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AN HISTORICAL OVERVIEW OF CABARET
THROUGH THE SELECTIONS OF
SATIE, POULENC, SCHÖNBERG, WEILL, BRITTEN AND MOORE

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THROUGH THE SELECTIONS OF
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A DISSERTATION APPROVED FOR THE
SCHOOL OF MUSIC

BY

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INTRODUCTION

PURPOSE OF THE STUDY

The purpose of this study is to provide both singer and accompanist a guide to performance practice of selected cabaret songs from the twentieth and twenty-first centuries, written by selected composers who worked from 1900 to the present. The chosen composers and cabaret songs are Erik Satie (*Dive de l'empire, Je te veux*), Francis Poulenc (*Torèador, A sa guitar*), Arnold Schoenberg (*Galathea, Gigerlette, Der Genügsame Liebhaber, Mahnung*), Kurt Weill (*Je ne t'aime pas, Youkali*), Benjamin Britten (*Calypso, Funeral Blues*), and Benjamin Moore (*See How a Flower Blossoms, Let the Walls Fall Down*). Each composer's involvement with the cabaret genre has been well documented in other scholarly sources.

For stylistic information I have consulted three coaches; each was asked to coach me in specific song selections, covering historical information, stylistic choices and traditions. Mr. Martin Katz coached the Satie and Poulenc selections, Mr. Steven Blier coached the Schönberg, Weill and Britten selections, and, lastly, Mr. Ben Moore coached his own and even demonstrated them by playing and singing them for me. That information is covered in the later part of the study.

NEED FOR THE STUDY

In the last twenty years, there has been a revival of cabaret music and cabaret establishments, especially in New York City. Thus, demand for classical singers to crossover into popular and musical theatre genres has increased, which in turn has given rise to the need for further studies in the literature of this genre and its stylistic practices. It is difficult for a singer or accompanist to find written documentation on stylistic practices of cabaret. The coaching portion of this study by Mr. Blier, Mr. Katz and Mr. Moore is therefore invaluable to the performers.

PROCEDURES

This study follows the basic format of most literature books. There is an historical account and then a discussion of composers according to an historical timeline. Since France was where cabaret was born, the study will begin with France, and then move on to Germany, then Great Britain and the United States. The composer sections of the study will also follow the same order.

1. History. Chapter Two gives an historical perspective of cabaret music for four countries: France, Germany, Britain and The United States. This chapter serves as a starting place for a performer who wants to understand this genre's beginnings. It presents information on cabaret, which includes social, political and economic influences of the movement. The chapter also presents information on famous

establishments and performers, as well as performance practices and descriptions of said performances.

2. Composers, music selections and coaching information. Chapters three through eight give a brief overview of each composer and his involvement in the cabaret movement. These chapters also discuss the musical setting and the style of each selected piece, along with theoretical, poetic and performance analysis of each selection. This overview and parametric analysis is the work of this author, supported by the work of other scholars, except in the Ben Moore songs; those songs will be discussed according to his coaching and performance of these pieces. Information gleaned from individual coaching sessions are also included in the discussion about stylistic practices. Direct Transcriptions of the coaching sessions by Mr. Katz and Mr. Blier are also presented in appendices A, B and C. Translations and a discography of the songs are presented in appendices D and E and are the work of this author unless otherwise stated.

LIMITATIONS

Given the scope of the study, and that its purpose is to aid the performer and accompanist, the analysis portion does not present a measure-by-measure or chord-by-chord theoretical analysis. It instead follows a parametric analysis, with a more general focus on the interpretation of the music and texts. The

analysis discusses what makes each song “cabaret”, and what the composer intended to convey musically and textually, among other pertinent issues. A translation of each song is included, but a phrase-by-phrase description and how it pertains to the music is not presented.

RELATED LITERATURE

Many classical composers have written cabaret songs, and many books have been written about the lives and music of these composers. Only a small amount of the information contained in these books covers songs that are considered cabaret. In my research I intend to discuss additional song material that belongs to this genre, and to include insights concerning their performance practice gathered from the authorities with whom I have been privileged to study.

Peter Orledge, the author of *Satie the Composer* writes about Satie’s compositional world and his methodology by using musical analysis. Through this, he discusses what made Satie so influential. He covers his career, achievements, influence on all art, as well as the society and time in which he lived. Satie’s influence over major artists from Matisse and Picasso to Apollinaire, Cocteau and Brancusi are, in particular, highlighted. Orledge also discusses some of Satie’s works as well as the places where he composed them. This information is helpful in understanding Satie and his idiosyncrasies as well as the inspirations for his art. The book falls short, however, by omitting

performance practice and Satie's performance preferences for his music.

Composers of the Nazi Era by Michael Kater, offers a very interesting look at eight composers, including Schönberg and Weill who had careers as musicians and composers in Germany during Hitler's rise to power. Kater uses private documents of the composers and conducts interviews with their friends and loved ones. This fascinating account often portrays composers as petty and bitter about life in general. He discusses Schönberg's and Weill's move to the United States and takes issue with their failure to develop truly new American styles of art. He is especially critical of Weill. Kater's tone at times seems accusatory and harsh toward those composers who remained in Germany and tried to continue to feed their families by overlooking the Nazi regime. Kater does not discuss at any length specific compositions and their influences. This, in my opinion is short sighted: after all, both Weill and Schönberg made huge contributions not only to American music, but to the world of music in general.

Other books offer an historical look at cabaret. Peter Jelavich's book, *Berlin Cabaret* is clearly written and gives us a glimpse into the culture of the Berlin cabaret at the turn of the century. It documents the political influences as well as the social atmosphere of the theatres themselves. Jelavich gives a description of the cabaret from 1901 when it first began to the early 1930's when the Nazis suppressed this genre. By giving a sense of the world inside the cabarets of Berlin he illustrates how they evolved from pure entertainment to

political and social commentary. Although the book is a useful tool for understanding the performance venues and the staged acts, Jelavich doesn't offer any insight into the production of the musical numbers or the compositional details. For historical information on cabaret in the United States Lewis Erenberg's *Steppin' Out: New York Nightlife and the Transformation of American Culture 1890 – 1930*, details the evolution of New York nightlife from the Gay Nineties through the Jazz Age. He describes a cabaret culture that paved the way for new social norms and forms of entertainment. He illuminates how cabaret brought about the dissolution of conventional thought, and emphasizes the barriers of gender, race and class. Erenberg's description of jazz players, the lewd style of the chorus girls and tango dancing makes for an entertaining look at American cultural history. He does not, however, detail the musical aspect of the American cabaret. While he mentions performers and popular songs, the book lacks information that would give insight into musical style and composer preferences.

An article published in the *Journal of Singing* in 2004, "Cabaret for the Classical Singer: A History of the Genre and a Survey of its Vocal Music" by Eric Bronner, not only gives an historical overview of cabaret but also offers a list that identifies songs from various cabaret eras and locations. Although this is a great place to start if someone wants to get a sense of what cabaret is all about, it is limited in its scope and it lacks details. The list of songs does not

give insight into appropriate voicing, and the article lacks a stylistic approach for the performer. For a stylistic look at cabaret, Carol Kimball's *Song: a Guide to Style and Literature* is the most helpful. The book is unique in that Kimball compiles a biography, analysis, and commentary on many composers, spanning all eras of song composition. The scope of the book, given the topic, is very broad, but it is still a wonderful resource for teacher, student, accompanist and performer alike. However, it only highlights two of the songs chosen for this study. Kimball does not specifically discuss the genre of cabaret song.

Books used in this study cover composer's lives, owners of establishments and considerable general information. Lists of cabaret performers and descriptions of their presentation are sparse, and lacking the information on stylistic practice I most hoped to discover. In order to fill this void, the present document enlists the help of two world-renowned coaches, and studies cabaret not so much from a historical perspective but as a guide for performers.

CHAPTER II

HISTORY OF CABARET

What is cabaret? Cabaret was initially considered any place that served liquor. However, cabaret culture began in France in 1881. Cabarets were informal night spots where poets, artists and composers could perform and try out new material. Cabaret song can be anything that is performed in a setting of smoke, drink, dark lighting and merriment. The lyrics usually contain dry wit, intelligent humor, sociological and political commentary and sex, sometimes delivered with boldness. The themes of sexual deviance, taboo, satire and/or alienation either appear as subtext or double-entendre or they can be quite clearly revealed in the settings of cabaret songs. A song may contain just one of these elements or there may be all of these elements in one song.

Cabaret began with elevated literary and intellectual ideals and creative freedom that challenged societal norms and political thought. It represented the daily struggle of life. European imperialism caused vast social and economic chasms between the classes and at times included government oppression. Cabaret was born out of a wish for realism and freedom within the arts.

Musically, cabaret was a reaction to the high art of Wagner's operas with its leitmotives and thick orchestrations, and to the highly chromatic or impressionistic compositions of the late nineteenth century. This was seen as

music for the bourgeois and unattainable for the common man. Instead, cabaret melodies are simple, often based on popular idioms, and depending upon the composer, may also contain simple harmonies with a simple waltz or a march with syncopated rhythms. Tonality was usually in one or two keys with little musical complexity. Jazz elements, such as ragtime, can often be found in a cabaret setting.

Since the mid-eighteenth century, Parisian society has enjoyed a rich social life surrounded by cafés and salons where artists could perform and exchange ideas. After the end of the Franco-Prussian War (1870–1871), the popularity of the salon began to decline, and the artistic cabaret which featured song as well as dramatic readings began to become a central part of the Parisian lifestyle. As mentioned before, in France, the word “cabaret” meant any business serving liquor. However, on the 18th of November in 1881, a little hot spot called the Chat Noir (Black Cat) changed everything.

Rodolphe Salis, a famous artist, founded the Chat Noir in the Montmartre district of Paris. This café was the first cabaret “artistique” to achieve notoriety. The walls were decorated in a Louis XIII style with medieval artifacts and reproductions adorning the café. Salis devised an evening program that was centered around artists who would sing, recite poetry or perform dramatic recitations. A master of ceremonies introduced each performer. In the early years, Emile Goudleau was the master of ceremonies, and Salis himself, along

with waiters dressed as academicians, poured beer and served the patrons. The atmosphere was noisy, informal and irreverent. Jokers called “fumists” also yelled out puns and funny tales between songs and performances.¹ The Chat Noir closed its doors in 1897, one year after Salis’ death. Lasting less than two decades, it still set a precedent and served as a model for more modern cabarets who copied the diversity of the Chat Noir’s programs.

The Black Cat became an international as well as Parisian institution and gave rise to a host of imitations throughout Europe. But no matter how illustrious any of the others became they never superseded the fame of Salis’ establishment and only one, the Russian Bat of Nikita Baliev, ever gained a truly international reputation. Nor was it ever forgotten that the seeds of the cabaret culture were first planted in France.²

The patrons were composed of intellectuals, aristocrats and wealthy professionals not to mention other artists looking for ideas and inspiration. Members of the French aristocracy were said to enjoy the night life the cabarets offered. Those regarded as “snobs,” wealthy people, financiers and political figures began to attend so that they could rub elbows with the talented artists and famous intellectuals of the day.³

By 1900 other cabarets began to appear and became community establishments in several French and German cities. Experimentation with a

¹ Herbert, Michel, La Chanson a Montmartre (Paris: Editions de la Table Ronde) 1967. Pp.61-73.

² Segel, Harold B., Fin de siecle Cabaret (Performing Arts Journal, vol. 2, no. 1, spring, 1977), p. 43.

³ Ibid. pp.163; 305; 315; 383; 414.

French cabaret style took place in Berlin at the turn of the century. However, eventually Munich became Germany's artistic center. Many artists gathered in the cafés in the Schwabing district. The spirit of modernism and patrons who loved the edgy variety shows made Munich very receptive to this new style of entertainment. Under the Kaiser, however, censorship was rigid. United in their hatred of the state's hypocrisy and its rigidity, performers rented rooms in the back of inns, and decorated them with paintings and etchings by artists of notoriety. Such actions as these would make the clubs private, and therefore censorship no longer became a problem.

One of the private establishments was called Die Elf Scharfrichter (1901), or The Eleven Executioners. The cabaret was named after its eleven owners, who worked to produce an evening of dark entertainment. The programs changed monthly, but always began and ended with the performers marching in thru the aisles dancing, singing and throwing bloody robes around. They acquired a collection of instruments of torture, with which they decorated the walls and the stage. One of its co-founders and performers was Marya Delvard (1874–1965), a famous femme fatale from this period. She was an extremely thin woman who dressed in black with a painted white face. She would stand against a black stage while singing songs of sex, suicide, murder and death in a monotone voice, which mesmerized audiences. A mixture of

chansons, recitations, puppet plays, dramatic pieces and literary parodies followed.

Poet and author Otto Bierbaum published a volume of *Deutsche Chansons* with contributors such as Frank Wedekind and Baron Ernst von Wolzogen. They held in common a fervor for Nietzsche's philosophy and Dionysian sensuality, and they became great champions for the cause of cabaret. The collaboration of Bierbaum and Wedekind eventually resulted in Wolzogen's public variety show and opened the successful Überbrettel in Berlin during January, 1900.⁴ The name, Überbrettel, gave the club the reputation for being more than any other cabaret, it was a super cabaret. The scripted shows were well rehearsed, and only professionals performed there. It sat 650 people and the shows were inspected by state representatives who enforced cuts of anything sexual or anti-state. Even so, Berlin's first public cabaret was a success.⁵

After World War I, cabaret became even more popular all across Europe, but especially in Germany where cabarets popped up all over the country. The censorship had ended with the Weimar government now in control.

The overthrow of the Kaiser, the revolutionary tumult that resulted in the establishment of a Social-Democratic Republic,

⁴ See Peter Jelavich, *Berlin Cabaret* (Cambridge, MA and London: Harvard University Press, 1993) pp. 10 – 35 regarding Überbrettel and its participants.

⁵ Segel, Harold B., *Turn of the Century Cabaret: Paris, Barcelona, Berlin, Munich, Vienna, Cracow, Moscow, St. Petersburg, Zurich*, (New York: Columbia University Press, 1987), xvii – 19.

and the hardships of the inflation period were the troubled waters in which cabaretists could fish spectacular success. Berlin became a maelstrom, sucking in the energies and talents of the rest of Germany.⁶

The new government combined with the reaction against the old regime gave Berlin a new permissiveness and Berlin became Germany's new hedonistic capital. Cabarets seemed to be on every corner. There were 120 newspapers representing all political, religious, popular or pornographic points of view.

The new cabaret scene in Berlin became a forum for early expressionists. Tilla Durieux, a prominent actress in Berlin, recited poetry by Frank Wedekind. Shadow plays were performed, and there was music by Schönberg and Debussy. Eventually the new cabarets began to stray from the original Parisian form of cabaret. The new clubs had little in common with their artistic forebears. Some degenerated into strip clubs, dives and dance halls marketing sex. With its atmosphere of sex, smoke, jazz, song, and political satire, the cabaret became the perfect outlet for those seeking new forms of art. This new form of entertainment became known as "Kabarett" rather than the French "cabaret". This name change was to set Kabarett apart from its purely amusing counterpart and to stress the importance of its serious German style. During this Kabarett era, the clubs became places of experimentation by the cultural avant garde. At the Wintergarten, audiences enjoyed hot dogs and beer while being entertained

⁶ Senelick, Laurence, Cabaret Performance, Volume II: Europe 1920 – 1940 (Baltimore: John Hopkins University Press, 1993), p. 25.

by a master of ceremonies, exotic performers from Eastern cultures and a variety of revue acts. A nude dancer often danced on stage at an establishment called the White House, and performers and patrons openly used cocaine and morphine.

After World War I, the Futurist movement came into vogue and an entirely new art movement gained notoriety in Paris, Barcelona, Cologne, New York, Berlin and Zurich – The Dada movement. This artistic and literary movement brought about a protest against Western Culture as a direct result of the horrors of war. These artists thought that a society that could produce WWI was devoid of morals and that its culture should be destroyed. Poetry of the Dada movement consisted of a group of random nonsense words put together, spoken with planned inflections. The Dada movement had nothing to do with traditional poetry. The dadaists' hoped to cause society to rethink reality and its social norms. Their poetry represented the present day chaos. At the Cabaret Voltaire in Zurich, Hugo Ball recited the first abstract phonetic poem 'gadji beri bimba'. The dadaists' motto was "Kunst ist Scheisse" or "art is shit." Eventually, the Dada movement became passé, and people lost interest in its novelty. Thus, the movement died around 1920.

Berlin continued to support the cabaret establishments. A well-known transvestite bar, the Eldorado, flourished in 1920. Its regular patrons included transvestites and homosexuals as well as artists, writers, and the who's who of

the day. Famous cabaret songwriters such as Walther Mehring, Erich Kastner, Kurt Weill and the young Bertolt Brecht created songs incorporating jazz, wit, street talk, and the distinctive Berlin dialect. Brecht's collaboration with Kurt Weill produced some of the most memorable songs of the period, including *Mack the Knife*, *Pirate Jenny*, *The Alabama Song* and *Surabaya Johnny*, which were originally in German but later translated into English becoming equally popular in The United States. The freedom of expression that the present cabaret afforded, would only last a few years; A new regime was about to take Germany by storm.

By 1933, within only a few years of Hitler's regime, the Nazis effectively suppressed all of the cabaret culture in Germany making cabaret culture one of the first victims of Nazi terror. Writers and performers were arrested and taken to concentration camps; some committed suicide. The movement however, remained active during the interventions of the police. Venues such as Brecht's cabaret, the "Red Grape," had a huge following among the Berlin citizenship. The patrons could enjoy eroticism, sentimentality, music with modern phrases, driving rhythms, memorable melodies, jokes and satirical wit. The cabaret 'chanson', adored by the French, found a home in this rough format through composers such as Weill, who made a niche for himself by writing torch songs; songs about love lost or unrequited. The master of ceremonies was still important and he/she had to possess a quick wit for any

banter that may take place between him, the performers, or the audience members. However, with the Nazis breathing down their necks, the cabaret subculture became highly suppressed causing cabarets to close their doors. A few moved underground, but the Nazis did not like being the butt of the joke and subsequently kept a close eye on all art making it difficult to run an open cabaret establishment.

