007), writers for Donizetti in *The New Grove: Masters of Italian Opera*, comment about his marriage to Vasselli saying, "of Donizetti's affections for Virginia there is no doubt."<sup>3</sup> Together they never had a child that survived infancy and after Vasselli's death, Donizetti never remarried.

The early part of his career leading up to his first success, *Anna Bolena*, is considered heavily influenced by Gioachino Rossini (1792-1868). The pieces "Eterno Amore e Fè," "Su L'onda Tremola," and "Me Voglio Fà 'na Casa" all appear in a printed collection of songs, the *Composizioni da Camera* (Chamber Compositions), published over a hundred years after Donizetti's death. Ashbrook and Budden, when writing about these pieces, acknowledge there are no definitive dates for these compositions and go further to state, "Nor is it always easy to distinguish between a genuine 'composition de camera' and an old operatic number jotted down in piano reduction to oblige some singer."<sup>4</sup> "Me Voglio Fà 'na Casa" is labeled a Neapolitan song, which does provide a clue that it could have been composed as early as the 1820s; however, no other clues such as dedications aid in understanding more about the historical context of the pieces. Compositionally, Ashbrook and Budden continue to say, "Donizetti's

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<sup>3</sup> William Ashbrook and Julian Budden, "Gaetano Donizetti," in *The New Grove Masters of Italian Opera*, ed. Stanley Sadie (New York: W. W. Norton & Company, 1983), 96.

<sup>4</sup> Ashbrook and Budden, "Gaetano Donizetti," 130.

melodies center on two stereotypes- the popular song and the Italian opera aria, while the piano writing rarely rises above the suggestion of a primitive orchestral accompaniment.”<sup>5</sup> This comment doesn’t help in defining these pieces further from the rest but does give insight into the compositional techniques which tie them together.

The text of “Eterno Amore e Fè” (Eternal Love and Faith) professes the emotion of undying love and devotion for a partner. As can be seen in Figure 3, we see the text stating, “Before God, I swear to you love, I swear to you faith.”<sup>6</sup> In this example, we see that the word “faith” has a great amount of significance not only being accented and the focal point of the line on a high A<sup>b</sup>, but also in contrast to the word, *Iddio*, for God. The act of swearing faith equal to or above one’s deity in any religious setting is generally unaccepted and we see the dynamic choices and melodic choice of putting faith in their lover above God. Generally, the piece stays in the major key but does explore the relationship with the chromatic minor on occasions as if to reflect the devotion through the dissonance their relationship might encounter with lines describing the feelings, “to live for you, to die for you,” as can be seen in the translations in Appendix B. The strong feelings of committed love and lack of required reciprocity or limitation contribute to the *Agape* love typology. These feelings are genuine and valid whether observing this love as either the young and romanticized assumption of undying affection, or the mature selfless love aware of the commitment and sacrifice required for a successful relationship. It should be noted that Reis and Sprecher comment in general about the *Agape* love typology

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<sup>5</sup> Ashbrook and Budden, “Gaetano Donizetti,” 130.

<sup>6</sup> Gaetano Donizetti, *Composizioni da camera per caso e pianoforte, Vol 1*, (Milano: Casa Ricordi, 1961), 1.

stating, “In the real world, there are few pure cases of Agape.”<sup>7</sup> While rare, Reis and Sprecher confirm that this type is valid, possible, and achievable.

Figure 3



Focal point in the song emphasizing the word “faith”

“Su L’onda Tremola” (On the Tremulous Waves) displays a more playful love typology. The text compares the relationship with their female counterpart to the sensation of riding a small boat on the unsteady waves. As can be seen in Figure 4, the coloratura written in the melodic line is intended to paint the “laughing” that the moon is doing while the singer attempts to calm his fears. The commentary of a small pinkish boat holding up against the raging waves, added to the laughter in this scene, addresses another issue in the relationship: the insecurities of men regarding appendage size and performance in intimate settings. Although the singer is attempting to calm their nerves, they never enter an emotional state of anger. They comment, see Appendix B, on the disbelief in the sincerity of loyalty from their partner stating what translates to, “I forget on the sea between the winds that your sweet oaths are more unstable than the sea.”<sup>8</sup> This statement confirms the lack of exclusivity between the two lovers from the partner's end and

<sup>7</sup> Reis and Sprecher, *Encyclopedia of Human Relationships*, 1015.

<sup>8</sup> Donizetti, *Composizioni da camera*, 7.

the lack of spite or concern in the tone of the singer-character implies an equal level of non-exclusivity in the reciprocation. The sexual relationship with non-exclusive regulations points to the *Ludus* love typology.

Figure 4



The descending rhythmic pattern along with the word “Ride” (laughs) to word paint the playfulness of the piece

The love typology that can be seen in “Me Voglio Fà ‘na Casa” (I Am Going to Build a House) is the *Pragma/Eros* mixture. The musical form of this piece is strophic, with three strophes and modulates to the parallel minor tonality in the second strophe, but this does not seem to reflect anything in particular to the text. The uptempo feeling and nonsensical “tralalalera!” sections convey the excitement that the singer-character is feeling in the piece.<sup>9</sup> In Appendix B, the text is translated to tell the story of a man with the desire to build a house with elaborate features, such as adornments of silver, gold, and precious stones. The house is a metaphor for the type of lover he will have, perhaps coming from a place of wealth or a physical appearance that is attractive and adorned in exquisite materials and does not describe the qualities she will have as a person. The final strophe then changes from describing the house to

<sup>9</sup> Donizetti, *Composizioni da camera*, 60-63.

instead describing what others will say when they see her. The focus is on the opinions of others instead of how the house, (meaning the girl), makes the singer-character feel. As stated previously, the tone is excited and fits the *Eros* love typology with the excitement related to physical attributes rather than personal. The immediate shift for approval of others reflects the *Pragma* love typology as *Pragma* lovers are concerned with the qualities that are socially acceptable and what is acceptable can only be determined by their peers.

## Section 2: Gabriel Fauré

Gabriel Fauré (1845-1924) was greatly impactful in the world of music composition with his revolutionary use of chromatic harmony. Fauré has composed a number of solo art songs, song cycles, choral, chamber, orchestral works, and even opera. His personal life was almost as famous as his professional works. Graham Johnson (1950-present), the author of *Gabriel Fauré: The Songs and their Poets*, perhaps put it best by saying, “Fauré’s affairs were legendary.”<sup>10</sup> His affair with Emma Bardac (1862-1934) is noted by some historians alongside a description of Fauré’s wife having a “withdrawn, bitter, and difficult character”<sup>11</sup> as if justifying adultery.

The song cycle *Poeme d’un Jour* was composed in 1878 and published in 1880, which is earlier than his marriage or some of his more famous affairs. It is, however, only a year after his broken engagement to Marianne Viardot (1854-1919) in 1877. Graham Johnson makes a conjecture that *Poeme d’un Jour* comes from a “desire to write a commercially viable cycle,” but later acknowledges that Fauré may have compiled the poems used as text on his own without direct help from Charles Grandmougin (1850-1930).<sup>12</sup> If this is true, it seems highly unlikely that Fauré would create a narrative story where the singer-character has a quick emotional detachment after a passionate, yet short-lived, relationship and not be influenced by his own recent failed relationship. One explanation that the cycle has little or nothing to do with

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<sup>10</sup> Graham Johnson, *Gabriel Faure: The Songs and their Poets* (New York: Routledge, Taylor & Francis, 2016), 119, Kindle.

