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Music and Art: An Aesthetic Experience

Samantha Martin
samlmar@bgsu.edu

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Music and Art: An Aesthetic Experience
Samantha Martin

Program Notes

“Love is an endless mystery, for it has nothing else to explain it.” – Rabindranath Tagore

Per la gloria d’adorarvi (from Griselda)…………..Giovanni Battista Bononcini (1672-1750)

Per la gloria d’adorarvi
Voglio amarvi, o luci care.
Amando penero,
Ma sempre v’amerò,
Si, si, nel mio penare,
Penerò, v’amerò, luci care

Senza speme di diletto
Vano affetto è sospirare,
Ma i vostri dolci rai
Chi vagheggiar può mai
E non, e non v’amare?
Penerò, v’amerò, luci care!

For the joy of adoring you
I want to love you, oh eyes dear.
In loving you I will suffer,
But I will not cease to love you.
Yes, yes in my suffering: I will suffer
I will suffer, I will love you, dear eyes!

Without hope of joy/delight
It is a vain affection to sigh
But your sweet eyes
Who could not help but admire them
And not love you?
I will suffer but I will love you, dear eyes!

“Per la gloria” is taken from the opera Griselda, and is sung by the character Ernesto, who is displaying his affection for the character Almirena. The lyrics of the piece describe unrequited love. Even though he is suffering and not receiving love in return, the narrator remains devoted, almost to the point of being obsessive about the eyes of his lover.

The piece of art chosen to represent this song is The Artist and his Wife by Giuseppe Baldrighi. The most notable feature of the painting is how the man (the artist) gazes adoringly at his wife, while she stares forward, not paying attention. In the background, the viewer can see that he is attempting to draw his wife, yet another example of how he is trying to show his affection. Despite this, she looks relatively unamused, even almost leaning away from him, much like the situation in “Per la gloria.”

Mystery’s Song from (The Fairy Queen)…………………………..Henry Purcell (1659-1695)
“Mystery’s Song” is exactly that: a song about mystery itself. The lyrics reflect a riddle in which the narrator is trying to get the listeners to guess his or her identity, as the song is told from the perspective of Mystery. It comes from Purcell’s English semi-opera The Fairy Queen, which was inspired by Shakespeare’s play A Midsummer Night’s Dream.

The artwork Oberon, Titania, and Puck, with Fairies Dancing by William Blake captures the playful attitude of “Mystery’s Song.” The blurred lines and lightness of the figures also add a sort of whimsy to the visual scene. The characters depicted here are the same characters as in A Midsummer Night’s Dream, and because of this, relate to the semi-opera from which “Mystery’s Song” is taken.

Wie melodien zieht es mir………………………………………Johannes Brahms (1833-1897)

Wie Melodien zieht es
Mir leise durch den Sinn,
Wie Frühlingsblumen blüh es,
Une schwebt qie Duft dahin.

Doch kommt das Wort und faßt es
Und führt es vor das Aug’
Wie Nebelgrau erblaßt es
Und schwindet wie ein Hauch.

Und dennoch ruh in Reime
Verborgen wohl ein Duft,
Den mild aus stillen Keime
Ein feuchtes Auge ruft.

It moves like a melody,
Gently through my mind;
It blossoms like spring flowers
And wafts away like fragrance.

But when it is captured in words,
And placed before my eyes,
It turns pale like a gray mist
And disappears like a breath.

And yet, remaining in my rhymes
There hides still a fragrance,
Which, mildly from the quiet bud,
A moist eye calls forth.

The exact meaning of the text for this song is quite elusive and particularly hard to capture in language. The text is self-reflective and is primarily about poetry itself. A quote by Inge van Rij best expresses the beauty of the song. “Much is lost in the process of transferal from the mind of the poet to the word on the page, but the sensitive and sympathetic reader (moist eye) will still perceive the essence of the poet’s meaning.” Whether the song is about the inexplicable feeling that love creates, or maybe even other emotions, I like to think that this song is an anthem for feeling a certain way, but not quite knowing how to put it into words.