In 1910, Cabaret had begun to see a rise in popularity in the United States. New York became home to several cafes that became known as “cabarets” because they featured singers. Delmonico’s, Reisenweber’s and Shanley’s were all famous nightspots. Soon dance floors became a required part of the evening’s entertainment. A city ordinance forced Manhattan’s cabarets to close by a 2:00 AM curfew, and in reaction to this, members-only clubs grew out of demand for dancing till all hours. Thus, the first “night clubs” were born. By 1915, a Parisian-style cabaret was opened on 42nd Street by Vernon and Irene Castle, a famous dance team. These early American cabarets were similar but not exactly like their European predecessors. Politics and social satire were all but void, but late hours and sophisticated patrons gave freedom to the performers and organizers of cabaret shows.

Unlike vaudeville, which welcomed women and children to a family atmosphere, the cabaret made few pretenses about being for a family trade; rather, it would service the adult fantasies and desires of adult men and women... Women and men could stretch the night into hours of pleasure for themselves, away from home,

business, children, and other obstructions to their own mutual enjoyment.⁷

Dancing was the main attraction. The easy public mixing of sexes, social classes, and races on the dance floors led many preachers and journalists to condemn cabarets as houses of immorality. This was not a deterrent for the crowds of people who enjoyed this high-spirited entertainment. However, in 1918 the Volstead Act made the sale of liquor illegal, and America's public cabarets were effectively pushed to extinction. Prohibition, however, did not deter America's taste for alcoholic refreshment. There was a demand for secretive, intimate places where people could consume liquor. This kind of ambiance practically demanded music, and set a stage for cabaret to make a comeback, albeit in an illegal setting. These bars known as "speakeasies" cropped up in people's basements and backrooms. The felons who provided the liquor controlled most speakeasies. Live entertainment made the bar look legitimate, and owners found that women singing sad ballads helped pay the bills. These performers became a part of American nightlife for decades.

Miss Morgan, Tex Guinan, Belle Livingston were among the more notable women who dominated the nightclubs and other rendezvous of revelry in the twenties. But the pattern persisted all over the country – speakeasies and "intimate" spots featured women torch singers and piano players. That is what the night-life public wanted...And in the lawless decade the nightlife public was no longer predominantly male. The women wanted their fun too, their share of

⁷ Erenberg, Lewis A., Steppin' Out: New York Nightlife and the Transformation of American Culture 1890 – 1930 (Chicago: University of Chicago Press, 1991), p. 114.

the whoopee – a word that’s almost obsolete probably because the wild, hectic and abandoned sort of gaiety it described is also almost obsolete now.⁸

By the mid-1920’s, it was commonly felt that Prohibition laws were not working. New Yorkers were so overwhelmed by the number of speakeasies that they voted to suspend enforcement by local officials. The rest of the country slowly followed suit. Prohibition ended in 1933; the depression was at its worst, and America was in the mood to drink. Show places like the famous Copacabana featured former vaudeville entertainers and became entertainment that required formal dress. Once again, the performance style became the cabaret tradition – torch songs with comedy and a master of ceremonies present to keep things rolling. In New York, small rooms became fashionable. Because of laws requiring establishments to serve food, they became known as “supper clubs.” Sometimes, only a token sandwich was kept in the refrigerator to earn the title. Some of these clubs were seedy and filthy; they kept the lights down, the cigarettes plentiful and performers for ambiance. The “joints” would become over crowded with people. A singer sitting on a tiny stage with a piano, a spotlight and a microphone were in vogue. The music was mostly jazz, Broadway-style tunes, or even Broadway musical songs extracted and sung like torch songs. Raunchy material was reserved for late-night performances. Throughout the remainder of the twentieth century various clubs were home to

⁸ Sann, Paul, The Lawless Decade (New York: Bonanza Books, 1957), p.190

famous and infamous performers. In the 1940's and 50's the club, Café Society, was the first of its kind to welcome integrated audiences for performers like Billie Holliday. Famous clubs featured stars such as Pearl Bailey, Bobby Short, Eartha Kitt, and Yul Brynner. Today, cabaret style performances still exist in various bars in major metropolitan areas; the music is usually in a jazz or Broadway style and often features Broadway show revues by Broadway hopefuls. In an article published in *Journal of Singing* – Eric Bronner discusses what American cabaret is like:

In the United States, what is presently referred to as “cabaret” is more entertainment focused than literary or topical. New York’s piano bar scene is the bastion of current American cabaret, although contemporary American classical composers are writing modern cabaret songs that are informed and inspired by the historically authentic material of the European cabarets. The influence of authentic cabaret can be seen in many of the art, entertainment, and popular culture forms frequently performed today.⁹

Because cabaret has been around so long and has existed within several cultures and countries, its stylings are often difficult to pin down. The style of Satie for instance is different from Weill as well as from the more current cabaret songs of America. The following six chapters discuss six composers, and selected songs, that are in this writer’s opinion, a good representation of the genre of cabaret.

⁹ Bronner, Eric Cabaret for the Classical Singer: A History of the Genre and a Survey of Its Vocal Music, (*Journal of Singing* – The official Journal of the National Association of Teachers of Singing) 60:5 May-June 2004, p. 453.

CHAPTER III

ERIC SATIE

Erik Satie was born in Honfleur, France in 1866, to Alfred Satie, a salon composer and publisher who later married salon composer Eugénie Satie-Barnetche. It was Alfred Satie's publishing company who first published Satie's Valse-ballet and Fantaisie-valse for piano in 1887. But to Satie classical music was bourgeois; he wanted to make music that was modern, music that reflected the life style of the common population. Eventually, he moved from his father's house to Paris where he lived only a few blocks from Le Chat Noir.

Because Satie felt that his music should stay connected to its popular roots, he shunned the nineteenth-century ideas of Romantic expressiveness, thematic compositional techniques and complex melodies. He was progressive, a man who pushed music toward a minimalist art form. He was opposed to Wagner's influence on French music; he avoided any hint of impressionism and orchestrations smacking of the influence of Debussy and Ravel. Art for Satie was derived from painters like the Cubists.¹⁰ Satie, belonging to the circle of cabaret and music-hall entertainers, was an insider of the cabaret from 1887 to 1909. During this time, he produced a body of popular works encompassing the French and American styles: from cabaret song to "valse chantée"; from march

¹⁰ For more information on Satie's influences see Orledge, Robert, "Satie the Composer", Chapter 2.

to cakewalk. Even in later years when Satie had stopped working as a popular song composer, he continued to rely on Parisian entertainment as an inspiration. In 1887, Satie began frequenting the infamous Chat Noir. The atmosphere of wit and irreverence appealed to him. Soon Satie was enjoying friendships with poètes-chansonniers and painters such as Maurice Donnay, Henri Riviere and Jules Jouy.¹¹ That same year, Satie sought employment at the Chat Noir where he composed music for shadow theatre. The shadow theatre was popular in France during the 19th century; it is a form of storytelling and entertainment using opaque puppets in front of an illuminated backdrop to create the illusion of moving images. Shadow Theater is an art form that began in Asia. French missionaries in China brought it to France in the mid-18th century and put on performances in Paris and Marseillies, becoming quite popular. In time, the Ombres chinoises or "Chinese Shadows" with local modification and embellishment, became the Ombres françaises and took root in the country. The art was a popular form of entertainment in Paris during the 19th century, especially in the famous nightclub district of Montmartre. After Satie's brief association with the shadow theater in 1888 he became the assistant to the principal pianist, Albert Tinchant. During this time he and Vincent Hyspa

¹¹ Templier, Pierre-Daniel, "Erik Satie", (Paris: Rieder, 1932), p. 14

developed a lasting friendship.¹² By 1891 Satie became the pianist at another cabaret, the Auberge du Clou, and in 1892 he took a post at the Café de la Nouvelle Athènes.¹³ In 1899 Satie began to accompany Hyspa and Paulette Darty who made nightly stops singing in the Montmartre district cabarets. By 1900, Satie became Hyspa's composer. Twenty-eight songs composed by Satie with lyrics by Hyspa are in the Houghton Library of Harvard University. In 1904, Satie wrote *La Diva de l'empire* and *Je te veux* for Darty who was considered the queen of the slow waltz. She kept these songs as part of her performances for many years.

¹² For more information on Hyspa and Satie and their early relationship see Whiting, Steven M, Erik Satie and Vincent Hyspa: notes on a collaboration Music and Letters, vol. 77 issue 1, Feb. 1996.

¹³ Wilkins, Nigel, ed. The Writings of Erik Satie (London: Eulenburg Books, 1980), p. 20 – 21.

La Diva de L'empire

Dominique Bonnaud and Numa Blès wrote the poetry to reflect the activities taking place in Leicester Square, where prostitutes and their customers would stroll. Bonnaud and Blès write:

Under the grand hat Greenaway, Showing the flushing of a smile Of a laugh charming and fresh A baby astonished who sighs Little girl with eyes velvety This is the diva of "The Empire" This is the queen whose taken the gentlemen and all the dandys of the Piccadilly.	Sous le grand chapeau Greenaway, Mettant l'éclat d'un sourire, D'un rire charmant et frais De baby étonné qui soupier, Little girl aux yeux veloutés, C'est la Diva de l'Empire. C'est la rein'don't s'éprennent Les gentlemen Et tous les dandys De Piccadilly.
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According to the recital program notes of Measha Brueggergosman and Roger Vignoles,¹⁴ the "hat Greenaway" is about a popular style of hat that was worn around the early 1900's. Kate Greenaway was a children's book illustrator whose characters wore outlandish clothes and hats. Hat designers began creating designs to look like Greenaway's characters' clothing and they became a very popular part of French couture. The "Empire" is the Empire Theatre of Varieties, a popular establishment in Leicester Square. The "little girl" is a prostitute, a child only in the way she is dressed, but she is actually a worldly wise woman, even if she is actually young chronologically, her experiences with men hardly makes her an innocent.

¹⁴ www.carnegiehall.org/article

With a single yes she puts
on sweetness
That all the snobs
in vests take to heart
her welcome of horrays frenetic,

On the stage tossing
the wreaths of flowers,
Without noticing the mocking
laugh on her lips.

Dans un seul “yes” elle met
tant de douceur
Que tous les snobs
en gilet à coeur,
L’accueillant de hourras
frénétiques,
Sur la scène lancent
des grebes de fleurs,
Sans remarquer le rire narquois
De son joli minois.

The snobs in vests are most likely English men who are visiting Paris and are there to enjoy the freedom of the cabaret theaters. They cannot see her for what she is; they toss flowers thinking she loves them for it, all the while she has a “mocking laugh on her lips”.

She dances almost automatically
And lifts, aoh! Very modestly
her underskirt of furbelows;
Of her legs showing their quivering.

It is all so very innocent
And very very exciting.

Elle danse Presque
automatiquement
Et soulève, aoh très pudiquement,
Ses jolis dessous de fanfreluches,
De ses jambes montrant le
frétellement.

C’est à la fois très très innocent
Et très très excitant.

In the third stanza the “diva” dances as if she is trying not to show too much, to preserve her innocence, when in truth, it is this act that makes her that much more exciting and alluring. The “diva” knows very well what she is doing. The poet’s writing also reflects the French attitude towards the British tourist, and how gullible they are in comparison to the sexually open French. The poem even tries to get across the English accent by writing “Aoh!” in the second line of this stanza.

This poetry is seemingly simple on the surface, but it opens a door into a world filled with illusions. The juxtaposition of a woman dressed like a little girl who has slept around, and is most likely more experienced than most of the men in the room, creates one illusion. The men thinking she is naïve and excited about being with them, is another illusion. These illusions are created by the women who know, by experience, that the men will believe what they want to believe. The men in fact, are the ones who are naïve.

Diva, devised as a cakewalk, which was popular in the United States as well as in France during this time, demonstrates Satie's ability to compose in a variety of popular styles. A cakewalk is a song that uses a march tempo as background music while people compete for a cake by walking in time to the music until it stops. Once the music is stopped, the contestant must be in the proper chair or square to stay in the game. The last person standing wins the cake. The text of the song presents a young girl who is a beautiful seductress. Satie uses a few English words inserted into the French text depicting a British gentlemen's point of view. The song is about a girl who is adored by those who experience her dancing, and flirting with the audience. The accompaniment provides an even walking pace in a 2/4 meter throughout with a syncopated rhythm introduced immediately in the first measure. (figure 1).

Figure 1.



Satie uses a march tempo to indicate the walking around in a circle that takes place in a cakewalk. The syncopations seem more prominent because they are constantly accompanied by a strong beat in the left hand of the piano and add to the overall rhythmic complexity. (figure 2).

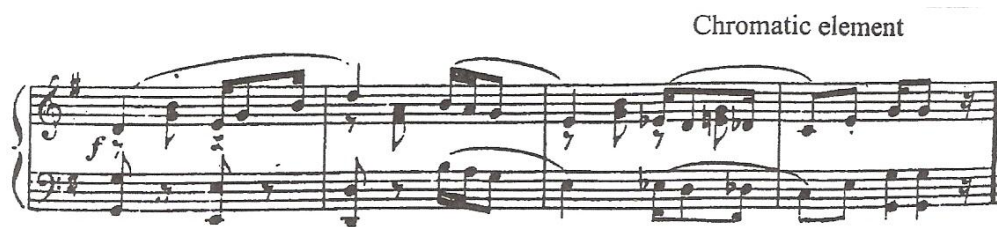
Figure 2.



The piece is strophic, in the key of G during the refrains, while the verses are in the dominant key of D. The melody is simple and catchy. All the

aforementioned elements are part of a popular style. The humor is in the “Britishness” of the words and sounds as well as the inserted English expressions. In measure 64, the expression “aoh” is used to indicate the British accent and an expression when they are fascinated or shocked by something. The weak beats often have the important syllable of a word attached to signify a poor French accent, as if being sung by a “Brit”. Satie used doubled octaves and chromaticism in the introduction of the song (figure 3).

Figure 3.



These cakewalks were used as performances and contests in Paris between 1900 and 1904. It was Satie’s use of untied syncopation, march tempo and a steady beat that identified “La Diva” as a cakewalk. The song begins with the natural flow of four measure phrases but in measure 16 there is a short phrase of two bars followed by a 6 measure phrase. This use of uneven phrasing, thin texture and doubling of the melody line is characteristic of popular idioms such as ragtime.

Je Te Veux

Satie wrote this song in 1902 while he was working for several cafés and cabaret type establishments:

By 1902, Satie was turning out waltzes in a steady stream. His notebooks of the time are filled with sketches and drafts for nearly 60 strains in all. On one orchestral waltz score ('Poudre d'or', Paris, Bibliotheque Nationale, MS 10060), stamped at SACEM on 11 march 1902, Satie jotted a list of instruments and wrote 'Bullier' next to it: one may infer that these were the orchestral forces available at the Bal Bullier, a dance-hall in the Latin Quarter, and that Satie was paying the rent by furnishing music for this establishment and perhaps others like it.¹⁵

Satie wrote many waltzes, but *Je te Veux* and Hyspa's signature waltz *Tendrement* were the most popular, and are part of the few that remain as Satie's known repertoire. According to Whiting, Satie was at home in this genre.

Satie noted down keys suitable for each singer. The waltz's lilting and lulling tone, its effectively placed hesitations and hemiolas, and its ingratiating chromatic details suggest that Satie took to the genre quite readily. Perhaps he was falling back on childhood experiences. His father and stepmother both wrote salon music, and two of Satie's earliest compositions were piano waltzes published in *La Musique des familles*.¹⁶

The text of *Je Te Veux* is by poet Henry Pacory, and is a sentimental love song. The piece is similar in several ways to *Diva*; the form is strophic, the phrases are not symmetrical, there are many instances where the piano doubles

¹⁵ Whiting, Steven M. p.67.

¹⁶ Ibid, pp. 67 – 68.

the melody line in unharmonized octaves and the texture is thin with subtle harmonizations (figure 4).

Figure 4.

The image shows a musical score for a waltz. The top staff is a vocal line in treble clef, with the tempo marking "Valse" above it. The lyrics are: "-pris en dé-tres-se, Cher a-mou- / know bow I love you, Lov-er di-". The bottom two staves are for piano accompaniment, with the tempo marking "Valse" above the right hand. The piano part features a simple harmonic accompaniment with chords in the right hand and a bass line in the left hand. The overall texture is thin and subtle.

The differences are that the melody is not as simple in *Je Te Veux* as *Diva*, and the tempo is a moderate waltz. There is more freedom with tempi, and rubato, as well as dynamics. Satie uses syncopated rhythms as he did with *Diva*, but he uses ties which makes the rhythms more like hemiolas (figure 5).

Figure 5

2^e COUPLET

p vois dans tes yeux La di
see in your eyes that dear

- vi - ne pro - mes se. Que ton
prom - ise you made me. No more

œur a - mou - reux Vient cher -
tears or good - byes Love sball

- cher ma ca - res se. En - la -
no more e - vade me. Tbere sball

The key is C major on the refrains, and like *Diva* it modulates to the dominant G major on the verses. It is not uncommon, however, for performers to transpose this piece to fit their voices. As previously mentioned Satie himself was known to do this for his singers.