<sup>11</sup> Jean-Michel Nectoux, “Faure, Gabriel,” *Grove Music Online*, Published January 20, 2001, Accessed April 25, 2022, <https://www-oxfordmusiconline-com.libproxy.csun.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000009366>.

<sup>12</sup> Johnson, *Gabriel Faure: The Songs and their Poets*, 115.

Marianne Viardot is the dedication to the Comtesse de Gauville.<sup>13</sup> The dedicatee could have been a love interest but even Graham Johnson considers her dedication more plausible as a product of proximity and not a romantic pursuit since she was a neighbor and acquaintance to Charles Emmanuel Jadin (1845-1922), a painter and friend to Fauré who received many dedications from the composer.<sup>14</sup>

The opening piece of the cycle, “Rencontre,” (Meeting), paints the clearest picture of the *Eros* love typology. Fauré uses the arpeggiating sixteenth-notes in the accompaniment to reflect the fluttery excitement that the singer feels in this “love at first sight” encounter. We receive only minimal description throughout the piece with prose referring to her mystery and the acknowledgment by the character-singer of immediate attachment without having taken the time to make acquaintance with the woman. The text speaks nothing of the woman’s feelings or actions when concerning the attributes that have attracted the main lover. It would be easy to consider the immediacy of affection to be insincere, with the reality of the briefness of the relationship compounded with the intensity of the feelings expressed; however, that is the staple of the *Eros* type which, when unreciprocated or denied, can lead to the following *Mania* state.

“Toujours” (Always) is the result we see when a budding *Eros* romance begins to sour. To reflect the rage-filled rant that is about to initiate, Fauré increases the tempo from the excited *Andante* (walking) of “Rencontre” to *Allegro con fuoco* (lively with passion). An interesting point that Graham Johnson made about the cycle, as can be seen in Figure 5, is the change in formality as the pieces progress with the use of informal “tu” from the first piece versus the use

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<sup>13</sup> Gabriel Fauré, “Rencontre, Toujours, Adieu,” in *Fauré: 25 Selected Songs for High Voice*, ed. Marion Farquhar (New York: G. Schirmer Inc, 1946), 29-40.

<sup>14</sup> Johnson, *Gabriel Faure: The Songs and their Poets*, 119.

of the more formal “vous” in the second as the singer-character conveys the frustration of dealing with rejection and comparing it to unimaginable and extreme cases like the seas drying up or the all of the stars fading in the sky.<sup>15</sup> Whether this was intentional or just a happy accident during the cycle's creation is unknown, as it is unclear if Grandmougin had a direct influence with the cycle's composition. In either case, it reflects the detachment the singer feels from their new partner. The obsessive qualities displayed in this second piece of the cycle are reflective of the nature of the *Mania* lovestyle. The *Mania* love typology shows irrational thinking, (similar to the *Eros* instant infatuation), prone to detachment, breakups, and reconciliations by nature. This piece is the climax of the relationship with what follows to be a reconciled state of departure.

Figure 5

The image shows a musical score for a song. It consists of three systems of staves. The first system has a vocal line (treble clef) and piano accompaniment (grand staff). The lyrics under the vocal line are: "obs-ti-né tour-ment. Ô dis-moi, Se-rais-tu la femme i-nes-pé-". The second system continues the piano accompaniment and has the lyrics: "Vous me / So you". The third system continues the piano accompaniment, featuring triplets in both hands, marked with a forte (*f*) dynamic. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

<sup>15</sup> Johnson, *Gabriel Faure: The Songs and their Poets*, 116.

The musical features included in “Adieu” (Farewell) by Fauré both bring us back to the first piece and give closure to the affair and the cycle. As can be seen in Figure 6, the tempo marking for the third piece is only slightly faster than the first, from the quarter-note being 72 now being 76. For this final piece, rather than filling in the beats with sixteenth-notes Fauré writes quarter-notes for a more somber approach. The melody in the first piece begins with a descending line starting on the tonic of the key, D<sup>b</sup>, and descends to the second scale degree before ascending; almost musically stating that the singer is beginning the journey and moving away from their home and place of comfort. The final piece starts on the dominant of the key, C, and descends to the piece’s second scale degree before ascending to the tonic at the end of the phrase as if to say that the singer has had their adventure and is ready to go home. The language keeps its formal tone using the term “vous” to continue the idea that the two are now, once again, strangers ready to move on. The emotional detachment in the final moments of the relationship, the readiness to go on to the next relationship, and the general superficiality overall of the singer-character indicate the typical departure of the *Ludus* love typology. The emotional weight is the dividing factor between an *Eros* and *Ludus* breakup. *Eros* lovers have an emotional investment, whereas the light-hearted *Ludus* can easily move on. Throughout the entirety of the story, we are never given a clue as to how the woman feels in all of this.

Figure 6

The image displays a musical score for voice and piano, consisting of three systems. The first system is marked "Andante. ♩ = 72." and "dolce". The vocal line begins with the lyrics "J'é-tais triste et pen -". The piano accompaniment is marked "pp" and "sur chaque temps". The second system continues the vocal line with lyrics "-sif Quand je t'ai ren-con - tré - - e: Je sens moins, aujour'd'hui, mon". The piano accompaniment is marked "sempre legato". The third system is marked "Moderato. ♩ = 76." and "dolce". The vocal line begins with the lyrics "Comme tout meurt vi - te, la ro - se Dé-clo - se,". The piano accompaniment is marked "pp" and "sempre dolce".

The opening of the first and third pieces with similar tempo markings and descending lines to the second scale degree. The third piece begins on the dominant unlike the first piece on the tonic.

### Section 3: Erich W. Korngold

Erich Wolfgang Korngold's (1897-1957) accomplishments are categorized into one of two stages in his life: the first stage where he is viewed as a prodigy and the second stage where he is the celebrated composer for Hollywood gems such as *Captain Blood*, *The Adventures of Robin Hood*, and *Kings Row*.<sup>16</sup> His first major work is the ballet *Der Schneemann* and the subsequent pieces are not listed in the chronological order in which Korngold composed them. The logical reasoning for the delay in the publication of Korngold's early lieder can be understood from the protective nature of his father, Julius Korngold (1860-1945). In 1910, Julius wrote in a letter responding to Max Kalbeck (1850-1920) about the negative response to young Korngold's early works, both addressing the antisemitic commentary and the negative suggestions that Julius himself was using his position as a music critic to promote his child composer.<sup>17</sup> For this reason, it is understandable why the collection of songs in the song set *Sechs Einfach Lieder* (six easy songs) is listed as Op. 9 even though they were composed between the years 1911 through 1916, young Korngold aged 14 through 19.

The *Sechs Einfach Lieder* has three pieces composed in 1911 with text by Josef von Eichendorff (1788-1857) and the three remaining pieces with text by Elisabeth Honold (1735-1808), Heinrich Kipper (1875-1959), Siegfried Trebitsch (1868-1956).<sup>18</sup> According to

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<sup>16</sup> Brendan G. Carrol, "Korngold, Erich Wolfgang," *Grove Music Online*, Published January 31, 2020, <https://www-oxfordmusiconline-com.libproxy.csun.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-3000000199>.