The painting Broken Forms by Franz Marc follows a similar concept. While the onlooker can make out various shapes and grasp the essence of the artist’s idea, much is still lost in the transferal. I admire the lightness in the center of the painting that makes it look like mist, as well as the bold colors. I think even though the colors are bold, they mingle with one another, and it almost seems as if the image is floating away, just barely out of grasp.

Figure 2 William Blake, Oberon, Titania, and Puck, with Fairies Dancing. Watercolor and graphite on paper, 18.7 x 26.6 in. Tate Britain, London, England. Image from Public Domain.

Figure 3 Franz Marc, Broken Forms. Oil on canvas, 84.5 x 112 cm. Solomon R. Guggenheim Museum, New York City, New York. Image from ArtStor.
“Sehnsucht; the inconsolable longing in the human heart for we know not what.” – C.S. Lewis

Lied der Mignon

Nur wer die Sehnsucht kennt
Weiβ, was ich leide!
Allein und abgetrennt
Von aller Freude
Seh ich an's Firmament
Nach jener Seite.
Ach, der mich liebt und kennt,
Ist in der Weite.
Es schwindelt mir, es brennt
Mein Eingeweide.
Nur wer die Sehnsucht kennt
Weiβ, was ich leide!

Only one who knows longing
Knows what I suffer!
Alone and cut off
From all joy,
I look into the firmament
In that direction.
Ach! He who loves and knows me
Is far away.
I am reeling.
My entrails are burning!
Only one who knows longing
Knows what I suffer.

The text “Lied der Mignon” comes from Goethe’s novel Wilhelm Meisters Lehrjahre. Mignon is a character in the novel who not only has an incredibly troubled past, but also has powerful feelings for the man who has saved her from a life in the circus. “Lied der Mignon” or “Song of Mignon” is the song in which she experiences these feelings of longing and desire that torture her.

Sehnsucht (Traumerei) by Heinrich Vogeler shows a woman looking longingly into the distance. Although a lot calmer than the feelings expressed in “Lied der Mignon,” the painting gives off a sense of despair and solitude. The woman in this image seems far away from wherever she wants to be, and her body language suggests she has given up. In many ways, this is how I picture Mignon when the song ends—hopeless and still longing for what she apparently cannot have.

Che faro senza Euridice (from Orfeo ed Euridice)

Ahimè! Dove trascorsi
Ove mi spinse undelirio d’amor?
Sposa! Euridice! Consorte!
Ah! Più non vive,
La chiamo in van.
Miserò me!
La perdo e di nuovo e per sempre!
Oh legge! Oh morte! Oh ricordo crudel!
Non ho soccorso, non m’avanza consiglio.
Io veggo solo (Oh fierra vista!)
Il luttuoso aspetto dell’orrido mio stato!
Saziati sorte rea.
Son disperato!
Che farò senza Euridice?
Dove andrò senza il mio ben?
Euridice, Oh Dio, Rispondi!
Io son pure il tuo fedel.
Euridice, Ah! non m’avanza

Ah! Where does it take me,
To where does it drive me, this delirium of love?
Spouse! Euridice! Wife!
Ah, no longer she lives,
I call in vain.
Miserable me!
Her I have lost, and this time it is forever!
Oh judgement, oh sad death, oh memory cruel!
No have I help, none gives me advice.
I see only (oh fearful vision!)
The mournful image of my horrible state!
Fill yourself, wicked fate.
I am desperate.
What will I do without Euridice?
Where will I go without my wonderful one?
Euridice, oh God, answer!
I am entirely your loyal one.
Euridice! Ah, none gives me
Più soccorso, più speranza,  
Né dal mondo, né dal ciel!  
Che farò senza Euridice?  
Dove andrò senza il mio ben?

Any help, any hope  
Neither from the world nor from heaven.  
What will I do without Euridice?  
Where will I go without my wonderful one?

The opera *Orfeo ed Euridice* was inspired by the myth of Orpheus, a man who could charm his way out of almost any situation by playing music. In the opera *Orfeo ed Euridice*, Orfeo is on his way back from the Underworld, the land of Hades. After traveling there to rescue Euridice, his lover, he has been told he can bring Euridice back from Hades as long he does not turn around to look at her. Tempted by Euridice herself, he glances back for a moment, and she immediately dies. This aria is Orfeo’s lament, as he ponders what he will do without Euridice. Orfeo is at his most desperate trying to win back the affection of the gods with music.