CHAPTER IV

FRANCIS POULENC

Francis Poulenc was born in Paris in 1899. He took piano lessons at an early age from his mother, an amateur pianist. He became a capable pianist, and his early compositions are for keyboard. As a boy, his life was filled with trips to cabarets and dancing halls in Nogent. Poulenc writes of “frequenter the Parisian music-hall without stop” from age fifteen to age thirty.¹⁷ Later in his life, he became a member of Les Six, a group of young French composers of whom Milhaud, Auric, Durey, Honegger and Tailleferre were members. This group is also connected to the great poet Jean Cocteau. Poulenc, like his friends, enjoyed making music that mimicked and embraced Parisian life. He took his own art music, and mimicked the sound and style of cabaret. He even poked fun at cabaret and popular idioms with some of his songs. His composition techniques at this time were considered avant-garde even for the Parisian cabaret and music scene. In 1915, Poulenc decided to make the piano his instrument. Eventually he began studying piano with Charles Koechlin.¹⁸ Formal training however, did not take away from his fascination for popular amusement. Poulenc, like Cocteau and the others of Les Six, all recall either attending various popular activities as children, or later as adults. Each of these artists is

¹⁷ See Keith W. Daniel, Francis Poulenc: His Artistic Development and musical Style (Ann Arbor: UMI Research press, 1982), p. 7

¹⁸ See Henri Hell, Francis Poulenc, translated by Edward Lockspeiser. John Calder publishing, London. 1959, for more information on Poulenc and his formal studies.

known for trying to capture those experiences within his music. In 1919, Poulenc and some of his friends met each Saturday roaming the streets of Paris in search of fairs, circus', music-halls, and parades. These forms of popular entertainment held a certain appeal, and inspiration for their artistic activity. That appeal was the basis of his subversion of traditional and classical forms of expression. This style spanned several decades through Poulenc's life, perhaps because of his love of Parisian popular entertainment, his memories of his own past and the nostalgia it evoked, and the influence of Jean Cocteau. In 1963, Poulenc wrote an article in the Bulletin de la Phonothèque Nationale, and described the French life which came to dominate his art compositions. He recalls his summers in Nogent:

All my first compositions, and indeed everything one considers my amorous side, my erotic side, comes from Nogent-sur-Marne, and from this kind of stale smell of fried potatoes, of dinghies, and of the blare of the distant band.¹⁹

Poulenc's love for popular entertainment and his formal training made him a great eclectic composer. Poulenc, unlike Satie, did not make his living in the popular establishments; he was more of an "art imitating art" sort of fellow. Poulenc was not a true cabaret composer; he was a "voyeur" of this genre. Poulenc wrote in 'My Friends and Myself' about his integrated style:

I've often been reproached about my "street music" side. Its genuineness has been suspected and yet there's nothing more

¹⁹ Quotation from Keith Daniel in Francis Poulenc, p. 7.

genuine in me. Our two families ran their business houses in the Marais district, full of lovely old houses, a few yards from the Bastille. From childhood onwards I've associated café tunes with the Couperin suites in a common love without distinguishing between them.²⁰

Poulenc admired Satie, and praised Satie's piano piece, *Parade*, for its popular sonorities, which according to Poulenc "went beyond the academic and the sublime."²¹ Both composers were influenced by popular Parisian entertainment and were students of musical simplicity and fluid precise melodies. From 1918 to 1921 Jean Cocteau began to plan three events which would merge popular and concert-music into the same world. These would include circus clowns dancing to music of Milhaud, Poulenc, Auric and Satie, music revues, fairground games (like cakewalks), dance and theatre. This was an attempt to move concert music away from the traditional formal traditions such as French impressionism.

Poulenc and Cocteau enjoyed a long friendship. Cocteau continued throughout Poulenc's career to be one of his librettists. Soon after their cabaret collaborations however, Poulenc and Cocteau hit a dry spell in their professional relationship. Poulenc wrote about the hiatus:

What is curious is that I wrote *Cocardes* ...in 1918 and that for years after that, I wrote nothing more on texts by Cocteau;

²⁰ Poulenc, Francis and Audel, Stéphane, *My Friends and Myself*, transl. by James Harding (London: Dennis Dobson, 1978), p. 31

²¹ *Ibid*, p.32.

nothing seemed quite right to me until very recently, when I set
La Voix humaine.²²

²² Ibid, p. 68

Toréador

Prior to *Cocardes* in 1917, Poulenc wrote *Toréador*, a cabaret song that ironically poked fun at both cabaret, and high art song. The text is by Cocteau. Cocteau also wanted a circus piece and a prelude to accompany the song. Poulenc complied; however, *Toréador* is all that remains. This was to be for a performance at the Vieux-Colombier, but it never occurred.²³ Poulenc wrote:

‘Toréador’, I must confess, belongs to this hybrid style... a caricature of a music-hall song, (which) could only appeal to a chosen few. It is exactly the type of song to make a few intimate friends laugh around the piano.... All the same, I like ‘Toréador’ very much. Having left it unpublished for a long time, I decided to publish it about 1932 on the advice of my dear old friend, Jacques-Emile Blanche.²⁴

This song is important in the study of Poulenc and his style, because it is the first song that contains a formula he follows throughout his career. Cocteau wrote in his famous manifesto that poets use too many words and that simplicity is best.

“A poet always has too many words in his vocabulary, a painter too many colors on his palette, and a musician too many notes on his keyboard.”²⁵

Ironically, Cocteau’s text is long and wordy. The poem represents the variety of cultures and races that were present not only in the French music hall, but also in

²³ Poulenc, Francis, *Diary of My Songs* translated by Winifred Radford, (Victor Gollancz Ltd.: London, 1985), pp. 63 – 65.

²⁴ *Ibid*, p. 65.

²⁵ See Cocteau, *The Cock and the Harlequin*, p. 11.

many forms of popular entertainment. The borrowing of exotic settings by art song composers may also be part of the humor, since the subtitle is *Chanson Hispano-Italianne*. Cocteau creates a long epoch about a Spanish Toreador, killed in St. Mark Square in Venice. This scenario may seem odd because bullfighting is a sport enjoyed in Spain not Italy. Historically, however, bullfighting did take place in St. Mark's square. The first section of the poem is by an omniscient narrator who tells of a beautiful young woman and a bullfighter.

Pépita queen of Venise	Pépita reine de Venise
When you go under	Quand tu vas sous
your watchtower	ton mirador
All the gondoliers say:	Tous les gondoliers se
	disent:
Take guard... Toréador	Prends garde... Toréador
On your heart no one reigns	Sur ton coeur personne ne
	règne
In the grand palace	Dans le grand palais
where you sleep	où tu dors
And close to you the old lady	Et près de toi la vieille
	duègne
warns of the Toréador.	Guette le Toréador.
Toréador brave of the brave	Toréador brave des braves
When in the piazza San Marco	Lorsque sur la place Saint
	marc
the bull in fury drooled	Le taureau en fureur qui
	bave
killed by your dagger	Tombe tué par ton
	poignard.
It isn't the pride that caresses	Ce n'est pas l'orgueil qui
	caresse
Your heart under the gold garb	Ton coeur sous la baouta
	d'or
For a young goddess	Car pour une jeune déesse

You burn, Toréador.

Tu brûles Toréador.

We see two conflicts: one within the bullfighter's heart, and the other, between the bull and the Toréador. Here in St. Mark's square, the busiest and most central piazza in Venice, he is killed by the bull. The bull has had a painful fight, but the Toréador suffers as well. He feels he is dying, slowly, painfully, because he is alone in love. Pèpita the beauty of Venice is killing him. The Toréador is fighting a battle for love while the bull is fighting for life, but to the bullfighter it may as well be the same. He is hurting, and so is the bull. Both man and animal are being tortured. In the refrain the narrator tells of her beauty and her ability to seduce.

Belle of Spain
In your gondola
You prance
Carmen like
Under you veil
Eyes that sparkle
Mouth which shines
This is Pèpita aaah.

Belle Espagnole
Dans ta gondole
Tu caracoles
Carmencita
Sous ta mantille
Oeil qui pétille
Bouche qui brille
C'est Pèpita aaah.

The narrator explains that she, like Carmen, knows how to allure men. She uses her beauty and her body language, to get what she wants. But the Toréador is blind to this, his desire has made his perception of her skewed and he only sees that she is beautiful and that he wants her. To his dismay, however,

she seems to want nothing from him. In the second verse the bullfighter's grief is revealed:

It is tomorrow the day of Escure	C'est demain jour de Saint Escure
Where you will fight to the death	Qu'aura lieu le combat à mort
The canal is full of boats	Le canal est plein de voitures
Celebrating the Toréador!	Fêtant le Toréador!
From Venise is	De Venise plus
this most beautiful one	d'une belle
Palpitate to know your fate	Palpite pour savoir ton sort
But you mistake her lace	Mais tu méprises leurs dentelles
You suffer Toréador.	Tu souffres Toréador.
Because not seeing her appearance	Car ne voyant pas apparaître.
Hidden behind an orange tree	Caché derrière un oranger,
Pèpita alone at her window	Pèpita seule à sa fenêtre
You meditate to avenge.	Tu médites de te venger,
Under your caftan hides the knife	Sous ton caftan passe ta dague
The jealous heart bites you	La jalousie au coeur te mord
And alone with the noise of waves	Et seul avec le bruit des vagues
You cry Toréador.	Tu pleures Toréador.

He is obsessed to the point of distraction. He can only think of her and his jealousy.

Who of riders! Who of the world!	Que de cavaliers! Que de monde!
Fill the arena to the edge	Remplit l'arène jusqu'au bord
One came 100 miles to the round	On vient de cent lieues à la ronde
They acclaim Toréador!	T'acclamer Toréador!
It is done: it enters the arena	C'est fait il entre dans l'arène
With more spit than a lord.	Avec plus de flegme qu'un lord.
But he barely advances the pain	Mais il peut avancer à peine
Of the poor Toréador.	Le pauvre Toréador.
It doesn't remain with his dismal dream	Il ne reste à son rêve morne

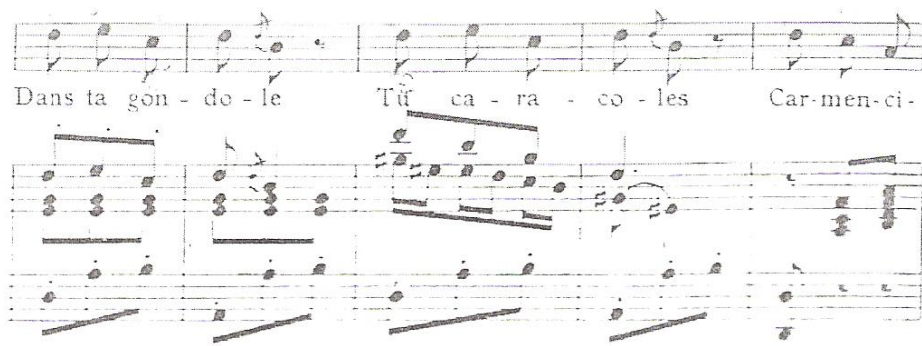
Who to die under all eyes	Que de mourir sous tous les yeux
While feeling the penetrating horns	En sentant pénétrer des cornes
With his sad concerned face	Dans son triste front soucieux
Because Pèpita is sitting	Car Pèpita se montre assise
Offering her glances and her body	Offrant son regard et son corps
To the very old Doge of Venice	Au plus vieux doge de Venise
And laughs at the Toréador.	Et rit du Toréador.

Above in verse three, the narrator lists proof of the Toréador's star power. The greatest men and women have filled the arena, and they are crying out to the bullfighter. The bull enters and the Toréador is so distracted by her, he fails to notice that the bull has gored him with its horns and he is dying. The bullfighter is obsessed by her. His death brings her no remorse - it only makes her laugh. She is not impressed with fame - only power and wealth attracts her. She is with the "very old Doge", a judge, a man of power and means. With this, we are reminded of not only Carmen, but also of Jezebel, Salome and all the other women who have used their beauty to get what they want only to send the men that love them to their ruin.

On the surface the poetry seems serious and tragic, but Poulenc sets the text with humor. Love is foolish, and to those of us who are observers, foolish love can be funny. Poulenc capitalizes on this, and gives the song a humorous musical setting that is consistent with the cabaret style. He sets the text with an

altering of stress patterns, a waltz tempo, and an accompaniment and melody that stresses weak beats. The strophic form and loose treatment of the tempo all point to the cabaret style. The stress on the weak beats is most evident when he gives the final “e” on the words at the end of each line in the refrain. Here he uses sudden stops and grace notes to give even more emphasis to the end of the phrase (figure 6).

Figure 6.



This also makes the French text sound more Spanish. He also gives a Spanish flavor to the end of the refrain by using a Phrygian mode to build the melodic phrase. Poulenc’s admiration of Maurice Chevalier is evident in *Torèador*. The singer’s style often created rubato by elongating syllables or lagging behind the accompaniment. Chevalier’s style was to also speak rather than sing during his performances. He would also depart from the beat only to get back in time several phrases later. Poulenc acknowledged this inspiration from Chevalier in a statement that appeared in Conferencia-Les Annales in December 1947:

You will sense immediately the difference between my songs and my melodies. Indeed the word song implies, in my eyes, a style that without belonging to any folklore, does not mean to any lesser extent a total liberty with regard to the text. I begin words again, I cut them up, I even create ellipsis... The tour de chant of Maurice Chevalier has taught me much in this respect.²⁶

Poulenc uses the very style he described above to the syllabic text in the final nineteen bars by shortening the note values and reducing the accompaniment.

This is also a nod to Chevalier's style. These sudden declamations with the sparse and sudden chords on the beat, are demonstrating a way to imitate Chevalier's style of not staying with the accompaniment (figure 7).

Figure 7.

Ce n'est pas l'orgueil qui ca - res - se
Sous ton caf-tan pas - se ta da - gue
Car Pé-pi - ta se montre as - si - se

This effect makes it seem that the singer and accompanist are out of sync. The text goes by quickly, and almost has to be spoken to fit into the phrase and meter. Poulenc gives a new pitch to each syllable on each sixteenth note. This resembles the French music-hall songs that piled on several syllables to one pitch, thus, creating a humorous distortion of the text. This distortion stands out

²⁶ This statement is quoted by Keith Daniel in Francis Poulenc: His Artistic Development and Musical Style, p. 244.

when compared to the previous section that is more lyrical and sedate in comparison (figure 8).

Figure 8.

The image shows a musical score for a vocal piece. The top system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The tempo marking *très rubato* is written above the staff. The lyrics are: "Lors - que sur la pla-ce Saint marc Le tau- / Ca - ché der-rière un o - ran - ger, Pé - pi - / Que de mou -rir sous tous les yeux En sen-". The bottom system features a grand staff with a treble clef and a bass clef. The tempo marking *très rubato* is repeated above the treble staff. The lyrics continue: "Lors - que sur la pla-ce Saint marc Le tau- / Ca - ché der-rière un o - ran - ger, Pé - pi - / Que de mou -rir sous tous les yeux En sen-". The score includes various musical notations such as notes, rests, and slurs. A handwritten number '9' is visible at the bottom of the page.

A Sa Guitare

Pierre Ronsard was born in 1524 at Couture-en-Vendôis, and was one of the poets whose text Poulenc chose to set to music. Poulenc was studying counter-point at this time with Charles Koechlin, and was trying to develop a more complicated style. Poulenc said the best thing about these songs is the cover, because Picasso designed it.²⁷ Upon seeing Yvonne Printemps in the role of Marguerite, Poulenc was inspired to write some music for her. He used this opportunity to write *A Sa Guitare*. Ms. Printemps choose to sing it with a harp rather than a piano. Her performances of the piece were understated, and with little emotion or over-emphasis. She sang the piece with a throaty quality characteristic of authentic French cabaret singers. She elegantly performed it with legato and line, with strict attention to the rhythms and the tempo.²⁸ The song is in g minor and possesses a melancholy mood. The piano or harp imitates an acoustic guitar, with rolled chords and single notes that sound plucked because of their shortened duration. The accompaniment doubles the melody with very little exception throughout the piece (figure 9). Bernac wrote about the piece and had this to say:

...I consider that it is better not to observe the mf of the fifth bar, but to attack f, 'Au son de ton harmonie'. Firmly establish the A (on Chaleur) which is against the A# in the piano part. In this bar, and without changing the tempo, Poulenc played the

²⁷ See Bernac, Pierre, *Francis Poulenc: The Man and His Songs*, pg. 207 – 212.

²⁸ This is based on the current authors own observation after hearing a recording of Yvonne Printemps singing this on an old LP.

semiquavers (1/16) almost like demi-semiquavers (1/32) and did not observe the ‘subito dolce’ of the following bar, the vocal line remaining F with a P subito on ‘naissante d’un beau malheur’.²⁹

Figure 9.

A in the voice A# in the accompaniment.

The image shows a musical score for a vocal line and piano accompaniment. The vocal line is on a single staff in treble clef, with lyrics: "_frai - chis ma cha - leur,". The piano accompaniment consists of two staves (treble and bass clefs) with complex chordal textures. Two arrows point from the text above to the vocal line and the piano accompaniment, highlighting a dissonance between the notes A and A#.

This dissonance (as seen above in figure 9) is perhaps Poulenc’s way to depict the bittersweet relationship the singer has with his instrument, as alluded to in the poetry. The piece begins to close with a return to the original tonality and the opening text of the poetry. The “guitar” only freely expresses itself in the introduction, and the closing measures, when the singer is silent as seen here in figure 10.

²⁹ Bernac, Pierre, Francis Poulenc: The Man and His Songs, Translated by Winifred Radford, (W. W. Norton and Company Inc., New York), 1977, pg. 212.

Figure 10.

The image displays a musical score for two staves. The upper staff is mostly empty, with a few notes and a fermata. The lower staff contains a complex passage of music. It begins with the instruction *très librement* and *f m.d.* (fortissimo, mezzo-dolce). The music features a series of chords and melodic lines, with dynamic markings *p* (piano) and *pp* (pianissimo) appearing later. A *largo* tempo marking is present, along with the instruction *largement arpégé* (widely arpeggiated). The score includes various musical symbols such as notes, rests, and dynamic markings.

CHAPTER V

ARNOLD SCHÖNBERG

Arnold Schönberg was born in Vienna in 1874. He studied with Alexander Zemlinsky. Schönberg's early works are romantic with Beethoven and Brahms being his early influences. Later in his life, he experimented with atonality, which swept the world of music. He is considered by many to be the father of atonal music.