<sup>17</sup> David Brodbeck, "Korngold Father and Son in Vienna's Prewar Public Eye," in *Korngold and His World*, ed. Daniel Goldmark and Kevin C. Karnes, (Princeton, NJ: Princeton University Press, 2019), 3-36, Kindle.

<sup>18</sup> "6 Einfach Lieder, Op. 9 (Korngold, Erich Wolfgang)," International Music Score Library Project, Petrucci Music Library, Accessed on April 5, 2022, [https://imslp.org/wiki/6\\_Einfache\\_Lieder%2C\\_Op.9\\_\(Korngold%2C\\_Erich\\_Wolfgang\)](https://imslp.org/wiki/6_Einfache_Lieder%2C_Op.9_(Korngold%2C_Erich_Wolfgang)).

Carroll Kimball (1945-present), the pieces with text by Eichendorff were originally part of a set of 12 songs as a birthday present for Julius Korngold but only these three were published.<sup>19</sup> The collection has a dedication to Louise Fraenkel-Ehrenstein who was a family friend and may have attended the performance of the original 12 songs at a gathering hosted by Julius.<sup>20</sup>

A singer performing the first piece, Schneeglöckchen (Snowdrop), will immediately notice a musical feature that Korngold writes to reflect the two lovers in the piece. As can be seen in Figure 7, the piece is written with a polymetric rhythm, combining 4/4 and 3/4. To eliminate the feeling of a meter in 7, Korngold writes 12-beat phrases for the singer to deliver across the alternating measures. Another tool is Korngold's use of pickup entrances for the singer. The interplay between the pianist and the singer, with the use of these pickup entrances, gives the musical impression of one lover in the pair rushing or not being directly in sync with the other. Another musical feature, harmonically, is the alternating of two pairs of notes: a tritone with a perfect 5th. The intervals alternate throughout the piece, as if depicting the lovers intertwining, until all that is left at the end is the open 5th of the tonic and dominant. The story created within the text of the song is an observer catching two lovers in a garden after having mistaken the sounds they were making for the coming of spring after a cold snowy winter. We do not know the history or nature of the relationship between the lovers described in the garden but we can see the passion of *Ludic/Eros* between the two. The reasoning for *Ludic/Eros* and not simply *Eros* derives from the choice of location. The choice of the lovers to partake in their lovemaking activities in a public forum where they could be observed by others, as they are by

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<sup>19</sup> Carol Kimball, *Song: A Guide to Art Song Style and Literature*, Revised ed. (Milwaukee, WI: Hal Leonard Corporation, 2006), 259, Kindle.

<sup>20</sup> Kimball, *Song*, 259.

the singer-character, now includes others in their lovestyle, making it non-exclusive. It is, however, a healthy balance between the two typologies as the interaction is not described as violent or angry, so it has not slipped into *Mania*.

Figure 7

E.W. Korngold, Op. 9 No. 1  
(komp. 1911)

The image shows a musical score for a vocal and piano piece. The vocal part is on a single staff with a treble clef, and the piano part is on two staves with a grand staff. The key signature has one flat (B-flat), and the time signature is 4/4. The tempo/mood is 'Ruhig fließend' (calmly flowing). The vocal line starts with a pickup note, followed by the lyrics: 's war doch wie ein lei-fes Sin-gen in dem'. The piano accompaniment features a complex, rhythmic pattern with many pickups, marked 'mit Verschiebung' (with displacement) and 'p zart.' (piano, delicate).

The opening of the piece displaying the polymeric rhythm and use of pickups

The opening music gesture in the accompaniment for “Nachtwanderer” (Nightwalker) reflects the descent into the dream state of the character in this piece as can be seen in Figure 8. The gesture, which reoccurs at the start of each strophe, along with tempos that accelerate and decelerate painting excited and calming breaths throughout the piece. The text depicts a young boy riding his horse past a number of different scenes including a castle, a young girl, a river, and a water sprite. One of the more noticeable uses of the *accelerando* (accelerating) marking happens as the boy comes across a beautiful young girl with a revealing opening in her blouse, which is followed by the sprite’s splashing departure and feeling of stillness as the horse between his legs begins to dig at its own grave.

Figure 8

Mäßig langsam (gleichsam „im Schritt“)  
*p* düster

GESANG

Er rei - tet nachts auf ei - nem brau - nen Roß, er

PIANO

*pp mit Verschiebung*

Accompaniment gesture reflecting the descent into a dreamlike state

Upon closer examination of the text, the metaphorical clues of excitement and acceleration at the sight of the girl, with the splashing departure of a water sprite observed by the boy, lend to the interpretation of a young boy in the early experiences of blooming sexuality and nocturnal emission. There is no evidence that a young fourteen-year-old Korngold was aware of the double entendre present in the text; however, fourteen is a reasonable age for this to become an occurrence. Brodbeck translated a post by music critic Ernst Décsey (1870-1941) on young Korngold's music compositions saying, "[You] are almost giddy when you think of the boy who writes such manly thoughts."<sup>21</sup> This comment is more closely related to the sophistication of Korngold's compositional writing than the content, as the poetry, of course, is not from Korngold, but the understanding and reflection of the text in the music is anything but *einfach* (simple) as the title of the collection suggests. This *Eros* representation here is almost a continuation of the prior piece in the sense of the singer-character discovering the pair of lovers

<sup>21</sup> Brodbeck, *Korngold and His World*, 27.

in the garden and now fantasizing about their own encounter. The boy is now aroused at the initial physical attributes of the young girl he encounters and the feelings die as quickly as they started.

The text in “Das Standchen” (The Serenade) presents an onlooker, similar to the first piece, observing a young man serenading a young prospective lover. The serenade, in Figure 9, is present in the accompaniment with an almost fanfare-like introduction at the start of the piece. The tonality of the vibrant C Major is immediately met with F minor to match the shift in focus as the singer-character begins to internally reflect on the love of his younger days, relating to the young man. As the singer-character returns their focus to the young man, he encourages him to continue serenading even though the love from his past did not reciprocate. Similar to the first piece in this set, we are not given a background of the lovers being observed. What is embellished is the onlooker's history and lovestyle. The optimism of the onlooker to continue promoting the giving of love regardless of the pain of its lack of reciprocation, as shown in the minor tonality shift in the piece, is an example of the *Agape* love typology with its dutiful quality.

Figure 9

E. W. Korngold, Op. 9 No. 3  
(komp. 1911)

GESANG *Früh* *rit.* *Gemäßigter*  
Auf die Dä - der

PIANO *mf* *p*

The opening fanfare of “Das Ständchen

“Liebesbriefchen” (Love Note) is one of the shorter pieces in the collection. The text is written by Elisabeth Honold. The poetry is, as the title suggests, a short love letter written for the recipient describing their consistent thoughts and dedication for them. The piece opens with an ascending line from the mediant to the dominant, now as far away from the tonic as the line can tonally be, and is reflected in the text with the immediate opening line stating, “Fern von dir (far from you)...”<sup>22</sup> The pulsing dominant note in the left hand of the accompaniment conveys the constant yearning and devotion of the singer along with the feelings of being stuck away from the tonic, home, or lover who creates the feeling of home, and only leaps up to pulse the tonic on lines translated to mean, “What I think, is only of you...,” and, “I am yours...,” which can be seen in Figure 10.