*Orpheus’ Sorrow* by Pascal Adolphe Jean Dagnan-Bouveret is a painting created specifically about Orpheus and his despair after Euridice is taken away from him. His clothes appear tattered, and his instrument is hidden behind him on the ground. He appears as pathetic and without hope in this image as he does in the song. Although one can hear pleasing melodies throughout the aria in Orfeo’s efforts to please the gods, the image illustrates just how much the situation has devastated him.

*Les berceaux...*  
*Gabriel Fauré (1845-1924)*

<table>
<thead>
<tr>
<th>French Text</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Le long du Quai, les grands vaisseaux</td>
<td>Along the quay, the great ships</td>
</tr>
<tr>
<td>Que lahoule incline en silence</td>
<td>That the sea-swells tilt in silence</td>
</tr>
<tr>
<td>Ne prennent pas garde aux berceaux</td>
<td>Take no notice of the cradles</td>
</tr>
<tr>
<td>Que la main des femmes balance.</td>
<td>Rocked by the hands of women.</td>
</tr>
<tr>
<td></td>
<td>But the day of parting will come,</td>
</tr>
<tr>
<td>Mais viendra le jour des adieux,</td>
<td>Because women must weep</td>
</tr>
<tr>
<td>Car il faut que les femmes pleurent</td>
<td>And curious men must be tempted</td>
</tr>
<tr>
<td>Et que les hommes curieux</td>
<td>Towards horizons that lure them!</td>
</tr>
<tr>
<td>Tentent les horizons qui leurrent!</td>
<td>And that day, the great ships,</td>
</tr>
<tr>
<td></td>
<td>Fleeing from the port that grows small,</td>
</tr>
<tr>
<td>Et ce jour-là les grands vaisseaux,</td>
<td>Will feel their mass restrained</td>
</tr>
<tr>
<td>Fuyant le port qui diminue,</td>
<td>By the soul of distant cradles.</td>
</tr>
<tr>
<td>Sentent leur masse retenue</td>
<td></td>
</tr>
<tr>
<td>Par l’âme des lointains berceaux.</td>
<td></td>
</tr>
</tbody>
</table>

In the song “Les Berceaux”, the women are watching their men leave, while the waves rocking the boats are compared to the women rocking their cradles. The men long to discover the world at sea, but are also pulled and restrained by their families. The sense of longing for adventure but also to be close to the ones you love are both felt in the lyrics of this piece.
*Moonlight* by Henri Moret seems to convey the ships in the distance and the rocking of the waves. I like to think of this as the scene that the women observe as their men depart from shore. The light on the horizon makes this image seem more hopeful that just another shipwreck scene. In my opinion, it looks as if they are traveling towards the “horizons that lure them,” as the song states.

“Look deep into nature and then you will understand everything better.” – Albert Einstein

**Beau soir**

Lorsque au soleil couchant les rivières sont roses, When rivers are pink in the setting sun,
Et qu’un tiède frisson And a warm ripple
court sur les champs de blé Crosses over the fields of wheat,
Un conseil d’être heureux The advice to be happy
Semble sortir des choses Seem to emanate from things
Et monter vers le cœur troublé. And ascends toward the troubled heart.

Un conseil de goûter le charme d’être au monde, A suggestion to taste the charms of the world
Cependant qu’on est jeune et que le soir est beau, While one is young and the evening is fair,
Car nous nous en allons comme s’en va cette onde For we are on our way just as this wave is:
Elle à la mer, nous au tombeau. It is to the sea, we to the tomb.

“Beau Soir” speaks to the realization that we will not be young forever and as a result, we should savor the beauty of the evening. The lyrics compare human life to that of a sea, but while the wave goes to the sea, humans go to the tomb. The parallels to nature are a poetic retelling of the circle of life, hinting that everything must end eventually. Because of this, we should enjoy life and the beautiful evening while we can.