During the years of 1901 – 1902 when Schönberg was twenty–six years old, he was a composer, conductor and orchestrator for cabaret. He had left Vienna to work for the avant-garde cabaret theatre called Überbrettl in Berlin. The theatre modeled itself on French cabaret, which was all the rage in Paris. Although Baron Ernst von Wolzogen modeled his theatre on those in Paris, he wanted to surpass the French intellectually by presenting a 'sophisticated light entertainment' from poets and composers who could close the gap between high and low art. Überbrettl was on the forefront of German entertainment, a theatre before its time as it was twenty years before the outrageous Berlin cabaret scene. It was during this time that Schönberg began *Gurrelieder* and wrote several light songs in the style of the Überbrettl. While in Berlin, he produced many cabaret, opera and operetta orchestrations, six thousand pages of music in all by other

composers.³⁰ According to the forward of the Brettli-Lieder collection written by Leonard Stein, in late 1900, Schönberg set *Nachtwandler*, *Galathea* and *Gigerlette* to poems of young German poets who belonged to the cabaret movement in Berlin. Later in 1901 he set *Der genügsame Liebhaber*, *Einfältiges Lied*, *Jedem das Seine*, *Mahnung* and lastly in August he set *Spiegel von Arcadien*. *Nachtwandler* was the only song performed at Überbrettli, the other songs were considered too difficult and demanding for the average cabaret performers.³¹

The songs, rediscovered in the 1970s, and have since become a staple in recital repertoire. Schönberg intended them to be performed in the cabaret; however, they are more on the art song side and are truly at home on the concert hall stage. The risqué text, and satirical humor are what make them great examples of early German cabaret. They are written for a female voice but some of the text is from a man's point of view. The texts often contain double-entendre, and they are light-hearted and witty. Four selections have been chosen for this study.

³⁰ See Shaw, Allen, Arnold Schoenberg's Journey, (Harvard University Press, Cambridge, MA 2002), pp. 36 – 42.

³¹ See Leonard Stein, "Forward", in Arnold Schönberg, Nachtwandler for voice, piccolo, trumpet in F, snare drum and piano (Los Angeles: Belmont Music Publishers, 1969).

Galathea

Text by Frank Wedekind

The text in this song is not about double meaning or intelligent humor, like some of the other selections, but instead is romantic. The prose portrays someone who is aching to kiss various body parts of Galathea, a beautiful child. Frank Wedekind died in 1918 and The New York Times wrote this of his legacy:

“The Passing of Frank Wedekind marks the close of an interesting epoch in German art. Early in his career Wedekind allied himself with a group of young men in Munich who were later to cause something of a revolution in German literature. He was one of the Uberbrettel’ group, and for some time he sang his own songs in cabarets... Wedekind’s sympathy arises from his pagan love of physical beauty. Nowhere else is his paganism so much in evidence as in his early works.”³²

Wedekind’s love of beauty, and his known obsession with pubescent boys and girls is evident in *Galathea*. It also suggests that she is very young, perhaps pre-adolescent. This would be taboo even for cabaret circles. But, as pointed out by *The New York Times*, Wedekind enjoyed writing about sex and youth. The first stanza is about lust for a “beautiful child”:

³² Clark, Barrett, H. New York Times. The Passing of Frank Wedekind. June 9, 1918. Sunday Page. 45 Section Fashions-Society.

Ah, how I burn with longing,
Galathea beautiful child,
To kiss your cheeks,
Because you are so entrancing.
Joy overcomes me,
Galathea beautiful child,
To kiss your hair,
Because alluring you are.

Ach, wie brenn' ich vor Verlangen,
Galathea, schönes Kind,
dir zu küssen deine Wangen,
Weil sie so entzückend sind.
Wonne die mir wider fahre,
Galathea schönes Kind,
dir zu küssen deine Haare,
Weil sie so verlockend sind.

The second stanza shows his obsession with her, and if she weren't a child, it would be a healthy sexual relationship. In the second stanza, however, the reader may begin to think that they are indeed intimate. The narrator says "never reject me," implying that she has been willing to allow his advances, thus far. He begins to move down her body.

And what would I not do,
you sweet Galathea, beautiful child,
To kiss your feet,
Because alluring you are.
But your mouth lovely,
Maiden, my kisses will never know,
For their charms abundant,
Is only kissed in the Fantasy.

Und was tät ich nicht,
du süsse Galathea, schönes Kind,
dir zu küssen deine Füße,
Weil sie so verlockend sind.
Aber deinen Mund enthüle,
Mädchen, meinen Küssen nie,
denn in seiner Reize Fülle
Küsst ihn nur die Phantasie.

In the final stanza, the last line may be proof that she is too young, even for the fringe of society. The narrator expresses his inability to kiss her mouth -- ironic because kissing on the mouth is not necessarily taboo -- yet "he" cannot kiss her there except in fantasy. Given Wedekind's obsession, she is probably

literally a child. The narrator may have never said any of the previous things out loud, but instead, watched her and thought about her beauty and her body.

Never reject me till I die, Galathea, beautiful child. To kiss your hand, because you are so alluring. Ah, you can not know how I glow,	Nimmer wehr mir, bis ich ende, Galathea, schönes Kind, dir zu küssen deine Hände, Weil sie so verlockend sind. Ach, du ahnst, nicht, wie ich glühe,
Galathea beautiful child, To kiss your knees, Because you are so alluring.	Galathea, schönes Kind, dir zu küssen deine Knie, Weil sie so verlockend sind.

The unacceptable desire between adult and child is considered art in the world of cabaret. That it may make one uncomfortable, and embarrassed for him, is what made the German cabaret so titillating to some. When the narrator declares that it is all fantasy, the audience may feel disappointed that he doesn't act on his desires or they may feel relieved that he doesn't take advantage of this young child. Each person may have a different response to the poetry, which is what art should do; it should have the ability to mean something different to everyone. Some may think that this child is just a pet name for his wife of many years, but if the reader knows anything about Frank Wedekind that would be doubtful.

Schönberg sets the meter in 2/4 with a *sehr rasch* tempo marking. Dynamic markings are extreme going from *f* in one measure, to *p* in the next.

The accompaniment is thick with the use of triplets against duples throughout the piece. It is almost as if Richard Strauss himself were being conjured for this selection. The accompaniment is virtuosic, and it is highly romantic in style. It is scored in the key of G major but the use of chromaticism in the chord structures as well as the melody blurs the tonality. He uses four measure phrases with an occasional elongated phrase as in measures 39 – 46 (figure 11).

Figure 11.



Schönberg employs several tempo changes to imitate the rubato stylings of cabaret performers. He uses *tenuti*, *ritards*, and sometimes *ritard* followed by *langsam*. In measure 23 through half of 25, he writes a *ritard* and then follows

with an *Erstes Zeitmass* as the original melody comes back for the second time. He follows this pattern every time the new verse begins. The form is strophic but with variations on each new verse. It is A, A', A'' in form. Schönberg has the piano double the melodic line most of the time. These elements make the cabaret style more evident and demonstrate Schönberg's knowledge of the cabaret traditions (figure 12).

Figure 12.

5
Ach, wie brenn' ich vor Ver - lan - gen, Ga - la -

p *cresc.* 3 3 3 3

Gigerlette

Text by Otto Julius Bierbaum

The second song in the set is *Gigerlette*, which literally means a girl dandy. The text contains imaginative wit. Gigerlette has invited the narrator over for “tea”; she is dressed in all white and is overly made-up.

Miss Gigerlette invited me to tea	Fräulein Gigerlette lud mich ein zum Tee.
Her gown was as white as snow;	Ihre Toilette war gestimmt auf Schnee;
Like she was Pierrette all done up. Even a monk I bet, of Gigerlette would have approved.	Ganz wie Pierrette war sie angetan. Selbst ein Mönch, ich wette, Sähe Gigerlette wohlgefällig.

Her surroundings shock him; every room is some variation of red. His surprise is evidence of his inexperience with ladies of the evening. After all, Gigerlette is most likely a prostitute. The contrast of her white makeup and clothing against the red walls and yellow candlelight, titillates his senses. He is struck by her energy and her spirit. This moment, perhaps his first time, will be forever etched in his memory.

It was a red room, she received me, Yellow candlelight in the room hung. And she was full of life and esprit.	War ein rotes Zimmer, drin sie mich empfing, Gleber kerzenschimmer in dem Raume hing. Und sie war wie immer Leben und Esprit.
Never forget will I, never: Wine red was the room, Blossom white was she	Nie verges ichs, nimmer: Weinrot war das Zimmer, Blütenweiss was sie.

He describes their sexual encounter in an odd manner, this could be from his inexperience or maybe it was very raw and animalistic. The word “trot” or “trab” conjures up a very specific kind of experience, a wild, even clumsy act. This encounter seems to be without love or feelings, only the act is important to him. Yet, this makes him happy. He of course, never mentions their having had tea, because it is a pretense, this is about sex. Cupid, doesn’t even get involved, he merely watches.

<p>And in a trot with four feet went us two In the land of fun called happiness. That we not lose our reins, course and destination near the journeying of our ardent limbs, with the wild four Cupid sat watching.</p>	<p>Und im trab mit Vieren fuhren wir zu zweit In das Land spazieren, das heist Heiterkeit. Dass wir nicht verleiren Zügel, Ziel und Lauf, Sass bei dem Kutschieren mit den heissen Vieren Amor hinten auf.</p>
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This poem with its vivid description of a visit to a prostitute doesn’t even need to say it directly, but the listener catches on to the subtle imagery Bierbaum employed.

The piece is strophic and it is scored in the key of F major. The tonality like *Galathea* possesses chromaticisms and chord structures that support the melody but do not necessarily fit the implied tonality. The accompaniment supports the singer without doubling the melody line as often as the previous

song. The song has playfulness to it, and the accompaniment demonstrates this with a 2/4 meter and a tempo marking of *ziemlich rasch, zerlich*. The dynamic contrasts and markings are subtle and sparse. He uses ritards between the verses as well as measures 13, 35 and 57 (figure 13 a, b, c). The contrasts and ritards happen in the same places in every verse.

Figure 13.

a.

The image shows a musical score for a vocal piece with piano accompaniment. The score is written in 2/4 time and features a key signature of one flat (B-flat). The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are: "let - te war ge - stimmt auf Schnee; Ganz wie ei - er -". The score includes measure numbers 10, 11, 12, 13, and 14. A ritardando (rit.) marking is placed above measure 13, and a piano (pp) marking is placed above measure 14. The piano accompaniment consists of chords and moving lines in both hands, with a dynamic marking of pp in the bass line at the end of the excerpt.

b.

30 31 32 33 34
fing, gel-ber Ker-zen-schim-mer in dem Rau-me hing.

35 36
rit. - - - -

Detailed description: This musical score is for section b. It consists of two systems. The first system covers measures 30 to 34. The vocal line (treble clef) has lyrics: "fing, gel-ber Ker-zen-schim-mer in dem Rau-me hing." The piano accompaniment (grand staff) features a steady eighth-note bass line and chords in the right hand. The second system covers measures 35 and 36, marked with a "rit." (ritardando) hairpin. The vocal line has a long note in measure 35 and a whole note in measure 36. The piano accompaniment continues with chords and a few eighth notes.

c.

49 50 51 52
Und im Trab mit Vie-ren fuh-ren wir zu zweit

53 54 55 56 57 rit. - - - -
in das Land spa-zig-ren, das heisst Hei-ter-keit.

Detailed description: This musical score is for section c. It consists of two systems. The first system covers measures 49 to 52. The vocal line (treble clef) has lyrics: "Und im Trab mit Vie-ren fuh-ren wir zu zweit". The piano accompaniment (grand staff) features a steady eighth-note bass line and chords in the right hand, with a piano dynamic marking (*p*) at the start. The second system covers measures 53 to 57, marked with a "rit." (ritardando) hairpin. The vocal line has lyrics: "in das Land spa-zig-ren, das heisst Hei-ter-keit." The piano accompaniment continues with chords and a few eighth notes.

The last ritard is different however, and sets up the climax of the song (figure 14). The use of ritards at the ends of the verses, the strophic form, the wit and suggestive text display a cabaret style handed down from the French that Schönberg imitated.

Figure 14

The musical score for Figure 14 consists of two systems of vocal and piano parts. The first system covers measures 62 to 65. The vocal line has lyrics: "sass bei dem Ku - tschie-ren mit den hei - ssen Vier - en". The piano accompaniment features a complex harmonic structure with frequent key changes and dynamic markings of *pp* and *f*. The second system covers measures 66 to 69. The vocal line has lyrics: "A - mor hin - - - ten auf." Above the vocal line, performance markings indicate "rit." (ritardando) from measure 67 to 68, "a tempo" at measure 68, and "accel." (accelerando) from measure 68 to 69. The piano accompaniment includes dynamic markings of *ff*, *p*, and *cresc.* (crescendo).

Der genügsame Liebhaber

Text by Hugo Salus

This song is perhaps the most salacious song in the set. Here the narrator describes his girlfriend who has a black cat, with beautiful, velvety fur. He on the other hand has a bald shiny head. One has nothing to do with the other, right? Think again.

My girlfriend has a black cat	Meine Freundin hat eine schwarze Katze
With soft rustling velvet fur,	Mit weichem knisterndem Sammetfell,
And I, I have one bald and shiney,	Und ich, ich hab' eine blitzblanke Glatze,
Bald and shiney and silvery,	Blitzblank und glatt und silberhell,

He goes on in detail, describing a voluptuous girl who loves to sit on the couch all year long stroking her cat. He wants her to pay attention to him, so sometimes, when he visits, he puts the cat on his bald head. This of course is a charade. He isn't really talking about a literal cat and his bald head. Nor is he talking about male pattern balding. This is a song full of double entendre.

My girlfriend is on of those	Meine Freundin gehört zu
voluptuous girls,	den üppigen Frauen,
She lies on the sofa	Sie liegt auf dem Divan
the whole year round,	das ganze Jahr,
Busily the skin of her cat she pets,	Beschäftigt das Fell ihrer Katze zu krauen,
My God, how pleasing	Mein Gott ihr behagt halt
is that velvet soft hair.	das sammtweiche Haar.
And I come in the evening	Und komm' ich am Abend
when I visit her,	die Freundin besuchen,
The pussy lies in her lap,	So liegt die Mieze im Schoße bei ihr,
And eats with her	Und nascht mit ihr
from the honey-cakes	von dem Honigkuchen
And shivers,	Und schauert,
when I lightly her hair touch.	wenn ich leise ihr Haar berühr.

When he wants her and she calls him “sweetie” he “plops” that cat on his bald spot as he strokes “it” and his girlfriend just laughs. She is laughing because the joke is on us. It is a wink to the true meaning of the song.

And if I badly desire to care for her, Schatze, And hear her call me sweetie,	Und will ich mal zärtlich tun mit dem Und daß sie mir auch einmal "Eitschi" macht, Dann stülp' ich die Katze auf meine Glatze, Dann streichelt die Freundin die Katze und lacht.
Then I plop the cat on my bald spot, Then strokes the cat my girlfriend and laughs.	

The hidden meaning is subtle but also obvious, especially in a cabaret setting where people are expecting and wanting to hear suggestive or obscene songs and poetry. Schönberg brilliantly portrays a cat in the accompaniment, suggesting the presence of a real kitty in the house. Early in the song he writes *Langsamer* altering the tempo to fit the change in mood as the poet describes his girlfriend. The form is strophic, but it does vary some within the verses as a device to fit the text. As in the other songs he also uses *ritards* to slow down the end of a phrase. This is illustrated in figure 15.

Figure 15.

The image displays a musical score for a vocal piece with piano accompaniment. The score is divided into two systems. The first system covers measures 28 and 29. The vocal line (treble clef) has the lyrics: "Ho - nig - kuch - en und schauert wenn ich lei - se ihr". The piano accompaniment (grand staff) features a descending scale in the left hand and a melody in the right hand that is doubled by the left hand. Trills are marked in the right hand. The second system covers measure 30. The vocal line has the lyrics: "Haar be - rühr.". The piano accompaniment continues with trills in the right hand and a descending scale in the left hand.

This song is set in an easy going 6/8 with a tempo marking of *Wiegend*. It could almost pass for a waltz it is so relaxed. He uses trills and small descending scales to portray a cat tiptoeing across the piano. This occurs in the left hand, while the right hand doubles the melody. However, in measures 28 through 30 (figure 15), he does the opposite using the left hand to double the melody and uses trills in the right hand. Schönberg himself does not write many dynamic markings in this piece, but the editor has added a few. In the postlude of the song, the cat returns with the trills and scales, as if to pose the question as to whether or not there really is a cat.

Figure 16.

28 Ho - nig - kuch - en und schauert wenn ich lei - se ihr

29

30 Haar be - rühr.

The musical score consists of two systems. The first system covers measures 28 and 29. The second system covers measure 30. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The key signature is one sharp (F#). The piano part features arpeggiated chords and trills. The lyrics are: 'Ho - nig - kuch - en und schauert wenn ich lei - se ihr' for measures 28-29, and 'Haar be - rühr.' for measure 30.

Mahnung

Text by Gustav Hochstetter

The fifth song in the set is *Mahnung*. This poem is straightforward and is not in the ironic or double-entendre tradition of most cabaret music. It is someone, maybe male or female, giving advice to a young girl on how to “trap” a husband. The narrator is trying to tell her that good looks aren’t everything. A real man, according to the narrator, is someone strong and capable of taking care of her. The voice seems to be one of experience, and has perhaps, been the victim of her own vanity and foolish thinking.

Girl be not a vain thing,	Mädel sei kein eitles Ding,
Catch you not a butterfly,	Fang dir keinen Schmetterling,
Seek you a real man,	Such dir einen rechten Mann,
That you can passionately kiss	Der dich tüchtig küssen kann
And with his hand strong,	Und mit seiner Hände Kraft,
He a warm little nest will make.	Dir ein warmes Nestchen schafft.

The narrator then tells her not to have her head in the clouds. Pay attention she says, and you will see him coming. When you see him, don’t wait too long.

Boom, catch him while you can!

Girl, Girl, be not dumb,	Mädel, Mädel, sei nicht dumm,
Walk not as if in a dream	Lauf nicht wie im Traum herum,
Eyes open!	Augen auf!
See him come,	ob Einer kommt,
The right man for a husband.	Der dir recht zum Manne taugt.
Comes he, then do not long wait!	Kommt er, dann nicht lang bedacht!
Boom! The trap is set.	Klapp! die Falle zugemacht.