Figure 10

The image shows a musical score for the piece "Liebesbriefchen". It consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The lyrics are: "Was ich denk' bist nur, nur du,". The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. The right hand plays chords, and the left hand plays a pulsing bass line. The dynamics are marked as *mf molto espress.* and *p*. The tempo is marked as *Tempo I*. A red oval highlights the pulsing bass line in the left hand of the piano accompaniment.

The accompaniment pulses the tonic reflecting the constant focus on the lover.

According to *The Encyclopedia of Human Relations*, “Men typically score higher on *Ludus* and *Agape* love and women score higher on *Storge* and *Pragma* love.”<sup>23</sup> It seems almost

<sup>22</sup> IMSLP, “Korngold.”

<sup>23</sup> Ries and Sprecher, *Encyclopedia*, 1015.

too coincidental that a male composer and female poet, the only female poet presented in the entire collection of works present, would create a singular piece that perfectly depicts a *Storge/Agape* lovestyle mixture with the loyalty and devotion from the *Storge* side and the selfless giving from the *Agape* side as shown in the text with the line translated to say, “I am lonely, but my love is faithful.”

“Das Heldengrab am Pruth” (The Hero’s Grave on the Pruth) is one of the pieces composed later in the set, the other being “Sommer” (Summer) which was also composed in 1916. Both demonstrate Korngold’s development as a composer through techniques in the accompaniment. Carol Kimball comments on Korngold’s use of polytonality and rhythmic contrast between the pianist’s hands saying, “The right-hand figure alternates between C Major and C Minor; the left hand is in C-Sharp Minor.”<sup>24</sup> As can be seen in Figure 11, rhythmic contrast is also present with eighth-note triplets in the left hand and sixteenth-note triplets in the right hand. Together these create the *traumhaft* (dreamy) tempo marking and feel like a precursor for musical gestures that would later be used in Hollywood films for daydreaming or traveling through time in memory.

Figure 11

E.W. Korngold, Op. 9 No. 5  
(komp. 1916)

Ziemlich *rak̄h*, *traumhaft* (wie aus der Ferne)

PIANO

The musical score is written for piano in 3/4 time. The right hand (treble clef) features sixteenth-note triplets, while the left hand (bass clef) features eighth-note triplets. The tempo marking is 'Ziemlich rak̄h, traumhaft (wie aus der Ferne)'. The dynamic is marked 'pp (fast unhörbar)'. The key signature is one sharp (F#).

<sup>24</sup> Kimball, *Song*, 261.

The text of the piece reveals a lover with a different focus from the ones seen previously. Within the song, the singer-character reflects fondly on a grave within a garden by the river Pruth, a river that is currently located within the borders of Romania. The grave being dreamed of fondly is an allegory for dying a hero's death. The singer-character is demonstrating the *Pragma/Agape* lovestyle, but in a reverse sense of what has been observed previously. In this instance, the hero is concerned with what qualities about himself would be appealing and socially acceptable with the honor that comes with a heroic death. The *Agape* element can also be felt in the sense of duty that comes with dying in battle. There is no woman specified in the text, so perhaps the circumstances of certain death prompt the character-singer to begin this piece. Lines from the text, however, like, "I am in my garden in a dream by day..." make it appear that the fantasy is being an admirable hero, even until death.<sup>25</sup>

"Sommer" (Summer) is the playful and final piece in the set. Within the piece, the singer-character is reflecting fondly on a previous romantic encounter. The excitement from this recollection is felt in Korngold's markings of *steigernd* (increasing) and syncopated rhythmic pattern with melodic octave leaps to reflect the singer's heartbeat. This excitement, as seen in Figure 12, builds until a climax with the text, "Schreie Gellen" (un-cried screams), and the accompaniment releases from this build with accented block chords and finally sustaining on an enharmonically written A<sup>b</sup> diminished-7-chord before returning to a variation of the syncopated rhythmic pattern. Now the pattern's melody has changed with the leaps reduced to a sixth to reflect the singer's excitement winding down.

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<sup>25</sup> IMSLP, "Korngold."

Figure 12

The image shows a musical score for a vocal piece. The top staff is the vocal line, starting with the lyrics "Schrei - e Gel - len." and a tempo marking "poco a poco rit. - - - Tempo I". The piano accompaniment consists of two staves, treble and bass clef. The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics markings include *ff*, *mp*, and *p*. The key signature is one sharp (F#) and the time signature is 4/4.

The singer-character is reminiscing on a singular past encounter rather than a series of encounters or general playfulness of romantic pursuits. The accompaniment reflects the rise and fall of breathtaking excitement for the singer within that memory displaying the passion felt for this individual. Once again, we see the *Eros* lovestyle present in this singular, rather than pluralistic, love with undertones of sexual excitement.

## Section 4: Benjamin Britten

Benjamin Britten (1913-1976) is one of the most prominent English composers of the 20th century. His works span the areas of opera, film, radio, theater, solo, choral, chamber, and orchestral settings. Much of Britten's early life is filled with schooling and family relationships. A childhood friend, Basil Reeve (1912-2015) discussed with Britten biographer Humphrey Carpenter (1946-2005) Britten's mother's determination, as opposed to his father's lack of enthusiasm, for their son's musical success in his younger school days.<sup>26</sup> With the death of his parents, his father in 1934 and his mother in 1937, Britten no longer had familial barriers to his budding sexual awakening, spurring sexual encounters, and development of social circles, which included boys and men of a wide range. The death of one of his early romantic acquaintances, Peter Burra (1909-1937) lead to his long-standing relationship with Peter Pears (1910-1986) for whom many pieces were written for him to perform, one among them being *Canticle V*.

Britten sets the text of T. S. Eliot (1888-1965) to music in *Canticle V: The Death of St. Narcissus*, which was written in the remaining years of Britten's life. It was composed in 1974 and dedicated to William Plomer (1903-1973), a novelist and librettist for Britten on several works. Many of Britten's pieces include the undertones of sexual violation of younger or innocent individuals, including works such as *The Rape of Lucretia* and the first song he composed *Nuits de Juin* (June Nights), but according to Carpenter, "There is nothing...to suggest

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<sup>26</sup> Humphrey Carpenter, *Benjamin Britten: a Biography* (New York, NY: Charles Scribner's Sons Macmillan Publishing Co, 1993), 3.

that this preoccupation might have had a particular cause.”<sup>27</sup> When discussing the meaning of the text utilized for this piece, Britten commented, “I haven’t the remotest idea what it’s about.”<sup>28</sup>

Britten’s musical writing for the English language has always focused on prosody and uniqueness of speech patterns within the text rather than molding the language to fit a melodic line. In *Canticle V*, Britten pays special attention to the word “shadow,” by highlighting it with a primarily ascending octave leap, however, there is a singular variation descending located at the end of the expository section. As can be seen in Figure 13, Britten’s use of a triplet figure is included with the octave leap on the word “shadow” in the opening. These motives are included in the episodic sections, particularly on lines about the young girl in contrast to the fallen saint. As can be seen, the words “young” and “old” are opposites in registration to further the comparison.

Figure 13

The figure displays three staves of musical notation. The first staff is in 4/4 time, marked 'With movement (♩ = 72-80)' and 'p'. The lyrics are 'Come un - der the sha - dow'. A red bracket highlights the triplet 'un - der the sha - dow'. The second staff is in 5/4 time, marked 'p' and 'pp', with lyrics 'Then he had been a young girl'. A red bracket highlights the triplet 'young girl'. The third staff is in 5/4 time, marked 'dim.', with lyrics 'drunk - en drunk - en old.'. A red bracket highlights the word 'old.'. The notes for 'old.' are significantly lower in pitch than the notes for 'young girl'.