*Starry Night over the Rhone* by Vincent Van Gogh illustrates the beauty of the evening, from the lights of a distant town reflecting on the water to the stars in the sky. Perhaps this is the sea to which the wave flows and it is a part of the beautiful evening. In the bottom corner there is a couple walking through a field. I feel as though these people could be to whom the song is sung, receiving advice to enjoy the evening while it is fair and while they are still young.

**Asturiana** *(from *Siete Canciones Populares Española, no. 3)*

Por ver si me consolaba, To see whether it would console me,
Arrime a un pino verde, I drew near a green pine,
Por ver si me consoloaba. To see whether it would console me.

Por verme llorar, lloraba. Seeing me weep, it wept;
Y el pino como era verde, And the pine, being green,
Por verme llorar, lloraba. Seeing me weep, wept.
The song “Asturiana” is about finding empathy with nature. In the song, the singer expresses grief and sadness, and seems to find consolidation by being with the trees in nature. The song is from the Asturias, a mountain and forest region in northern Spain. De Falla used the original melody and text from the folk song, and reshaped the accompaniment for the piece, which I feel adds depth to the text and vocal line.

Spanish painter Pablo Picasso is known for his abstracted subjects, but in this painting, La Rue de Bois, you can clearly make out the shape of the tree. Even though the tree is standing tall and it is not a pine like the song mentions, there is still a quality to it that makes it somber. The bareness and angular shape of the branches suggests that this is the type of tree one could find consolidation with, especially in times of grief.

“Here is a small fact: You are going to die…. Does this worry you? I urge you—don’t be afraid. I’m nothing if not fair.” – Death in The Book Thief by Markus Zusak

Der Tod und das Mädchen………………………………Franz Schubert (1797-1828)

Der Tod
"Gib deine Hand, Du schön und zart Gebild!
Bin Freund, und komme nicht, zu strafen.
Sey gutes Muths! ich bin nicht wild,
Sollst sanft in meinen Armen schlafen.

"I am a friend; I do not come to punish.
Be of good cheer! I am not savage.
You shall sleep gently in my arms."

In this song, the maiden is on the brink of death. Because of some of the word choices within the lyrics, I imagine a scene in which she has attempted suicide. However, now that death has appeared, she is changing her mind and no longer wants to die. The lyrics switch to death’s perspective in the second half of the piece, claiming to be friendly and offering the maiden a gentle slumber. The tonality in the music changes from a haunting minor to a major key, making the listener think that all is resolved, even though it means that the maiden has accepted her fate and died.

The poetry of “Death and the Maiden” has been painted, illustrated, and conveyed in many pieces of art through the years. I chose Egon Schiele’s Death and the Maiden because of how the maiden and Death embrace one another. Because the
maiden calls death “devoted one” and Death introduces himself as a friend in the poem, this is the image that I see when the funeral march happens at the end of the song, as the maiden is in fact, gently sleeping in Death’s arms.

The Song of Black Max (as told by de Kooning boys)………………. William Bolcom (b. 1938)

“The Song of Black Max” is another characterization of Death. In this version, Death is a character named “Black Max.” Every person that Black Max tips his broad, black hat to is his victim. Seeing Black Max is a certain sign that you are about to die. This involves the businessmen in the street at the beginning, as well as the narrator at the end of the song.

This song was inspired by the artist Willem de Kooning, as the complete title of the song is “Black Max: As Told by de Kooning Boys.” The reference to the “de Kooning Boys” is a reference to the artist Willem de Kooning, who, according to Anthony Tommasini of the New York Times, told Bolcom and lyricist Arnold Weinstein about “an enticingly nefarious character who roamed a Rotterdam neighborhood when de Kooning was a child.” I would speculate that de Kooning’s painting “Black Untitled” is an abstract image of this character. Looking at it closely, you can make out the wispy face of a man and a large black hat. It is my guess that this is the figure one could picture when imagining Black Max.

Figure 10 Willem de Kooning, Black Untitled. Oil and enamel on paper, mounted on wood. 29 7/8 x 40 in. The Metropolitan Museum of Art, New York City. Image from ArtStor.
Sources