Have a plan the narrator warns, otherwise you will not achieve your goal of catching a husband and you will end up an old maid. The voice of the narrator speaks with such authority on the subject; one can't help but think she is an old lady herself. This voice of experience may be an aging cabaret singer who is used up and full of regret. In an effort to keep the young girl from making the same mistakes she did, she is trying to teach the young and hungry cabaret artist a valuable lesson. Perhaps the girl heeds her warning.

Lovely Girl be bright,	Liebes Mädel sei gescheit,
Use your rosy youth!	Nütze deine Rosenzeit!
Take care and don't forget,	Passe auf und denke dran,
That you, without a plan,	Daß du, wenn du ohne Plan
Aimlessly through this life you whiz,	Ziellos durch das Leben schwirrst,
An old lady (maid) you become.	Eine alte Jungfer wirst.

The music is a waltz with a *leicht bewegt* tempo marking. Schönberg is very specific about dynamic markings especially for the accompanist. He uses piano markings when the voice is in the lower register. When the melody is in a more efficient place in the voice, he uses *F* and *SF* in the accompaniment. This is seen in measures 44 through 45 to name a few (figure 17).

Figure 17.

44 45

kommt, der dir recht zum

fp *f*

It is scored in the key of F major but the tonality is at first glance a minor. This works because the dominant of F major is C major, and the relative minor is a. The chromaticism, as in the other songs, takes the suggested key out of focus. The texture here is lighter than the previous songs, but has a serious quality to it. The melody is mostly independent of the accompaniment, more so in this song than the others. He uses ritards in the interludes, and before the verses, but in this portion of the song he uses a *molto rit.*, and the words *hohes Falsett* meaning high falsetto, to slow down the motion. This is used where the narrator is making fun of the girl, implying that if she does not catch a man soon she will become an old maid. A character voice or a new color in the voice can be used here to portray an old woman. This is the first use of humor in the song.

Schönberg therefore, made a big deal out of the moment by changing the tessitura, the texture and the accompaniment as well (figure 18).

Figure 18.

The image displays a musical score for a vocal and piano piece, labeled as Figure 18. The score is divided into two systems. The first system covers measures 77 to 81. The vocal line (top staff) begins at measure 77 with the lyrics "durch das Le - ben schwirrst, ei - ne al - te". The piano accompaniment (bottom staff) features a complex texture with dynamic markings of *f* and *p*. The second system covers measures 82 to 83, with the vocal line continuing the lyrics "Jung - fer wirst." The piano accompaniment continues with similar harmonic and textural elements.

The other songs are beautiful settings, although musically more like the German romantics, and less like Schönberg's style he became famous for, they are nonetheless wonderful pieces. If they had been written later they would have been at home with the great Berlin cabaret artists with their style and literary importance.

CHAPTER VI

KURT WEILL

Kurt Weill was born in 1900 to Albert Weill and Emma Weill in Sandvorstadt, the Jewish part of Dessau, where his father worked as a cantor. Weill began taking piano lessons at the age of 12, and began trying his hand at composition. Weill enrolled in the Berliner Hochschule für Musik in 1918 where he studied composition with Engelbert Humperdinck, and conducting with Rudolf Krasselt. In 1919, after World War I, Weill's family had financial hardship, and Weill left his studies, and returned to Dessau to help his family. In September 1920, Weill returned to Berlin, and secured an interview with Ferruccio Busoni who accepted him as a master student in composition. In 1922, his children's pantomime *Die Zaubernacht* premiered at the Theater am Kurfürstendamm. It was the first public performance of any of Weill's works in the field of musical theatre. Weill completed his studies with Busoni in 1923. In the summer of 1924, he met his wife Lotte Lenya, and they married in 1926. Their relationship was tempestuous at best; it seems Lenya could not remain faithful to Weill. After a divorce in 1933, they remarried in 1937, and remained together until his death in 1950. Lenya having always been a champion of Weill's music, took it upon herself to increase awareness of his music, forming the Kurt Weill Foundation. During their years in Berlin, Weill supported them by writing hundreds of reviews for the radio program guide, *Der deutsche*

Rundfunk. He later became editor-in-chief. His music was extremely popular with the public in Germany in the 1920's and the beginning of the 1930's. His most famous work is *The Threepenny Opera*, which was created in collaboration with Bertolt Brecht. This made Weill the most successful German composer of his time. The production was produced all over Germany and was performed 4,200 times.³³ Their association ended, however, in 1930 over differing political views, as Weill found it difficult to set music to the Nazi manifesto.

In March of 1933, friends warned Weill that he and his wife were on the blacklist of the Nazis and that their arrest was forthcoming. In Michael Kater's book, *Composers of the Nazi Era*, he relays a story told by a friend of the Weill's, Hans Curjel about their decision to leave Berlin:

...Weill and Lenya asked him to store a suitcase full of precious books for them. Discovering that this was incriminating leftist literature, Curjel dumped them, one by one, at the side of Berlin's municipal Avus freeway. As Lenya made her way to Vienna to join her present lover, Weill himself, assisted by Caspar and Erika Neher, crossed the border into France on 22 March.³⁴

Upon leaving Berlin, Weill first went to Paris where he worked once more with Brecht. After a brief time in Amsterdam and London, Weill came to the United States in 1935, where he became a naturalized citizen in 1945. Weill thought most of his work had been destroyed; he seldom spoke or wrote in German with the exception of letters to his family who had escaped to Israel.

³³ Kater, Michael H., *Composers of the Nazi Era*, (Oxford University Press, New York, 2000) p. 58.

³⁴ *Ibid*, p.61.

Weill decided to engross himself in American entertainment music. His American compositions contain individual songs and entire shows that have become highly respected and admired. Weill became one of the most influential composers in the development of the American musical. One of his most famous works, *Street Scene*, with lyrics by Elmer Rice and Langston Hughes, won a Tony Award for Best Original Score.

Some of Weill's famous songs include "Alabama Song" from *Mahagonny*, "Surabaya Johnny" from *Happy End*, "Speak Low" from *One touch of Venus*, "Lost in the Stars" from its name sake musical, "My Ship" from *Lady in the Dark* and "September Song" from *Knickerbocker Holiday*.

In 1950, during *Lost in the Stars* run on Broadway, Weill was rushed to a hospital and died of a heart attack in New York City. Weill's musical style continues to be heard on concert and cabaret stages all over the world. Weill is one of the few composers who not only crossed popular and classical genres but also enjoyed success in several countries. He influenced jazz musicians who immortalized him by adapting "Mack the Knife" as a jazz standard. Singers such as Teresa Stratas, Ute Lemper, Anne Sofie von Otter, Louis Armstrong, Bobby Darin and Frank Sinatra have all recorded his songs. His stamp on popular and classical music is substantial and continues to influence performers and composers to this day.

Je ne t'aime pas

Text by Maurice Magre

In 1934, while he was in Paris, the Nazis had frozen his bank accounts, and he was in a financial crisis. The cabaret singer Lys Gauty commissioned him to compose *Complainte de la Seine* for her. This dirty song about French life became a big hit. Gauty being a smart businessperson, asked Weill to write another song for her, and he wrote *Je ne t'aime pas*. The narrator starts the song with the title, "I don't love you". He/she then begins to explain the ways she does not love him and how his love for other people does not bother her. The more she tries to convince him, and herself, the more upset and tearful she becomes. The song is sentimental yet full of grief as she ironically reveals through her protests that she truly does love him. The French text portrays someone who could be male or female. Since it was written for Gauty, it may have originally portrayed some sort of homosexual relationship. Either the narrator has been in a lesbian relationship or the lover has fallen in love with another man. Either interpretation would definitely fit the cabaret scene. The voice of the poem is in extreme emotional duress, and is trying to convince their lover that the relationship means nothing to them. The anger that is just below the surface is almost palpable.

Take away your hand,
I don't love you,
As you wished,
You're only a friend
For others have felt
Your arms embrace
And your dear kisses,
Your head sleeping.

Retire ta main,
je ne t'aime pas,
Car tu l'as voulu,
tu n'es qu'une amie
Pour d'autres sont faits
le creux de tes bras
Et ton cher baiser,
Ta tête endormie.

“She” doesn't say that she chooses to be only his friend; it is her lover that “wished” for the relationship to take another course. Her anger deepens when she discusses her knowledge of the others who have felt him in the same way as she. The realization that she has not been special, only one of many, is agonizing to her.

Don't talk about the evening,
Too intimately, in a low voice,
Don't give me your handkerchief,
It holds too much the perfume I love.
Tell me of your loves,
I don't love you,
That hour that was most ecstatic
I don't love you...
And if he loved you well
Or if he was ungrateful
When you tell me,
don't be so charming,
I don't love you...

Ne me parle pas lorsque c'est
le soir,
Trop intimement, à voix basse
mêm'
Ne me donne pas surtout
ton mouchoir:
Il renferme trop le parfum que
j'aim'.
Dismoi tes amours,
je ne t'aime pas,
Quelle heure te fut la plus
enivrant'
Je ne t'aime pas...
Et s'il t'aimait bien,
Ou s'il fut ingrate...
En me le disant,
Ne sois pas charmant,
Je ne t'aime pas...

She wants to be near him but she knows that his effect on her is like a drug—his voice, his smell, his charm, make it too difficult to hide, much less change her feelings towards him. In the line “That hour that was most ecstatic...” is where she begins to break down. She is either thinking to herself, or she is babbling and most likely in an inebriated state. He has found someone else. She isn’t making any sense, she is a constant contradiction. She obviously loves him and is unhappy and suffering. Perhaps she is saying all of this with a smile on her face, through clinched teeth or maybe she is laughing hysterically. Whatever her outward state, she is quickly melting down.

I haven’t cried, I haven’t suffered,

It was a dream and insanity.

I smile that your eyes are clear,

Without regret this evening,

Nor melancholy,

I smile to see you happy.

I suffer to see your smile.

Tell me how he stole your heart

and tell me what shouldn’t be told,

No, rather hush...

I am on my knees...

The fire has gone out, the door is shut

I don’t love you,

Je n’ai pas pleuré, je n’ai pas souffert,

Ce n’était qu’un rêve et pu’une folie.

Il me suffira que tes yeux soient clairs,

Sans regret du soir,

ni mélancholie,

Il me suffira de voir ton

Bonheur.

Il me suffira de voir ton sourire’.

Contemoi comment il pris ton coeur

et même dismoi ce qu’on ne peut dir’...

Je suis à genoux...

Le feu s’est éteint, la port est fermée...

Je ne t’aime pas,

Now she is in tears, and all she can do is repeat herself over and over, in an effort to convince them both that she is over him and their affair. The song is captivating because almost everyone has been in her shoes. We have empathy for her; her desperation of wanting to be close to him, but only prolonging and deepening her pain, is familiar to us all. She is her own worst enemy. She may as well be saying I love you, I love you.

Ask nothing, I'm crying...
that's all...
I don't love you,
I don't love you,
O my darling!
Take away your hand,
I don't love you,
I don't love you,

Ne demande rien, je pleure...
C'est tout...
Je ne t'aime pas,
Je ne t'aime pas,
Ô ma bien aimée!
Retire ta main...
Je ne t'aime pas,
Je ne t'aime pas,

In French cabaret tradition, Weill sets the verse in F minor and the chorus in F major. Weill, setting the refrain in the major key as the narrator unwillingly reveals the morbid truth of Weill's irony. Its climax contains a *parlando* coda, a signature if you will, not only of cabaret, but also some of Weill's other songs. As with cabaret tradition, the accompaniment doubles the melody, the meter is in 4/4 and the tempo is *moderato*. It builds itself on a syncopated rhythm used through out the piece (figure 19).

Figure 19.

Musical score for Figure 19, featuring a vocal line and piano accompaniment in 3/4 time, marked Moderato. The score is in G major and consists of two systems. The first system shows the vocal line with lyrics: "1. Re - ti - re ta main. je ne t'ai - me re. je n'ai pas soui -". The piano accompaniment is marked *p*. The second system continues the vocal line with lyrics: "pas, fert. Car tu l'as vou - lu, tu n'es qu'une a - mie Ce n'é - tait qu'un ré - ve et qu'u - ne fo - lie." The piano accompaniment continues with chords and some melodic lines.

The piece is mostly soft spoken with *Piano* markings except when the accompaniment and the tessitura become higher in pitch and more emotional in its mood (figure 20).

Figure 20.

Musical score for Figure 20, showing a vocal line and piano accompaniment. The vocal line is marked *f* and has lyrics: "j'aim'. Dis - moi tes a - mours. dir' Non, tais - toi plû - tôt...". The piano accompaniment is marked *p* and *f*. The score shows a transition from a soft piano accompaniment to a more intense, higher-pitched accompaniment.

Youkali

Text by Roger Fernay

Youkali, written while Weill was in Paris and after his success with *Je ne t'aime pas*, is a simple song about a utopian island. The narrator describes how he stumbled onto a little island, which is other worldly. He refers to the inhabitants of the island as spirits. This evokes a vision of a place that is more than human, perhaps heavenly.

It is almost the end of the world
My boat wanders,
Wandering on the wave
Took me one day
This island is small
But the spirits of the inhabitants
Gently invite us
To take a tour

C'est presque au bout du monde,
Ma barque vagabonde,
Ernt au gré de l'onde,
M'y conduisit un jour.
L'île est toute petite,
Mais la féé qui l'habite
Gentiment nous invite
A en faire le tour.

The chorus gives this place a name, *Youkali*. It is a place where your desires are known and fulfilled, a place of bliss, where one is free from care. It is celestial because the stars will follow. It is what all humans desire and what they want for their future.

Youkali, this is the land of desires
Youkali, this is happiness and pleasure
Youkali, this is the land where
One leaves all cares,
This our night
Like one clear

Youkali, c'est le pays de nos
desires,
Youkali, C'est le Bonheur, c'est le
plaisir,
C'est la terre où
L'on quitte tous les soucis,
C'est dans notre nuit,
Comme une éclaircie,

The stars we follow, This is Youkali. Youkali, the respect of all our desires	L'étoile qu'on suit, C'est Youkali. Youkali, C'est le respect de tous les voeux échangés
Youkali, this is the country of beautiful love, This is the hope That is in the heart of all humans,	Youkali, C'est le pays des beaux amours partagés, C'est l'espérance Qui est au Coeur de tous les humains,
The deliverance of what we wait for tomorrow, Youkali...	Que nous attendons tous pour demain, Youkali...

The chorus continues, with the beautiful vision of this island, but it is a figment of his imagination. Youkali is delirium. Its existence is a lie.

But it is a dream, It is madness, There is no Youkali.	Mais c'est un rêve, Une folie, Il n'y a pas de Youkali.
--	---

The next verse explains that it is only human to want something more. The desire for a better world and to seek out the mysteries of dreams is within all men. All people want freedom and a place where love, happiness and desire reign supremely. Everyone dreams of their own "Youkali".

And the view of our entrance, Wearing, daily, But the poor soul human, Seeks to forget everything, Ah, to leave the earth, Known to find mystery Or now dreams Themselves of Youkali.	Et la vie nous entraîne, Lassante, quotidienne, Mais la pauvre âme humaine, Cherchant partout l'oubli, Ah, pour quitter la terre, Su trouver le mystère Où nos rêves se terrent En quelque Youkali.
--	--

After Weill's dealings with the Nazi regime, it is no surprise to find him longing for a utopia. He must have been in a great deal of pain after leaving his country and family. This song is a perfect example of the cabaret artist's sentiments.

This strophic song is subtitled a *Tango Habanera*. The exotic setting represents the island's otherworldliness. The accompaniment doubles the melody line, and is driven with syncopation, and delayed rhythms (figure 21).

Figure 21.

1. C'est presqu' au bout du mon - de, Ma bar- que va - ga - bon - de,
traî - ne, Las - san - te, quo - ti - dien - ne,

The melody is memorable, beautiful and filled with melancholy. Like many of Weill's songs, it has a major-minor tonality, beginning in D minor with the refrain in F major. The refrain's key is ironic however, because it is discovered that Youkali is impossible to achieve. The dream is crushed. Weill plays up the irony by setting this in a major key.

Youkali was not performed publicly until years later at a private party in New York City in the 1970's. (See appendices Steven Blier). In 1981, Teresa Stratas recorded it for the first time in a collection titled "The Unknown Kurt Weill", but only after Lotte Lenya gave permission to release it. On the liner notes of "The Unknown Kurt Weill" recording Kim Kowalke wrote that *Youkali* is evidence that Bizet's *Carmen* was one of Weill's favorite Operas.³⁵

³⁵ Kim Kowalke. Liner notes to *Teresa Stratas: The Unknown Kurt Weill*. Nonesuch records. LP recording D-73019, 1981.

CHAPTER VII

BENJAMIN BRITTEN

Benjamin Britten was born in Lowestoft, Suffolk, in 1913. By age seven, Britten was already a prolific composer. When he turned 15, lessons were arranged for him with the composer Frank Bridge. Two years later he went to the Royal College of Music in London. In 1935, he was earning his living as a composer, and met W. H. Auden who was an important person in his life for many years. 1937 proved to be an important year as well, for he first met tenor Peter Pears, with whom he had a personal and professional relationship for the remainder of his life.

Britten and Pears traveled to the United States in 1939; there he wrote his first operetta, *Paul Bunyan*. In 1942 they returned to Britain where he began the work on *Peter Grimes* which established him as the pre-eminent British composer of his time. *Grimes* was highly successful and Pears sang the title role. Both men were overnight sensations.