The octave leap now developed to demonstrate the contrast between the young girl and old man

<sup>27</sup> Carpenter, *Britten Biography*, 19.

<sup>28</sup> Carpenter, *Britten Biography*, 562.

The text of this piece has descriptions of the saint discovering parts of himself both literally and metaphorically. The literal lines discuss the sensations felt by “his own hands.”<sup>29</sup> The metaphorical explorations come in the episodic sections of the piece in which he observes the images of a tree emerging from roots entangled at the bottom, a pale fish that is “writhing” in his tight grip, and the focal point of the singer's melody on the introduction of the young girl.<sup>30</sup> All of these fantasies leave the saint “stained” in the end.<sup>31</sup> The imagery created from the text conveys the idea of the saint exploring himself sexually while fantasizing about this encounter with the young girl. The sexual, obsessive, and almost violent nature of the text implies the *Ludus/Mania* love typology. The young girl has no specific features to excite the old saint. The fact that she is in the woods, like in the story of *Little Red Riding Hood*, makes her a victim of proximity. *Ludus/Mania* love typology can be identified by its sexual obsession with any number of victims, not the singular fixation that leans toward the *Eros* love typology.

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<sup>29</sup> Benjamin Britten, *Canticle V: The Death of St. Narcissus* (Faber Ed. New York: Alfred Music Publishing, 1998), 13.

<sup>30</sup> Britten, *Canticle*, 7.

<sup>31</sup> *Ibid*, 14.

## Section 5: Stephen Sondheim

New York-born, Stephen Sondheim (1930-2021) is the first of two American composers seen in this recital. Sondheims' works include theater incidental music, music for film and television, and primarily providing music and lyrics for Broadway musicals, with his Broadway success spanning over three decades. From the early age of ten, Sondheim saw the strain of failed relationships through the divorce of his parents and then forbade by his mother from having a relationship with his father.<sup>32</sup> This abrupt absence of a father figure was soon filled with mentorship from Oscar Hammerstein II (1895-1960). Hammerstein informally mentored Sondheim during his early years at Williams College on a project for school coincidentally called *By George*. After college Sondheim studied with Milton Babbitt (1916-2011) privately to which Sondheim had to say, "Milton taught me to make a lot out of a little."<sup>33</sup> Some of his more significant works include *West Side Story*, for which he collaborated with Leonard Bernstein (1918-1990), and *Sweeney Todd: The Demon Barber of Fleet Street* and *Company*.

When talking about his compositional style, Sondheim said, "I keep the speech the writer has written either for the song or that precedes it. I write notes on it, and that's the birth of the song."<sup>34</sup> It is very easy to see and hear the music reflecting off of the natural prosody and rhythm of speech, especially in pieces like *Finishing The Hat* and *Losing My Mind*. Even Stephen Banfield (1951-) in writing his book, *Sondheim's Broadway Musicals*, comments on Sondheim's

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<sup>32</sup> Stephen Banfield, *Sondheim's Broadway Musicals* (Michigan: University of Michigan Press, 1993), 12.

<sup>33</sup> Banfield, *Musicals*, 23.

<sup>34</sup> James Lapine, *Putting It Together: How Stephen Sondheim And I Created 'Sunday In The Park With George'* (New York: Farrar, Straus and Giroux, 2021), 239, Kindle.

creative process as, “Brittenesque.”<sup>35</sup> Concerning his love life, Sondheim is again similar to Britten in that he had a private homosexual lifestyle. Contrary to Britten’s choices, Sondheim did not center his compositions around a musically inclined partner but rather focused on the voices of the performer, cast, and the “voice” of the playwright. In an interview with *The New Yorker*’s D.T. Max (1963-), Sondheim says, “That’s what I do best, imitate the playwright.”<sup>36</sup> Sondheim passed away in November of 2021 during the preparation of this recital and paper.

“Finishing the Hat” is sung by the titular character in the show *Sunday in the Park with George*, based on the painter Georges Seurat (1859-1891) and his painting *Sunday Afternoon on the Island of La Grande Jatte*. Mandy Patinkin (1952-present), who had been cast in the leading role, had been feeling frustrated about a lack of development for his character, even leading him to threaten to walk away from previews one night. The primary issue was little is known about the thoughts and personal life of Seurat which made it difficult for Sondheim and playwright James Lapine (1949-) to draw on for source material. The song was added to the show while the production was already in its third week of previews at Playwrights Horizons as a way to build interest for the audience and keep Patinkin.<sup>37</sup>

The painting technique of Pointillism, of which Seurat was a pioneer, was the basis for Sondheim to utilize in his music. “Pointillism is in the instrumentation and accompaniment,” Sondheim says in an interview with Mark Howowitz (1958-present).<sup>38</sup> This can be seen from

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<sup>35</sup> Banfield, *Musicals*, 25.

<sup>36</sup> D.T. Max, “Steven Sondheim’s Lessons For Every Artist,” *The New Yorker*, February 14, 2022, <https://www.newyorker.com/culture/the-new-yorker-interview/stephen-sondheim-final-interviews>.

<sup>37</sup> Lapine, *Putting it Together*, 118.

<sup>38</sup> Mark Eden Horowitz, *Sondheim On Music* (New York: Rowman & Littlefield Publishing, 2019), 93.

the very beginning of *Finishing The Hat* with his use of staccato articulations and quick-paced eighth-notes as George laments Dot's leaving him. Later in the show, the character George comments on the new woman in his life as, "Variations on the theme."<sup>39</sup> We see this reflected in the writing of the melody line, shown in Figure 14, as the strophes for the songs are made up of variations of the same motivic idea while the character ruminates on his frustrations.

Figure 14

The image displays two strophes of a musical score. The first strophe begins at measure 27 and features a vocal line with lyrics: "Fin-ish-ing the hat, How you have to". The second strophe begins at measure 30 and features a vocal line with lyrics: "fin - ish the hat, — How you watch the rest of the world\_ From a". Both strophes include piano accompaniment in the right and left hands. Red brackets are drawn under the lyrics "hat," and "rest of the world\_" in the first strophe, and "fin - ish the hat, —" and "rest of the world\_" in the second strophe, highlighting the repeated melodic motifs. The piano part consists of a steady eighth-note accompaniment in the bass line and chords in the treble line.

George's inability to see Dot's needs and only observe the function she serves in his life is that of a *Pragma* love. His ruminating at the moment the song is performed and obsessiveness for specific qualities in a partner that meets his needs exhibit the *Mania* love typology as well. He addresses whether all partners need to fit the same criteria, or simply to be variations of each other. Thus a *Pragma/Mania* love is present.

<sup>39</sup> Lapine, *Putting It Together*, 328.

“Losing My Mind” is a song from the show *Follies*, which premiered on Broadway over a decade before *Sunday in the Park with George* in 1971. The song is normally performed by one of the female leads, Sally, as part of a finale sequence involving all four main characters. This piece was gender-swapped for the recital and considered an acceptable decision since the song has been performed by numerous male crooners as part of standard jazz repertoire. It was revealed in Banfield’s book that the model Sondheim used for the creation of this song is, “Gershwin’s ‘The Man I Love.’”<sup>40</sup> The tempo and metric block chords in the accompaniment certainly draw the connective line. Since the song was performed out of context of the show, the staging in this recital was set for a modern take with the singer attempting to leave a voicemail message stating their longing and obsessive thinking about their former partner. The obsessive character of the piece for the reciprocated love they are being denied, matched with the intensely passionate feelings they have associated with the mundane and ordinary parts of their day, is an example of the *Manic/Eros* love type. We saw earlier the *Eros* love type become angry and violent in the Fauré when those feelings were denied whereas here we see the defeat before moving to an acceptable level of disconnect or a self-destructive act.

“Being Alive” from *Company* is the perfect answer for closing this set of pieces from Sondheim. “Being Alive” is the penultimate song from the show sung before the finale by Bobby, the single man on the outside of the two relationships displayed in the show. The song conveys the desire to finally connect with someone, anyone, who can make him feel needed, scared of being alone, or in the simplest of words...alive. Sondheim attributed his ability to work

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<sup>40</sup> Banfield, *Musicals*, 200.

with little material to his former teacher Milton Babbitt, and that skill is demonstrated best in this piece.

The melody for the singer is a response to the motivic material used when other characters in the show call out his name, “Bobby.” The two notes used when singing his name make a descending minor third. The melody in the verses of “Being Alive” is the same minor third matched with an added response back of the third ascending at the end, which can be seen in Figure 15. The fact that Bobby has no preference for whom he ends up with means that he is displaying the *Pragma* love typology. He cares more about the person fitting his needs, and the qualities his friends have suggested for him, rather than taking interest in the individual qualities of the partner. Throughout the show, Bobby displays the *Storge* love type by being the outside friend to the two couples. His “requirements” for a future mate also reflect the elements of a friend relationship, because that is the only one he has ever known and does not outwardly put requirements of passion or sexuality as stipulations for the future relationship.

Figure 15

The musical score consists of two systems. The first system features a vocal line in 4/4 time, starting with a repeat sign and the instruction "(Repeat till ready)". The melody is in a key with three flats (B-flat major or D-flat minor). The lyrics are "Bob-by... Bob-by... Bob-by ba-by...". Below the vocal line is a piano accompaniment in 4/4 time, marked with a piano (*p*) dynamic and the instruction "(Busy signal)". The piano part consists of a steady eighth-note accompaniment in the left hand and a melody in the right hand. The second system is in a key with two sharps (D major or B minor) and 4/4 time. The vocal line has lyrics: "Some-one to hold you too close, Some-one to hurt you too", "Some-one to need you too much, Some-one to know you too". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a fermata over the first measure of the right hand.

The melody for the ensemble calling to Bobby is used and reversed to “call back” in the penultimate song to musically reflect the singer-character’s need for a relationship

## Section 6: Barry Manilow

Commercial music has rarely been discussed in the same setting as classical music and composers like Barry Manilow (1943-) have even more rarely been claimed to be on par, concerning musical output, with greats like Benjamin Britten or Gabriel Fauré. Manilow was born in New York as Barry Pincus, however after his parents divorced, and his father left, his last name was changed to his maternal family name.<sup>41</sup> His early years were spent commuting to Manhattan to enjoy the Jazz and Broadway scene, fascinated by the complexity, and even admitting to spending hours studying scores by Stephen Sondheim.<sup>42</sup> After studying at Juilliard, Manilow divorced his high-school sweetheart and took to writing radio jingles and playing clubs to pursue a career in music. By 1980, his jingles were prolific enough to necessitate a public address on which jingles he was responsible for and which ones he was not.<sup>43</sup> Eventually, he became the pianist, and eventual music producer, for Bette Midler (1945- present) and further on recording hit singles like *Mandy* in 1974, for which he did not write the music. Barry Manilow has enjoyed commercial success as a songwriter, producer, and performer, and at this time is still performing live limited engagements.<sup>44</sup>

In recent years, Manilow has taken to writing for the stage for the recent Broadway premiere of an original show, *Harmony*. The show tells the story of the historical all-male

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<sup>41</sup> Patricia Butler, *Barry Manilow: The Biography* (New York: Omnibus Press, 2009), 19, Kindle.

<sup>42</sup> Tony Kornheiser, "Manilow: He Sings the Songs." *The Washington Post*, July 24, 1980, <https://www.washingtonpost.com/archive/lifestyle/1980/07/24/manilow-he-sings-the-songs/4f0b7a26-fece-45d4-8874-b500fa48ea4d/>.

<sup>43</sup> Barry Manilow, "Letter to the Press from the Reno Gazette-Journal," *NewsPapers.com by Ancestry*, Originally Published April 11, 1980, <https://www.newspapers.com/clip/66075541/reno-gazette-journal/>.

<sup>44</sup> Patty Johnson, "Barry Manilow Announces Exclusive Limited Engagement," Latest Barry News, Barrymanilow.com, Published on May 6, 2022, [https://barrymanilow.com/blog\\_new](https://barrymanilow.com/blog_new).

performing group, The Comedian Harmonists.<sup>45</sup> The mixed Jewish performance group had great success until the influence of the Nazi regime and by the early 1940s, the group had disbanded. The show's Broadway premiere was delayed due to the 2020 Covid pandemic, and after finally opening in April of 2022, its closure was announced for the following month.<sup>46</sup> "Every Single Day" is sung by the lead character, nicknamed Rabbi, in a desperate attempt to disregard the odds of a failed relationship and convince his paramour to marry him.

The song follows a traditional popular song format, yet gives Broadway torch-song flare with a high A<sup>b</sup> at the song's climax and a high G held over the song's orchestral ending. The singer's acknowledgment of the partner's needs, along with the singer-character's thoughts and feelings, in the lyrics saying, "You deserve...I dunno, what, the man I'd love to be," gives us the final love typology of *Storge/Agape* by displaying what he thinks her love type best deserves and not what the character believes his partner can be for him. His promise to willingly give his love as the title suggests, every day, and acknowledging who the woman is as a person, not his fantasy of her, is the most complete and desirable love type.

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<sup>45</sup> Andrew Gans, "Barry Manilow's Harmony Will Now Open in 2022," *PlayBill*, August 23, 2021, <https://playbill.com/article/barry-manilows-harmony-musical-will-now-open-in-2022>.

<sup>46</sup> Andrew Gans, "Barry Manilow and Bruce Sussman's 'Harmony' Ends off-Broadway Run May 15," *Playbill*, May 15, 2022, <https://playbill.com/article/barry-manilow-and-bruce-sussmans-harmony-ends-off-broadway-run-may-15>.

The use of Lee's "lovestyles" model applied as a lens to each of these pieces performed in this recital is to aid in connecting pieces from composers who vary in age, nationality, sexual preference, and love typologies applied in their own lives. It also aids in displaying the variety that can be found in what appears to be a collection of love songs. By using the love typologies, I have created a method for any singer, not only for myself, an approach to character creation for any piece of music, and a way to bridge the gap between pieces of any time period to the modern feelings and principles one would have today.

One conclusion I have made through the observance and performance of these different love typologies is that the *Manic/Ludus* lovestyle is the most toxic in their relationships with women. As vocalists, we perform pieces with characters that we believe we can make genuine or believable. This approach of analyzing the levels of sexual passion, reciprocity, jealousy, exclusivity, and pragmatism as covered in the love typologies makes relationships, including the more toxic ones, understandable or relatable and enriches the performance practice for vocalists and viewing pleasure for the audience.