Wystan Hugh Auden, is considered one of the most important poets of the 20th century. Not only was he influential during his lifetime, but his writings are still relevant on social and personal issues of today. Auden's poetry conveys a deep understanding of the human condition and of the world. The poet has a distinct style that he cultivated not only through his own life experiences, but

also through music. Britten and Auden shared such an important relationship. Because of this, a discussion about the effect he had on Britten is important. W. H. Auden was born in Britain in 1907 but he ended up living in New York for a large part of his life. He was the direct opposite of a British gentleman, a sloppy alcoholic and a chain smoker. Auden's springs and summers were spent visiting opera houses throughout Europe to nurture his passion for Opera. Auden was a homosexual and a complex man living a bohemian lifestyle but he was also deeply religious. From 1928 to 1929 Auden lived in Berlin and developed a heightened sense of social responsibility due in part to his experience with the Nazis. He also experienced the culture of Berlin's blatant sexuality first hand. With the availability of young men and the company of one of his lovers, Christopher Isherwood, the city of Berlin became a source of sexual and artistic experiences which served as an inspiration for his writings. It is here that Auden created *Mr. Norris Changes Trains* and the character of Sally Bowles, who turned into an internationally known icon with the musical, *Cabaret*. Auden served in the Republican Forces out of concern for growing Fascism in Spain. He also married Thomas Mann's daughter, Erika, who was in need of a British passport, after fleeing from the Nazis. In 1930, Auden's poems were published in England, and many of his plays began to be performed.

Britten began to work for the General Post Office Film Unit and Auden was part of the team. The two became colleagues. Auden, being six years older

than Britten, had already experienced many significant disappointments and successes in life and in art. Auden soon became a friend, and served as a confidant and a mentor. Britten, like many others, was intimidated by Auden's intellect. Auden was known for his conversations that were actually soliloquies. Auden believed his words should be set to music; so much so, he was always on the hunt for talented composers. He saw in Britten a good-looking yet sexually reserved young man with great talent. Britten's introduction to Auden's life must have been a jolting experience. For the first time, Britten could be himself, in a world where homosexuality was still against the law. Auden, a bully verbally, and overly opinionated, began to make their relationship tense. Britten enjoyed their collaborations together, but Auden saw himself as very much a father figure to Britten. It is suspected that he actually had sexual feelings for Britten. Britten may have felt inferior to the poet, but he still understood his own genius. Auden's influence on Britten's life helped him develop the ability to stand up for himself and his beliefs. After a letter to Britten about his disapproval of Peter Pears, Auden and Britten stopped working together and eventually even stopped talking.³⁶ When Britten was told of Auden's death, according to Donald Mitchell, it brought about 'a storm of tears'. It was not until after Auden's death that Britten agreed to publish the *Cabaret Songs*.

³⁶ For more on Auden and Britten's relationship see Graham Johnson, *Britten, Voice and Piano*, The Guildhall School of music and Drama, London, 2003, pp. 139 – 175.

Perhaps he waited because he finally felt free from Auden's overpowering personality and influence in his life.

Cabaret Songs

Texts by W.H. Auden

There are four songs in the set; *Tell Me the Truth about Love*, *Funeral Blues*, *Johnny and Calypso*. The songs composed between 1937 and 1939, were not published until 1980. They were written for Hedli Anderson, a singer whose specialty was high quality popular music. Anderson and Britten met while he was composing incidental music in *The Ascent of F6*, a play written by Auden in which Anderson played the part of “The Singer”. One of the most memorable numbers, was the setting of *Stop All the Clocks* sung by Hedli Anderson. She so impressed Britten that he wrote *Funeral Blues* with her in mind. According to Britten’s diary, *Johnny* was composed on May fifth. By the eighth of May all the songs were written, but none of them except *Johnny* had been named. On May tenth, Britten went through the songs with Hedli and her accompanist. The composer wrote in his diary “they are going to be hits, I feel!” It appears that there are some songs that are still undiscovered; one of them entitled *I’m a Jam Tart*.³⁷

The songs in the collection are full of life, wit and are said to possess Cole Porter like elements. Britten was a gifted pianist and could play any style he wished from classical to jazz. He loved American jazz and he listened to Cole Porter when he relaxed. These songs are a reflection of this relaxation.

³⁷ Mitchell, Donald Notes from the cover of Benjamin Britten and W. H. Auden Cabaret Songs for voice and piano, (Faber Music Limited, London, 1980).

They were performed publicly for the first time in 1972 at Jubilee Hall in Aldeburgh. Britten listened in the back, sitting in a wheelchair next to Peter Pears.³⁸

³⁸ Graham Johnson, p. 169.

Funeral Blues

Auden's choice of words and imagery in this poem gives the listener an understanding of the depth of grief one experiences during the loss of a loved one. Auden's narrator shows us how magnified our sorrow becomes by the exaggerated effects on the rest of the world. The one left behind in this world is searching for a way to express the emptiness that is felt, and she wants the whole world to feel it as deeply and profoundly as she does.

Stop all the clocks,
Cut off the telephone,
Prevent the dog from barking
with a juicy bone,
Silence the pianos and with muffled drum
Bring out the coffin,
Let the mourners come.
Let aeroplanes circle moaning overhead
Scribbling on the sky the message
He Is Dead,
Tie crepe bands round the white necks of the
public doves,
Let the traffic policemen wear black cotton
gloves.

By stating, "Stop all the clocks, cut off the telephone," Auden shows how grief makes a person want the world to stop, they want time to literally stand still. He wants the reader to recognize the symbols of distress and mourning. "Put crepe bows round the white necks of the public doves. Let the traffic policemen wear black cotton gloves." He uses this symbolism to express

a certain respectful mourning. The reader can almost see the funeral procession go by and the grieving friends and family as the coffin is brought out with solemnity and respect. Auden also used short small lines to give a glimpse into the emotional despair felt by the afflicted, it is difficult to talk when you are in deep emotional distress and on the verge of crying. Then the narrator goes on to tell why the grief is so penetrating.

He was my North, my South, my East and West,
My working week and my Sunday rest,
My noon, my midnight, my talk, my song;
I thought that love could last forever:
I was wrong.
The stars are not wanted now,
Put out everyone,
Pack up the moon and dismantle the sun,
Pour away the ocean and sweep up the woods:
For nothing now can ever come to any good.

“The stars are not wanted now: put out every one; Pack up the moon and dismantle the sun.” He is showing us just how life altering the death of their loved one is to the survivor. Life will never be the same. How could it be the same for anyone? The extreme emotion felt by the narrator is evident through the extreme wishes of the one grieving. Life has ended not only for the one in the coffin but has also ended for the one left. Therefore shouldn't everyone in the world feel it also? The narrator seems to only be able to survive if life around them is barren. No one should ever be happy again.

This song is taken from the incidental music for *The Ascent of F6*. It is about the grief felt after the death of a lover. The music is loosely based on the blues style that Britten heard while in America. The piano and the singer have repeated syncopated rhythms that mimic the ‘swung’ style of eighth notes so prevalent in jazz and blues (figure 22).

Figure 22.

The image shows a musical score for a vocal line and piano accompaniment. The vocal line is on a single staff with lyrics: "Stop all the clocks, cut off the telephone." The piano accompaniment consists of three staves: a grand staff (treble and bass clefs) and a third staff labeled "L.H." (Left Hand) below the grand staff. The music is in a minor key and features syncopated rhythms and a "swung" feel. The piano part includes a triplet in the right hand and a triplet in the left hand. The dynamic marking is *pp* (pianissimo).

The accompaniment has a third staff for the left hand to play in addition to the usual staff. This represents the offbeat style of African American blues (figure 23).

Figure 23.

The musical score for Figure 23 consists of three staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are "Scrib - bling on the sky the mes - sage". The middle staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. The piano part includes a dynamic marking of *p* (piano) and a sixteenth-note triplet marked with a '6' over it. The score ends with a double bar line.

The right hand plays an octave higher in an extreme register. The tempo is in parenthesis and, according to Mitchell was taken from informal recordings of Britten and Pears playing and singing them after a recording session where the two broke into a spontaneous rendition *Tell Me the Truth About Love* and *Funeral Blues*.³⁹ The tempo is a moderate 69, a little over a beat per second. The dynamic level for the first 26 measures is *pianissimo* or *piano* overall until measure 27 where the tessitura of the singer jumps up an octave and the dynamic marking changes to *FF* (figure 24).

³⁹ Ibid, p. 168

Figure 24.

The musical score for Figure 24 consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of three flats (B-flat major or D-flat minor). The lyrics are: "stars are not wanted now: put out every one,". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of three flats. It features several triplet markings (indicated by a '3' over the notes) and dynamic markings: *f brillante* and *ff*. The piano part includes arpeggiated chords and moving lines in both hands.

In measure 31, the intensity increases for the singer and the accompanist, where the extremes of the tessitura are being played, and sung. (figure 25).

Figure 25.

The musical score for Figure 25 consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of three flats. The lyrics are: "Pour a-way the ocean and sweep up the woods; For". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of three flats. It features sextuplet markings (indicated by a '6' over the notes) and triplet markings (indicated by a '3' over the notes). Dynamic markings include *ff* and *8 bassa.* (likely a typo for *8va* or *8va*).

This climax is the inward grief that comes pouring out uncontrollably, a wailing if you will. Graham Johnson writes:

The aeroplane 'moaning overhead' is perfectly illustrated in droning triplets while glittering sextuplets add an element of virtuosity to the downbeat mood.⁴⁰

⁴⁰ Ibid, p.167

This song in this author's opinion is the most poignant of the set and a true depiction of how radical grief can feel.

Calypso

Calypso has no real relationship to an authentic Calypso, but Auden tried to bring about a Caribbean accent by emphasizing certain elements of the text when spoken. The poem is in the first person and the narrator is talking to the conductor or driver of a train. The locomotive is on its way to New York City. The narrator is in a hurry because they are meeting a lover. She is apprehensive and worried that her lover may not be there when she gets to Grand Central Station. She explains how affectionate her lover is and how kind he is.

Driver, drive faster
And make a good fun
Down the Springfield Line under the shining sun.
Fly like an aeroplane
Don't pull up short
Till you brake for the Grand Central Station, New York.
For there in the middle of that waiting hall
Should be standing the one that I love best of all.
If he's not there to meet me when I get to town,
I'll stand on the pavement with tears rolling down.
Driver, drive faster, driver, drive faster.
For he is the one that I love to look on,
The acme of kindness and perfection.
He presses my hand and he says he loves me
Which I find an admirable peculiarity.
Driver, drive faster, driver, drive faster.

Now she begins to describe her surroundings. The trees have their loves she explains, but the fat banker has no one to love. However, love is more important than priest or politician and if she were in charge she would make that fact known.

If I were the head of the church or the state,
I'd powder my nose and just tell them to wait.
For love's more important and powerful than
Ever a priest or a politician.

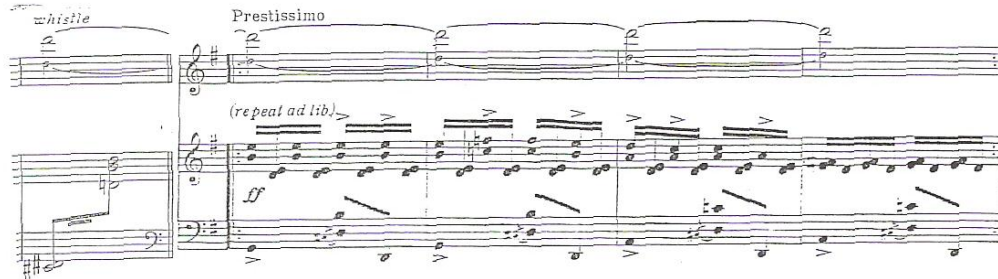
Auden published the poem again in 1940 with all the verbal stresses marked the way he wanted them spoken, but Britten's score does not show this. It has become tradition to sing the word 'perfection' unlike the way Britten set it, but instead as 'per-fec-ti-on' (figure 26) as well as the word politician with the stress on 'li' rather than an accent on 'ti'.

Figure 26.



The song uses onomatopoeia making the accompaniment, and the singer sound like a steam engine. It is important for performers not to begin this piece too quickly, as it can get out of hand. While the piece gets quicker in its tempo, the singer, and the piano also rise in pitch. The tessitura also gets higher with a pitch climax, (figure 27), where the singer is asked to whistle a high D.

Figure 27.



Some singers sing this; others use whistles of various kinds. This may have been based on some talent Ms. Anderson possessed that Britten wanted to use at the time. Either way, the singer should do what makes her comfortable.

Eventually, the composer begins to bring down the tessitura until the piece, and the train, finally settles into a consistent speed and chugs off into the sunset.

Graham Johnson writes an interesting note about Auden and the setting of this poem:

At the time of writing this poem...the poet was teaching at St. Mark's School, Southborough, Massachusetts. His reasoning for hurrying up to Grand Central Station, New York was to meet his new lover, Chester Kallman.⁴¹

⁴¹ Ibid, p. 172

CHAPTER VIII

BEN MOORE

Ben Moore was born in 1960, in Syracuse, New York. He grew up in Clinton, New York where he began playing the piano at a young age. He graduated from Hamilton College, with an MFA from the Parsons School of Design. In addition to being a composer, Mr. Moore also pursues a career as a painter. Moore's music has been performed by many of Broadway and classical music's leading singers including Deborah Voigt, Susan Graham, Frederica von Stade, Jerry Hadley, Robert White, Nathan Gunn and four-time Tony winner Audra McDonald. The New York Times has called his work "brilliant" and Opera News has praised the "easy tunefulness" and "romantic sweep" of his songs.⁴² Recent recordings include Voigt's recital CD entitled *All My Heart* (EMI) with eight Moore songs, Nathan Gunn's *Just Before Sunrise* (Sony) which includes three songs, and Susan Graham at Carnegie Hall (Warner) with *Sexy Lady* on the final track. In 2007 the Toledo Symphony premiered Moore's orchestration of his song *The Lake of Innisfree* with tenor Robert White; Deborah Voigt premiered *Content to be Behind Me* at Carnegie Hall; and Mr. Moore began work on his first opera based on Isaac Bashevis Singer's novel "*Enemies, a Love Story*." Mr. Moore has written several musical theatre scores including *Henry and Company*, *Bye Bye Broadway* and *The Bone*

⁴² Ben Moore, <http://www.mooreart.com> (2000)

Chandelier. In 2006, the Metropolitan Opera's farewell gala for Joseph Volpe opened with his specialty piece for Deborah Voigt and also featured a song for Susan Graham. It was broadcast nationally on PBS. The year 2006 also saw the premiere of the song cycle *So Free am I* for the Marilyn Horne Foundation and the release of the volume *Ben Moore: 14 Songs* (G. Schirmer). Reviewing the album, *Classical Music Magazine* wrote: "This composer is not afraid of the past, but rather embraces many of the most beautiful aspects of his artistic heritage while imbuing his work with its own personal colors and tones...his music is a breath of fresh air."⁴³

⁴³ Ibid.

Cabaret and Theater Songs

Music and Lyrics by Ben Moore

There are seven songs in this collection. For the purpose of this study, however, we will look at two selections: *See How a Flower Blossoms* and *Let the Walls Fall Down*. Mr. Moore's style in this collection leans toward that of musical theatre possessing a show-tune quality about them. Today cabaret songs can be actual show tunes made to fit the cabaret stage. Since these songs fit that tradition, they are included in this study. They contain sentimental lyrics, light-hearted at times, and several of them could be right out of the "positive thinking" section in a bookstore. The music is warm, romantic and modern in the way it allows the singer to be free with rhythms and text. It is not "contemporary" however, in its tonality or melodic treatment. Like Kurt Weill, Satie and Cocteau, Moore's music combines simplicity combined with a popular style and is true to the cabaret tradition.

Moore is not a classical musician imitating the popular style. Rather, his is a popular style that is generous to classical singers. His music easily fits a classically trained voice. The tessitura is comfortable; the cover of the sheet music says that it is for medium-high voice, and I would agree with that recommendation. The lowest note is an A3 and the highest is a G5. The rest of the songs lie around the middle of the treble clef. When the voice is in the lower part of the range, the accompaniment does not cover up or overwhelm the voice.

Moore does some singing himself, and sings his songs with great passion; this may be why the songs are so singer friendly. Most of the songs follow a compositional formula of original theme/key, new key/bridge material and climax, original theme/key with closing, or they are simply strophic; this form may be the most predictable part of his songs. Some may think the lyrics are overly sentimental, but this adds to their charm. It is evident that Moore is fine pianist by the demands of the accompaniment.

Mr. Moore listened as I sang his pieces, and it was evident that he felt they were too rigid and too classically sung. He wanted to play them, and sing them for me, as he felt that was easier than talking about the style. I listened, and took notes as he performed his songs. The following analysis is about those moments - moments where he strayed from the written score by adding tempo markings, dynamics or mood markings where none exist. This portion of the discussion is designed to be a performance guide for anyone who may want to sing these songs.

See How A Flower Blossoms

The flower in Ben Moore's lyrics is carefree, doing what fate and nature intended. There is no fear or inhibition in the flower, it simply accepts the fact that it will open, be beautiful for a while, and then begin to wither and die. It completes this cycle without complaint, and is happy to do its calling. In the process, the birds, the bees and other creatures of nature will be able to fulfill their destiny as well.

See how a flower blossoms
see how a flower proudly blossoms
It's not afraid to open
It's not afraid to shine
It simply fulfills its own design

Without the flower, perhaps the bees would not have made as much honey, or the flora around it may not have been pollinated. It is also possible, that the passing admirer may not have stopped for a moment to enjoy its fragrance, or take in its beauty. One little flower can make such a difference. This blossom is symbolic of the spirit within us all. Moore uses a simple truth to show us how our spirits are similar to the flower.

And see how a flower brightens
even the hour when the night encircles our lives with
darkness,
still it survives to learn
that sunlight and moonlight fade
and then return.

Unlike the flower, we have freewill. By not allowing ourselves to open up to those around us, we potentially alter the fate of ourselves and others. We are supposed to enhance the lives of those around us. Our very existence alters the lives of everyone with whom we come in contact. Our effect on others is unavoidable. The ripple of our influence on the universe can be great or small depending on our attitude. If we follow the flower's example we will open up and enjoy every day that we have.

Knowing its time is fleeting
knowing it soon will die
still it beams and smiles on the world
so see how a flower blossoms
see how a flower breaks free and blossoms
Why are we scared to follow even as years depart
for hasn't a simple flower a lesson for the heart?

Life is short after all. Why spend it closed and cut off from the human experience? If you live long enough, you learn that even when "darkness" comes, the light is just around the corner. You will survive to shine another day. There is not only a cycle of life and death, but a cycle of good and bad. Things may seem bleak, but darkness does not stay forever, eventually, the light will come. As with the flower, it is important to be open, brave and welcoming to the inevitable circle of life and the wisdom of nature.

The key is in E flat, and the meter is 4/4 with a *Tenderly* tempo marking. When Mr. Moore played this for me he played the tempo quite quickly with a lot

of rubato. He began singing the opening line with a breathy quality to his voice and sang the word “blossoms” off the beat (figure 28).

Figure 28

The musical score for Figure 28 consists of three staves. The top staff is the vocal line, starting at measure 6 with a treble clef and a key signature of two flats. The lyrics are "See how a flower" and "blos-soms". Above the staff, the chords are indicated as Ab/C, Eb, Eb/D, and Ab/C. The vocal line begins with a rest in measure 6, then enters in measure 7 with a half note G4, a quarter note A4, and a quarter note Bb4. The word "blos-soms" is written across measures 8 and 9, with the final note being a half note G4. The piano accompaniment is shown in two staves below the vocal line. The upper piano staff has a treble clef and a key signature of two flats. It begins with a half note G4, a quarter note A4, and a quarter note Bb4. The lower piano staff has a bass clef and a key signature of two flats. It begins with a half note G3, a quarter note A3, and a quarter note Bb3. Performance markings include "rit." (ritardando) in measure 7 and "p a tempo" (piano, a tempo) in measure 8.

At measure 11 he began to push the tempo, rushing, until settling into the original tempo at measure 18. (figure 29).

Figure 29

Figure 29 shows a musical score for measures 11 through 15. The score is in a key with two flats (B-flat major or D-flat minor) and a common time signature. The vocal line (top staff) has lyrics: "It's not a-fraid to o - pen It's not a - fraid to shine It". The piano accompaniment (bottom two staves) includes markings for *a tempo* and *rit.* (ritardando). Chord symbols above the vocal line are Eb/G, Ab/C, Bb/D, Eb/G, Ab/C, and Bb/D. Chord symbols above the piano line are Cm, Gm, Fm, and Bb7. The piano part also includes markings for *And* (Andante) and *rall.* (rallentando).

Measure 31 specifies an *accel.* in the piano part, and Mr. Moore moves swiftly through measures 31 through 33. Although, measures 34 and 35 have no tempo markings, he took a *ritard* in measure 34, and followed in measure 35 with a *molto ritardando* (figure 30).

Figure 30

Figure 30 shows a musical score for measures 31 through 35. The score is in a key with two flats (B-flat major or D-flat minor) and a common time signature. The vocal line (top staff) has lyrics: "Know - ing its time is fleet - ing know - ing it soon will die still it beams and". The piano accompaniment (bottom two staves) includes markings for *mp* (mezzo-piano) and *accel.* (accelerando). Chord symbols above the vocal line are Gb/Bb, E/G#, E, and Bm. The piano part includes markings for *rit.* (ritardando) and *molto ritardando*.

He waits at the fermata at least two beats before he goes on to the key change in measure 36. Now he has indicated G major, and he wants not just the accompaniment *ppp* but also the voice. He says that he wants measure 36 to be sung “with heart,” and at measure 40 he wants the singer to become “determined.” At measure 45, he wants an ample ritard, and for the singer to not sing the words “a lesson,” but to make them almost spoken. At the last measure of the piece, he began to slow down on each eighth note in the piano, and delayed the last chord. The additions he made during his performance gave a very romantic interpretation of the piece. The improvisational character, relayed through the tempo changes, the breathy quality to his tone and the nearly spoken text, makes the piece intimate and contemporary.

Let the Walls Fall Down

This text is all about living life your own way. The narrator speaks of letting things that aren't important go.

Let the walls fall down,
Let the goldfish drown,
Let the daily chores be forgotten
Let the debts pile high and the children cry,
Let the nosy pry as they may
For the time must come when you bang your drum
And you live your life in your own way.

Fools, be damned, forget work, take off the mask, let go of your less authentic self. Just be true to who you are. Take risk! Be daring! Do what you really want to do.

No more fools to bear, no more suits to wear,
No more time spent lost in disguises
Now we're who we are and we're fine so far,
In this crazy town with its wide renown,
Let its stifling walls fall down!
Are you afraid of being daring?
Sword in your hand afraid to lung?
Wait just a moment and then take the plunge!

Life is short anyway. Soon, the narrator explains, we will all be in a better place, where all that matters is love. So let the people of this life ridicule, judge, and point fingers, because in the end there will be happiness and laughter and no more sickness. So live in hope and live life to the fullest!

For we soon will be where the best is free
And where love is all we'll ever need forever,
Let the walls fall down,
Let the buildings crumble into pieces

We'll be on our way
 While the prudish frown and the jesters clown,
 Let these frightful walls fall down!
 Soon we will be together there in the sunny weather,
 There where with the grace of God we'll live
 With no sickness or pain
 Let the walls fall down that enclose our hearts,
 Let us not be guarded or frightened,
 Let the hope we share keep away despair
 And let laughter crown all the love we've found,
 Let the walls of fear fall down!

Ben Moore set his own text to a lively tune with a 4/4 and a bright, energetic tempo marking. I would say however, that this does not serve the composer's intent well. When he played it for me, it was more like a brisk 130. Mr. Moore sang the song without legato paying attention to every consonant. In measure 12 he asks for a speech-like treatment of the words "children cry." The piano contains staccati in the right hand and he sings it with the same detached manner (figure 31).

Figure 31

Musical score for Figure 31, showing a vocal line and piano accompaniment. The vocal line is in treble clef with lyrics: "dai - ly chores be for - got - ten Let the debts pile high and the child - ren cry, let the". The piano accompaniment is in grand staff with staccato chords in the right hand and a simple bass line in the left hand. Chords are labeled C2, F/D, G, C2, F/D, G above the vocal line.

In measure 18 he instructs me that the word "own" is important and to sing it with great emphasis. The style as mentioned before remains until measure 27,

where he performs a *ritard* not indicated in the music, followed by an *a tempo* in the next measure. Measure 30 is more legato than the previous section, and this is where preparation for a new key begins. In measure 34 Mr. Moore writes in a fermata, and a break. Here he wants a long pause followed by a guttural “and then take the plunge” in the following two measures (figure 32).

Figure 32.

The musical score for Figure 32 consists of two systems. The first system shows the vocal line in treble clef with lyrics: "Wait just a mo-ment and then take the plunge!". The vocal line starts in measure 34 with a fermata over the word "and" and a break symbol. The piano accompaniment is in bass clef, starting in measure 34 with a fermata over the word "and" and a break symbol. The second system shows the vocal line in treble clef and the piano accompaniment in bass clef. The piano accompaniment starts in measure 35 with a fermata over the word "and" and a break symbol. The lyrics "Wait just a mo-ment and then take the plunge!" are written below the vocal line. The piano accompaniment has a fermata over the word "and" and a break symbol. The piano part has a dynamic marking of *f* and a key signature of one flat (B-flat major or F minor). The vocal part has a key signature of one flat (B-flat major or F minor). The piano part has a key signature of one flat (B-flat major or F minor). The piano part has a key signature of one flat (B-flat major or F minor). The piano part has a key signature of one flat (B-flat major or F minor).

The last beat of measure 39 has an expressive marking “with passion” and Moore sings it so, but he adds a tenuto over the word “where” (figure 33).

Figure 33.

The image shows a musical score for a vocal line and piano accompaniment. The vocal line is on a single staff with the lyrics "For we soon will be where the" written below it. The piano accompaniment consists of two staves. The first staff is the right hand, and the second is the left hand. The tempo is marked "with passion" above the vocal line. The piano part includes a dynamic marking "mf" (mezzo-forte) in the second measure of the piano accompaniment.

The following measures are as indicated. However, in measures 44 and 45 he accelerates the tempo. In measure 49, he asks the pianist to “drop out” so that the singer can be heard, since it is not in an efficient part of the voice, although, this is not indicated in the score.

Measure 63 sets up a new mood for the song, and Moore sang this part with freedom in an almost improvisatory style. Moore said that it should be introspective. The pick-up to measure 67 is to be “speech-like” and contemplative (figure 34).

Figure 34.

Slowly, freely C C/B F/A G⁷

Let the walls fall down that en - close our hearts, Let us

continue ad lib.

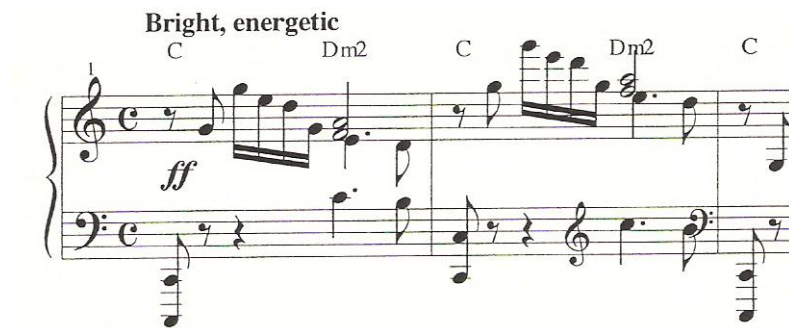
pp

The image shows a musical score for a vocal and piano piece. The top staff is the vocal line, starting with the tempo and mood 'Slowly, freely' and the key signature 'C'. The lyrics are 'Let the walls fall down that en - close our hearts, Let us'. Above the vocal line, the chords C/B, F/A, and G⁷ are indicated. The bottom two staves are the piano accompaniment. The right hand (treble clef) features a descending 16th-note figure, with the instruction 'continue ad lib.' above it. The left hand (bass clef) plays a simple harmonic accompaniment. The dynamic marking 'pp' (pianissimo) is placed in the first measure of the piano part.

Measures 71 through 73 he wants a “stronger” performance to contrast with the quiet moments in the previous phrases.

As an additional note to the pianist, the “walls” are expressed throughout the accompaniment. The introduction immediately sets the piano as the voice of the wall, and he gives the right hand a descending 16th note figure representing the falling walls (figure 35).

Figure 35.



Measures 28 through 29 contain a figure seen in part, or complete throughout the piece. These are the walls being “built up,” walls that he keeps saying to take down, continue to go up on occasion. This pattern is also present in measures 38, 55, and 74 through 75 (figure 36).

Figure 36



The original accompaniment as seen in the introduction is also in the closing three measures. In the last measure the walls finally fall completely down. Again, Mr. Moore wants a grand pause there, so wait as long as you can before the last figure. This will make the “walls falling” more dramatic (figure 37).

Figure 37

The image shows a musical score for a piano piece, labeled Figure 37. The score is written on three staves. The top staff is a treble clef staff with a single chord, C, marked above it. The middle staff is a bass clef staff with a melodic line. The bottom staff is a bass clef staff with a bass line. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes a dynamic marking of *fff* (fortississimo) and a fermata over a note in the middle staff. The notation includes eighth and sixteenth notes, rests, and chord symbols.

It can be surmised from the repertoire discussed previously; that Cabaret songs are usually in uncomplicated keys, have memorable melodies, and are comprised of verses and choruses. Phrasing is usually symmetrical with an occasional long phrase to add interest. *Rubatos* and *ritards* are used to imitate the popular stylings of famous cabaret singers. The texture of the cabaret song is usually moderate with accompaniments that are supportive and often double the melody. They reflect popular idioms and popular culture through text and musical style. Whether it is the 19th century “cake walk” or the 20th century torch song, they reflect modern culture, her history and her tastes. To see these similarities, and differences I have constructed a table to facilitate a comparison. The common elements that have been highlighted are: keys; time signature; tempo; form; melody; texture; phrases and theme. I believe it is important to say however, that this does not mean that all cabaret songs have these qualities in common. The table should allow an understanding of the basic musical construction of cabaret style discussed in this study. This should give a clear picture into the stylistic characteristics of the cabaret genre.

COMPARISON CHART

Song/ Composer	Key/s	Time	Tempo	Form	Melodic Line	Texture	Phrases	Theme
Diva/ Satie	G/D	2/4	Temps de March	Strophic	Simple in mostly step motion	Chordal and simple with accompaniment doubling melody	Regular four measure phrases with an occasional 8 measure phrase	Flirting/Lust exotic
Je Te Veux/ Satie	C/G	3/4	Modéré (moderate)	Strophic	Simple in mostly step motion	Simple with waltz rhythms and chordal with accompaniment doubling melody often	Regular four measure phrases with an occasional elongated phrase	Love
Toréador/ Poulenc	D with modal tonalities mixed in	3/8	Allant (dotted quarter = 92)	Strophic	Complicated with leaps and chromaticism	Dense with chord clusters and chromatic runs in accompaniment with accompaniment often doubling melody	Irregular phrasing with some 8 measure phrases with elongated phrases and shortened phrases interspersed.	Love, Death, exotic setting, wit
A Sa Guitare/ Poulenc	G minor / G major	3/4	Calme et mélancolique Quarter = 60	A B A	Simple with occasional leaps and chromaticism	Moderate with melody line in the accompaniment some dense chords present in B section	Mostly four measure phrases	Melancholy
Galathea/ Schönberg	G major but hints at E minor	2/4	Sehr rasch (very fast)	Loosely based on strophic form	Complicated with chromaticism and large leaps	Dense with melody in accompaniment but veiled with triplet figures and non-traditional chords	Four measure phrases	Sex, Lust, wit
Gigerlette/ Schönberg	F major	2/4	Ziemlich rasch, zierlich quite quickly, elegantly	Strophic	Complicated with large leaps	Dense at times with chromaticism and non-traditional chord clusters	Four measure phrases	Sex, wit
Der genügsame Liebhaber/ Schönberg	G major	6/8	Wiegend (rocking)	Through composed	Mostly step-wise motion with some chromaticism	Dense with 16 th and 32 nd notes and trills	Four measure phrases	Sex, Lust, wit

Je ne t'aime pas/Weill	F minor / D minor	4/4	Moderato	Strophic	Mostly step-wise motion with some occasional chromaticism for mood and color	Moderate with a chordal accompaniment along with melodic line	Two measure phrases until key change then four measure phrases	Love unreturned
Youkali/Weill	D minor / E major in refrain	2/4	Moderate with Tango Habanera	Strophic	Mostly step wise motion	Moderate with chordal accompaniment along with doubled melody	Eight measure phrases	Unrealized dreams
Funeral Blues/Britten	Four flats but tonality is C minor or C Phrygian	4/4	Quarter note = 69	Through composed	Chromatic melody with large leaps in the last ten measures	Dense with a third staff for a more simple looking accompaniment chromaticism and dense chords extreme voicing in the piano	Four measure phrases	Love, grief
Calypso/Britten	G major	2/4	Molto Moderator / poco a poco accelerando (mostly moderate with more and more acceleration)	A B A'	Repeated notes with sudden large leaps and extremes within the tessitura	Dense with little or no doubling of the melodic line chromatic	Irregular phrases	Love, wit
See How A Flower Blossoms/Moore	E flat major / G Major	4/4	Tenderly	A B A	Simple melody line	Moderate chordal accompaniment, occasional doubling of the melody line	Irregular phrases	Universal love, Optimism

Let the Walls Fall Down/ Moore	C Ma jor/ E flat ma jor/ E Ma jor	4/4	Bright, energetic	A B A	Simple melody line	Moderate density with some occasional melismatic figures in the accompaniment	Four measure phrases with occasional elongated phrases in the B section	Ope ness
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CONCLUSION

Through this study, it has been discovered that cabaret song can be anything sung in a café or bar setting, and today any song is game. Cabaret songs have given us a rich palate of emotions upon which to draw. They are funny, sad, witty, dark, sexy, innocent and perhaps demented. One common thread that exists between all cabaret songs, is their humanity. The cabaret is for those who want to put aside their daily worries, stresses, and in many occasions throughout history, even their oppressions. Cabaret is about the human condition. Whether it is the song depicting the Toréador who is suffering from love unrequited, the expression of loving someone forever, or grief at a funeral, it all represents our life. This ability to tell the story of humanity is the one thread that has not changed in cabaret, nor will it likely change in the future. To be Cabaret is to be versatile, culturally relevant and historically expressive. It is difficult to pin down whether Cabaret has influenced society or if society has influenced it, but it is this cultural partnership that makes it eclectic and artistically relevant. Cabaret provides the proof of our popular culture's existence. The constant process of creativity and artistic evolution is the essence of Cabaret.

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APPENDIX A

Coaching of Mr. Martin Katz

La Diva de l'Empire – Eric Satie

DRB: In your opinion what is cabaret?

MK: Cabaret is smart, funny, absurd, forbidden...well, anything that is sung in a smoke filled room with lots of liquor (he grins). But, it really must be clever.

DRB: What about strict attention to key signatures and the composer's intent? That is very important in traditional classical music.

MK: It is important if it is someone like Poulenc who was really imitating a style. He was a serious composer, who happened to have a sense of humor and also loved popular style music. I would not tamper with Poulenc, but, Satie? Satie's music is another matter. You could transpose his music, take liberty with tempi or dynamics, there is much more freedom in the true cabaret song.

DRB: (After singing the song through)

MK: First of all the song needs to be brisk not too slow. A cake walk would have some underling excitement because it is a game. Everyone wants to win the game. It should be dapper. This is about some French guys in London. You should love the Englishness of it and show an appreciation for Britain. The English words should have French flavor. Measure 64 should sound like the English trying to speak French. Think of Julie Andrews, almost speak it, but with a tongue in cheek meaning, as if you were poking fun.

For my taste because it has so much repetition I would make the first verse understated following the piano marking. The second verse, maybe a mezzo forte would be appropriate.

Okay...right there (measure 62) make that seem more mechanical, very dry with restricted color in the voice, as if she were going through the motions, and here (measure 72) make that mood and color different than the rest, it is quite a statement to say that the girl is innocent, yet here she is showing of her legs...most taboo at that time.