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## Appendix A

California State University of Northridge  
Northridge, CA

GRADUATE RECITAL  
Douglas Justin Haase, tenor  
Helen Wu, Piano  
Kaitlin Miller, Harp

Performed at the Little School of Music  
28306 Constellation Rd, Valencia, CA  
May 12th, 2022  
7:30 p.m.

### Program

Eterno Amore e fe  
Su l'onda Tremola  
Me voglio fa 'na casa  
from Composizioni di Camera.....Gaetano Donizetti  
(1797- 1848)

Rencontre  
Toujours  
Adieu  
from Poeme d'un jour.....Gabriel Fauré  
(1845-1924)

Schneeglöckchen  
Nachtwanderer  
Das Ständchen  
Liebesbriefchen  
Das Heldengrab am Pruth  
Sommer  
from Sechs einfach Lieder.....Erich Korngold  
(1897-1957)

### INTERMISSION

Canticle V: Death of Saint Narcisuss.....Benjamin Britten  
(1913-1976)

Finishing the Hat  
from Sunday in the park with George

Losing My Mind  
from Follies

Being Alive  
from Company.....Stephen Sondheim  
(1952-2021)

Every Single Day  
from Harmony.....Barry Manilow  
(b.1943)

## Appendix B

### Eterno amore e fè

Eterno Amore e fè, ti giuro umile ai piè,  
Ti giuro eterna fè, presente Iddio,  
Ti giuro amor, ti giuro fè, presente Iddio.

Viver per te, morir per te  
è il solo ben, solo che a me dal ciel desio.

Ti giuro amore, ti giuro fè,  
Presente Iddio, giuro.  
Viver, morire per te.

### Su l'onda tremola

Su l'onda tremola, ride la luna,  
regna il silenzio sulla laguna.  
Bice, t'aspetta la mia barchetta,

Ma perchè palpiti? Di che temer?  
Ci saprà reggere da Gondoliere  
Questo na viglio di Cipria il figlio,  
Vieni, vieni

Vieni, già l'anima gioia m'inonda, vieni,  
Non vò più riedere. Bice, alla sponda  
Non voglio trono, se teco io sono  
vieni, vieni

Io dimentico sul mar tra i venti,  
Che I soavissimi tuoi giuramenti sono più  
Instabili di vento e mar. Bice, le luna  
Ride sull'onda, ci saprà reggere di Cipria il  
figlio.  
Bice, aspetta la mia barchetta,  
Vieni, Bice, vieni, vieni.

### Eternal Love And Faith

Eternal love and faith, I humbly swear at your  
feet,  
I swear eternal faith, before God,  
I swear love and faith before God

Living for you, dying for you  
Is the only good, to me is only Heaven's  
desire.

I swear to you love, I swear to you faith,  
Before God, I swear.  
Living, dying for you.

### On The Tremulous Waves

On the tremulous waves, laughs the moon,  
Reining the silence on the lagoon.  
Bice, awaits you my little boat.

But why these palpitations? What do you  
fear?  
We will be able to hold up as a Gondolier  
This ship the son of Cipria  
Come, come

Come, joy already fills my soul, come  
I don't want to laugh anymore, Bice, at the  
shore. I don't want a throne, If I am afraid  
Come, come

I forget on the sea between the winds  
That your sweet oaths  
Are more unstable than the sea. Bice, the  
moon  
Laughing on the waves,  
Bice, awaits my little boat  
Come, Bice, come, come

Me voglio fà 'na casa

Me voglio fà 'na casa miez'omare  
Fravecata de penne de pavune,  
Tralla la le la...

D'oro e d'argento li scaline fare  
E de prete preziose li barcune  
Tralla la le la...

Quanno Nennella mia se va a affacciare  
Ognuno dice, mo'sponta lu sole  
Tralla la le la...

I Want To Make A House

I am going to make a house surrounded by the  
sea made of feathers from peacocks  
Tralla la le la...

Of gold and silver the steps are made  
And balconies of precious stones  
Tralla la le la...

When my Nennella goes to look out  
Everyone says, now rises the sun  
Tralla la le la...

Rencontre

J'étais triste et pensif quand je t'ai rencontrée,  
Je sens moins, aujourd'hui mon obstiné  
tourment;  
O dis-moi, serais-tu la femme inespérée,  
Et le rêve idéal poursuivi vainement?

O, passante aux doux yeux, serais-tu donc  
l'amie  
Qui rendrait le bonheur au poète isolé,  
Et vas-tu rayonner sur mon âme affermie,  
Comme le ciel natal sur un cœur d'exilé?

Ta tristesse sauvage, à la mienne pareille,  
Aime à voir le soleil décliner sur la mer!  
Devant l'immensité ton extase s'éveille,  
Et le charme des soirs à ta belle âme est cher;

Une mystérieuse et douce sympathie  
Déjà m'enchaîne à toi comme un vivant lien,  
Et mon âme frémit, par l'amour envahie,  
Et mon cœur te chérit sans te connaître bien!

Meeting

I was sad and pensive when I met you,  
I feel my obstinate torment less today;  
Oh tell me, will you be the unexpected  
woman,  
And the ideal dream pursued in vain?

Oh, gentle-eyed passerby, might you be the  
friend  
Who restore happiness to this lonely poet,  
And will you shine on my strengthened soul  
Like the native sky on an exiled heart?

Your wild sadness, like mine,  
Loves to see the sun set on the ocean!  
Before the immensity your ecstasy awakens,  
And the charm of evenings to your beautiful  
soul

A mysterious and sweet sympathy  
Already chains me to you like a living link  
And my soul shudders by the invaded love  
and my heart cherishes you without knowing  
you well.

## Toujours

Vous me demandez de me taire,  
De fuir loin de vous pour jamais,  
Et de m'en aller solitaire,  
Sans me rappeler qui j'aimais!

Demandez plutôt aux étoiles  
De tomber dans l'immensité,  
A la nuit de perdre ses voiles,  
Au jour de perdre sa clarté,

Demandez à la mer immense  
De dessécher ses vastes flots,  
Et, quand les vents sont en démente,  
D'apaiser ses sombres sanglots!

Mais n'espérez pas que mon âme  
S'arrache à ses âpres douleurs,  
Et se dépouille de sa flamme  
Comme le printemps de ses fleurs!

## Always

You ask silence of me,  
To flee away from you for ever  
And to go myself alone,  
Without remembering whom I love!

Ask, rather, the stars  
To fall in to the vastness,  
To the night to lose its veils  
To the day to lose its clarity,

Ask of the immense sea  
To dry up its vast waves,  
And when the winds are raging,  
To soothe its dark sobs

But do not expect my soul  
To tear itself from the pain,  
And strip itself of its flame  
Like the Spring of its flowers!

## Adieu

Comme tout meurt vite, la rose Décloze,  
Et les frais manteaux diaprés Des prés;  
Les longs soupirs, les bienaimées, Fumées!

On voit dans ce monde léger, Changer,  
Plus vite que les flots des grèves, Nos rêves,  
Plus vite que le givre en fleurs, Nos cœurs!

A vous l'on se croyait fidèle, Cruelle,  
Mais hélas! Les plus longs amours sont courts!  
Et je dis en quittant vos charmes, Sans larmes,  
Presqu'au moment de mon aveu, Adieu!

## Farewell

Like all that quickly dies, the rose unfolds,  
And the fresh varied coats of the meadows;  
The long sighs, the loved ones, all fade like smoke

We see light in this world, Change,  
Faster than the waves strike, our dreams,  
Faster than the blooming in frost, our hearts!

To you I thought myself faithful, cruel one,  
But alas! The longest loves, are short!  
And I say leaving your charms, without tears,  
Almost at the moment of my confession,  
farewell!

### Schneeglöckchen

‘Swar doch wie ein leises Singen  
In dem Garten heute Nacht,  
Wie wenn laue Lüfte gingen:  
„Süße Glöcklein, nun erwacht!  
Denn die warme Zeit wir bringen,  
Eh’s noch jemand hat gedacht.“  
‘Swar kein Singen, s’war ein Küssen,  
Rührt die stillen Glöcklein sacht,  
Daß sie alle tönen müssen  
Von der künft’gen bunten ‘Pracht!  
Ach, sie konnten’s nicht erwarten,  
Aber weiß vom letzten Schnee  
War noch immer Feld und Garten,  
Und sie sanken um vor Weh.  
So schon manche Dichter steckten  
Sangesüde sich hinab,  
Und der Frühling, den sie weckten,  
Rauschet über ihrem Grab.

### Nachtwanderer

Er reitet nachts auf einem braunen Roß,  
Er reitet vorüber an manchem Schloß:  
Schlaf droben, mein Kind,  
Bis der Tag erscheint,  
Die finst’re Nacht ist des Menschen Feind!  
Er reitet vorüber an einem Teich,  
Da stehet ein schönes Mädchen bleich und  
singt,  
Ihr Hemdlein flattert im Wind:  
Vorüber, Vorüber, mir graut vor dem Kind!  
Er reitet vorüber an einem Fluß,  
Da ruft ihm der Wassermann seinen Gruß,  
Taucht wieder unter dann mit Gesaus,  
Und stille wird’s über dem kühlen Haus.  
Wenn Tag und Nacht in verworrenem Streit,  
Schon Hähne Krähen in Dörfern weit,  
Da schauert sein Roß und wütet hinab,  
Scharret ihm schnaubend sein eigenes Grab!

### Snowdrop

There was a soft singing  
In the garden last night,  
As if the mild breezes went:  
“Sweet little bells, now awaken!  
For the warm times we bring,  
Before anyone else thought.”  
It was not singing, it was kisses,  
Gently stirring the silent bells,  
That they all must sound  
With the bright colors the future!  
Ah, they are not able to wait,  
But white from the recent snow  
Was still on the field and garden,  
And they sank down in pain,  
So already many poets stretch  
Tired of singing to oneself,  
And the Spring, that they awaken  
Rustles over their grave.

### Nightwalker

He rides at night on a brown horse,  
He rides past many a castle:  
Sleep up, my child,  
Until the day appears,  
The dark night is man’s enemy!  
He rides past a pond,  
There stand a beautiful girl pale and sings,  
Her shirt flutters in the wind:  
Go past, go past, I shudder for the child  
He rides past a river,  
There the water sprite calls his greeting,  
Dives under again with a whoosh!  
And silence falls over the cool house,  
When day and night fight  
Already roosters cry in far villages  
Then shivers his horse and digs down,  
Scratching him snorting at his own grave!

### Das Ständchen

Auf die Dächer zwischen blassen  
Wolken scheint der Mond herfür,  
Ein Student dort auf der Gassen  
singt vor seiner Liebsten Tür.  
Und die Brunnen rauschen wieder  
durch die stille Einsamkeit,  
Und es rauscht der Wald vom Berge nieder,  
Wie in alter, schöner Zeit.  
So in meinen jungen Tagen hab' ich manche  
Sommernacht auch die Laute hier geschlagen  
Und manch luft'ges Lied erdacht.  
Aber von der stillen Schwelle trugen sie  
Mein Lieb' zur Ruh'  
Und du, du fröhlicher Geselle, singe,  
Sing' nur immer zu!

### The Serenade

On the roofs between pale clouds the moon  
shine through,  
A student there on the streets sings at his  
beloved's door.  
And the fountains are murmuring again  
through the quiet solitude,  
And the forest rushes down from the  
mountain,  
As in older, prettier times.  
In my younger days I have also played the  
Lute many a summer night  
And thought up many a breezy song  
But from the silent threshold they carried  
My love to rest  
And you, you happy fellow, sing,  
Just keep singing!

### Liebesbriefchen

Fern von dir denk' ich dein, Kindelein,  
Einsam bin ich, doch mir blieb treue Lieb'.  
Was ich denk', bist nur, nur du, Herzensruh.  
Sehe stets hold und licht dein Gesicht.  
Und in mir immer zu tönest du.  
Bist's allein die Welt mir erhellt.  
Ich bin dein, Liebchen fein, Denke mein.

### Love Note

Far from you I think of you, child,  
I am lonely, but my love is faithful.  
What I think, is only of you, my hearts peace.  
I always see your kind and loving face.  
And your sound always rings in me.  
You alone brighten the world for me.  
I am yours, my sweet, think of me.

### Das Heldengrab am Pruth

Ich hab ein kleines Gärtchen im Buchenland  
am Pruth,  
Betaut von Perlentropfen, umstrahlt vom  
Sonnenglut,  
Und bin in meinem Gärtchen im Traum wie  
bei Tag  
Und trink den Duft der Blumen und lausch  
dem Vogelschlag.  
Wenn auch der Tau erstarret, der Herbst die  
Blümlein bricht,  
Die Nachtigall enteilet, der Lenz entflieht mir  
nicht.  
Es schmückt mein kleines Gärtchen im  
Buchenland am Pruth mit welkem Laub die  
Liebe dem Helden der drinn ruht.

### Sommer

Unter spärlich grünen Blättern, unter Blumen,  
Unter Blüten hör' ich fern die Amsel  
schmettern  
Und die kleine Drossel wüten.  
Auch ein Klingen fein und leise, schneller  
Tage  
Schnerrer Grüße, eine wehe Sommerweise,  
Schwer von einer letzten Süße.  
Und ein glühendes Verbrennen schwebt auf  
heißen Windeswellen,  
Taumelnd glaub' ich zu erkennen  
ungeschriener Schreie Gellen.  
Und ich sitze still und bebe,  
fühle meine Stunden rinnen,  
Und ich halte still und lebe, während Träume  
mich umspinnen.

### The Hero's Grave on the Pruth

I have a small garden in the beech country on  
the Pruth,  
Covered in dew drops, surrounded by the  
sun's blaze,  
And I am in my garden in a dream by day  
And drink the fragrance of the flowers and  
listen to the birds song.  
If too the dew freezes, the autumn breaks the  
little flowers,  
The nightingale hastens, the spring does not  
escape me  
Bejeweled is my little garden in the beech  
country and the Pruth with withered leaves  
Love for the hero who rests within.

### Summer

Under sparse gray leaves, under flowers,  
Under blossoms I hear distantly the  
blackbirds calling  
and the small thrush rages.  
Also a sound fine and light,  
quicker days  
and quicker greetings, a sad summer tune,  
the difficulties of one last sweetness.  
And a fiery burn floats on hot  
waves of wind.  
Staggering, I believe I recognize sounds of  
yells of un-cried screams.  
And a sit quiet and tremble,  
feel my hours running,  
And I hold still and live, while dreams spin  
around around me.