The last chorus, I think, should be the softest so far, almost whispering as if it is too dirty to say out loud, a dirty little secret.

Je te veux – Erik Satie

DRB: This piece seems to low for me, it doesn't seem to be in a flattering spot in my voice.

MK: Well, then transpose it let's see what it is like in F.

DRB: (I sing)

MK: F it is. Try to make the lower register brighter, which will help.

This is a dance, a waltz; it should have a ballroom music quality. What I mean by that is you must be freer. For instance in the first measure you sing, take your time getting into it, especially on the third time you sing the chorus. Put a fermata over j'ai. Can you sing the last je te veux in your chest voice? If so, I would encourage you to do so (measure 35).

Overall, take more freedom with the rubato. Here (measure 20) slow down and treat Loin de as if they were almost twice as long as the previous quarters (quarter notes) then use this (nous) as a spring board to get back to the waltz. The chorus is where you express the give and take of the waltz. The verses can be more strict, but not with the voice. You could slide around more. Use a portamento here (measure 68) to connect this octave jump. Don't be so clean, so precise. Dirty it up a bit. Try it like this (he plays to show me where he would put the rubato or stretched measures, and this gives me a sense of the style).

Toréador – Poulenc

MK: I don't know this song. I have heard about it but I have never seen it.

DRB: Really? I guess it is fairly obscure.

MK: Yes.

DRB: I sing and Mr. Katz plays and I am impressed by his immediate feel for the piece and what it needs.

MK: Yes, well it is fun isn't it? Charming and happy, and the tragedy of the poor bullfighter that unfolds in the story is typical of cabaret. The music is ironic to the setting. Don't take it so quickly that you can not spit out the French. Why did you sing the last note up an octave?

DRB: I heard it on a recording, and I liked it better vocally.

MK: Is this recording by artists you respect?

DRB: Yes, it is Dalton Baldwin and Nicollai Gedda.

MK: Good. Be sure after the 2/8 measure and the très rubato, you pick it right back up in the 3/8 measure. Don't let that effect the rest of the phrase.

A sa guitar – Poulenc

MK: Wait until the piano dies out at the fermata here to come in (measure 5). Be more patient. Let the “guitar” also tell its story. This needs to be detached, emotionless, without very many stresses. Try not to show much emotion. The stressed beats are in the piano, while the voice soars and glides over the top. Oh, and wait for the fermata here too (measure 25), just like in the beginning, be patient. This is serious music. Sing it very clean, don’t give it a romantic feel, stay grounded to the tempo and the dynamic markings here. This is Poulenc’s idea of a cabaret piece, it is really classical.

Funeral Blues – Britten

MK: Can you sing most of this in your chest voice? Otherwise it is too weak.

DRB: I can try. (I try it in my chest voice).

MK: Yes, I like that. Do you?

DRB: Yes, it feels better, what about the places where I need to change registers? Does it sound strange?

MK: No not at all. It makes it very interesting. I would like to hear you sing it again, only this time try making it like speech, don’t sing it like a trained singer, close off some of the consonants. Sing it like a blues singer, for instance don’t connect “clocks” to “cut off”, put a space between those words. Try to hum words that end in “n’s” or “m’s”.

APPENDIX B

Coaching of Mr. Steven Blier

DRB: What is cabaret?

SB: (He laughs) anything sung in a bar. It is dirty, intellectual, sometimes tongue in cheek and sometimes so true it stings.

Brettl-lieder - Schönberg

Galathea

DRB: I sing through Galathea, only this time my accompanist (Janna Ernst) is playing and Mr. Blier listens.

SB: Who is “Galathea”? Can you describe her to me?

DRB: Yes, she is a young girl, much younger than the narrator. She is forbidden in someway.

SB: I don’t think her name is German. I think she is a foreign girl. Foreign girls are looser than German girls. German men marry German girls, but they fall in love with foreign girls. (He is smiling).

The vocal quality should be more flexible, feel free to slide around. In measure 8 you have this ten. Written here, can you slide to the next pitch? In fact try to do that every time he has that marked. I think he is only imagining touching her. I don’t think he has every really gotten close enough to do the things he fantasizes about. In measures 42 – 44 at those rests they could be interpreted as actual kisses but I think he is trying to catch his breath. Can you be “breathless” there? .

Janna these songs have sexual business to finish with you too! You are the release of this sexual tension; accelerate to the climax at measure 71.

Gigerlette

SB: I have a recording somewhere of Marlene Dietrich singing this set. I loved it! You should listen to it sometime, if you can find it.

This song should be very prim and proper and innocent. Again, Gigerlette probably not a German name, the irony is that she is a lady of the evening. So it is important to have a stark contrast to the character you describe and the way the song is set. The piano should be very dry, and the vocal line should be legato and open. But, I should see on your face the effect she has on this inexperienced “person” boy, girl, who knows. Tell

the story of the loss of your virginity. By the way, can you put a glottal on the last word “auf”?

Der genügsame Liebhaber

SB: Be sure you don't take this piece too fast. This needs to be breezier, sing it more like someone who croons. In measure 10 can you sing those d's in your chest voice and give them some color, to bring out the word “silberhell”? Also how about a glottal on the “und” just before it? I think it is funny to act like you are not in on the joke. Everyone knows there is no cat, and that his bald head is his penis and her black furry kitten is...well you get the picture. Don't give away the joke. Sing it with a straight face, as if you believe the façade.

Mahnung

SB: This piece may be quite interesting if you use more of a character voice. Is it in a comfortable range for you?

DRB: No not really.

SB: Well, try a character voice. How do you see the person in this song? Who is he or she talking to and what is this person like? Is it a man or a woman? Are they gay or straight, old or young? What do you think?

DRB: I saw it as an older woman who may have lost her youthful beauty, and has been around the block a few times (we laugh). She is trying to keep this girl from making the same mistakes she did.

SB: Yes, okay. I think it is sort of spiteful and sarcastic. Maybe it is an old maid aunt, or an old gay uncle or friend. It has some spite in it. Try making it sound older. What are the important words? “Eitles”, “tüchtig”, “hände kraft”, “nestchen”, are all important words. What can you do to bring those out? On page 21 measure 61 you sing the word “liebes” or lovely, what if you make that snide and hateful, as if to say “lovely, (but stupid) girl, use your youth”. And look at page 22, where she says she will be an old maid, don't use a legit voice at all, paint an old lady with your voice, don't use vibrato, make her unattractive. The irony of the song could be that someone said these very things to her back in her youth. I also think if you make the voice more nasal or bright it will help.

Je ne t'aime pas - Kurt Weill

SB: You are not angry enough in this song. By the time the character begins to sing this song, the door is already closed on the relationship. Not by her choice but by his. Use straight tone, don't use warmth, be cold and inaccessible with the first verse. As if

you are determined to be strong. On the second verse be vulnerable, start to break down, you have been trying to convince not only yourself but your ex-lover that you are over it, but in this verse it becomes too difficult, you can not keep up with the charade any longer. On the top of page 49, you say “I am crying that is all”, here you must be overtaken with grief. It becomes overwhelming, she is falling to pieces.

Youkali – Kurt Weill

SB: Try to avoid any tonic stress. Janna don't play the melody too much; just concentrate on the rhythm and the harmonic structure. Don't play the opening line with her; let her sing it by herself, just come in on “monde” in the second measure. When you both begin the refrain, take your time on the pick up on the g#. At times Denise, you can be late coming in or getting off the last note in a phrase, don't be so straight. Try to make it more like jazz and be free to improvise a little. The French is too proper also, sing longer vowels. On the bottom of the page 28, Janna play very soft and Denise take your time there, slow down a little and then pick up the tempo when you sing “Mais c'est un rêve”, then on page 29 the next time you sing it, pick up the tempo through to the end.

Funeral Blues - Britten

SB:

Janna, can you make the top notes ring out? And use the pedal in a sparse manner at first, and then use it more and more as you get toward the end of the song. Denise, it could be less legit, freer. Remember it has the word “blues” in the title so be more like a blues singer. Hang on to the last consonant of the words that can “hum”, like the words “bone”, “drum”, “come”, give those endings resonance, this is what blues and jazz singers do. It will also help us to understand the words a little more, without making the diction seem too classical.

APPENDIX C

Coaching of Mr. Benjamin Moore

See How A Flower Blossoms

This interview took place in Mr. Moore's apartment where he composes. Janna and I would perform the piece for him and he would sit at the piano and play through them and sing them while stopping to demonstrate what he preferred in the performance of the pieces.

BM: Okay, very nice. It is funny, because I see that I should have written in many more tempo and description markings. Let me play it for you the way I would perform it. (He plays...at measure 31 pg. 4 of the set he stops and says): I would like this to really accelerate almost immediately, and then at measure 34 ritard a little so that at measure 35 you can have a molto ritardando. Then, at the fermata I would like for you to really wait, sing the next line pianississimo and with heart. Measure 40, make that really determined, the accent marks in the piano should also be in the vocal, then as the song begins to wind down, make the later part of measure 44 and into 45 gradually slow and relax, here at measure 46, I would like that to be in a spoken voice, not really sung. At the railroad tracks again, like at the fermata wait and then sing it with happy resignation.

Let The Walls Fall Down

BM: Janna, can you make the glissando slower? Denise, I know I say this a lot, but here in measure 12 can you make that more like speech. If I had one overall thing to say about all of the pieces so far it would be that it is too properly performed. Can you forget about your training as a legit singer and use a more free approach? Cheat a little on the rhythms and the timing when it comes to stating new thoughts or even repeated thoughts, this makes it interesting and more natural. In measure 17 the word "own" is really an important word. Measure 27 make that a big ritard then back to the original tempo at measure 28. So, I put in a fermata and railroad tracks in measure 34, like the other songs wait there give it a grand pause, then in an almost guttural voice sing: "and then take the plunge!" At the bottom here (measure 39) where it says "with passion" slow it a little and put a tenuto on the F and E flat (where the). In measure 42 where the piano is doubling the melody I have written a triple p and in the voice a double p I don't want the piano to cover the voice, I only want it to add to the anticipation that things are going to climax soon. Same thing in measure 49, I would like the piano to almost drop out there Janna, I know this is not the most efficient place in a female voice, so really hold back. In measure 63 after the fermata, sing this part with an introspective feeling. Then, I keep saying this but, give the end of measure 66 through 68 a speech like voice and be contemplative. Denise, can you use your chest voice in measure 71 and 72 to make that stronger? Janna, that glissando like the first one can be even slower, I want there to be some anticipation to the end, then make those last measures really rock, make them as sprightly as you can, keep moving ahead almost in a frenzy.

APPENDIX D

TRANSLATIONS

Satie

Diva de l'empire

Refrain

Under the grand hat Greenaway,
Showing the flushing of a smile
Of a laugh charming and fresh
A baby astonished who sighs
Little girl with eyes velvety
This is the diva of "The Empire"
This is the queen whose taken the
gentlemen
and all the dandys of the Piccadilly.

With a single yes she puts on sweetness
That all the snobs in vests take to heart
her welcome of horrays frenetic,
On the stage tossing the wreaths of flowers
Without noticing the mocking laugh on her
lips

Refrain

She dances almost automatically
And lifts, oh! Very modestly
her underskirt of furbelows;
Of her legs showing their quivering.
It is all so very innocent
And very very exciting.
Refrain

Je te Veux

Refrain

I have understood your distress,
J'ai compris ta détresse,
Dear lover,
Cher amoureux,
And I yield to your wish,
Et je cède à tes vœux:
Make of me your mistress,
Fais de moi ta maîtresse.
Shame of us is far away,
Loin de nous la sagesse,
No more sadness,
Plus de tristesse,
I aspire for that moment precious

J'aspire à l'instant précieux

Were we will be happy;
Où nous serons heureux:
I want you.
Je te veux.

I have no regrets

Je n'ai pas de regrets,
And I have no envie for one thing:
Et je n'ai qu'une envie:
Next to you, there, so close to live all my
life,
Près de toi, là, tout près, vivre toute ma vie.
That my heart be yours and your lips be
mine,
Que mon coeur soit le tien, et ta lèvre la
mienne,
That your body be mine,
Que ton corps soit le mien,
And that all my flesh be yours.
Et que toute ma chair soit tienne.

Refrain

Yes, I see in your eyes
Oui, je vois dans tes yeux
Nous échangerons nos deux âmes.
That divine promise
La divine promesse
That your heart loving
Que ton coeur amoureux
Comes to look for my caress
Vient chercher ma caresse.
Enlaced for always,
Enlacés pour toujours,
Burned with same flames in the dreams of
love Brûlés des mêmes flammes,
We exchange our two souls.
Dans des rêves d'amours,

TRANSLATIONS

Poulenc

Toréador
 Pépita queen of Venise
 Pépita reine de Venise
 When you go under your watchtower
 Quand tu vas sous ton mirador
 All the gondoliers say:
 Tous les gondoliers se disent:
 Take guard... Toréador
 Prends garde... Toréador!
 On your heart no one reigns
 Sur ton coeur personne ne règne
 In the grand palace where you sleep
 Dans le grand palais où tu dors
 And close to you the old lady warns of
 the Toréador.
 Et près de toi la vieille duègne guette le
 Toréador.
 Toréador brave of the brave.
 Toréador brave des braves
 When in the St. Marc the bull in fury
 the bull in fury drooled
 Lorsque sur la place Saint marc le
 taureau en fureur qui bave
 killed by your dagger
 Tombe tué par ton poignard.
 It isn't the pride that caresses
 Ce n'est pas l'orgueil qui caresse
 Your heart under the garb gold
 Ton coeur sous la baouta d'or
 For a young goddess he burns Toréador
 Car pour une jeune déesse tu brûles
 Toréador.

Refrain
 Belle of Spain
 Belle Espagnole
 In your gondola
 Dans ta gondole
 You prance
 Tu caracoles
 Carmen like
 Carmencita
 Under you veil

Sous ta mantille
 Eyes that sparkle
 Oeil qui pétille
 Mouth which shines
 Bouche qui brille
 This is Pépita aaah.
 C'est Pépita.

It is tomorrow day of Saint Escure
 C'est demain jour de Saint Escure
 Where you will fight to the death
 Qu'aura lieu le combat à mort
 The canal is full of cars
 Pépita alone at her window
 Pépita seule à sa fenêtre
 You meditate to avenge.
 Tu médites de te venger,
 Under your caftan hides the knife
 Sous ton caftan passe ta dague
 The jealous heart bites you
 La jalousie au coeur te mord
 And alone with the noise of waves
 Et seul avec le bruit des vagues
 You cry Toréador.
 Tu pleures toréador.

Refrain

Que de cavaliers! que de monde!
 Who of riders! Who of the world!
 Remplit l'arène jusqu'au bord
 Fill the arena to the edge
 On vient de cent lieues à la ronde
 One fills of 100 miles to the round
 T'acclamer Toréador!
 They acclaim Toréador!
 C'est fait il entre dans l'arène
 It is done it enters the arena
 Avec plus de flegme qu'un lord.
 With more spit than a lord
 Mais il peut avancer a peine
 But he barely advances the pain
 Le pauvre Toréador.
 The poor Toréador

Il ne reste à son rêve morne
It doesn't remain with his dream dull
Que de mourir sous tous les yeux
Who to die under all eyes
En sentant pénétrer des cornes
While feeling the penetrating horns
Dans son triste front soucieux
With his sad brow
Car Pépita se montre assise
Because Pépita shows herself sitting
Offrant son regard et son corps
Offering her glances and her body
Au plus vieux doge de Venise
To the oldest doge in Venice
Et rit du toréador.
And laughs at the toreador.

A Sa Guitare

Ma guitar,
My guitar,
Je te chante,
I sing to you,
Par qui seule
For who alone
Je décois,

I disappoint,
Je romps,
I break,
J'enchante
I enchant
Les amours que je reçois,
The love that I receive,
Au son de ton harmonie
At the sound of your harmony
Je fraîche ma chaleur,
I refresh my warmth,
Ma chaleur, flame infinite,
My warmth, flame infinite,
Naissante d'un beau malheur.
Born of a beautiful unhappiness.
Ma guitar,
My guitar,
Je te chante,
I sing to you,
Par qui seule
For who alone
Je décois,
I disappoint,

TRANSLATIONS
Schönberg

***Der genügsame
liebhaber***

My girlfriend has a black
cat
Meine Freundin hat eine
schwarze Katze
With soft rustling velvet
fur,
Mit weichem knisterndem
Sammetfell,
And I, I have one bald and
shiny,
Und ich, ich hab' eine
blitzblanke Glatze,
Bald and shiny and
silvery,
Blitzblank und glatt und
silberhell

My girlfriend is on of
those voluptuous girls,
Meine Freundin gehört zu
den üppigen Frauen,
She lies on the sofa the
whole year round,
Sie liegt auf dem Divan
das ganze Jahr,
Busily the skin of her cat
she pets,
Beschäftigt das Fell ihrer
Katze zu krauen,
My God, how pleasing is
that velvet soft hair.
Mein Gott ihr behagt halt
das sammtweiche Haar.
And I come in the evening
when I visit her,
Und komm' ich am Abend
die Freundin besuchen,
The pussy lies in her lap,
So liegt die Mieze im
Schoße bei ihr,
And eats with her from
the honey-cakes
Und nascht mit ihr von
dem Honigkuchen

And shivers when I lightly
her hair touch.

Und schauert, wenn ich
leise ihr Haar berüh.

And if I badly desire to
care for her,
Und will ich mal zärtlich
tun mit dem Schatze,
And hear her call me
sweetie,

Und daß sie mir auch
einmal "Eitschi" macht,
Then I plop the cat on my
bald spot,
Dann stül' ich die Katze
auf meine Glatze,
Then strokes the cat my
girlfriend and laughs.
Dann streichelt die
Freundin die Katze und
lacht.

Galathea

Ah, how I burn with
longing,
Galathea beautiful child,
To kiss your cheeks,
Because you so entrancing
are.
Joy overcomes me,
Galathea beautiful child,
To kiss your hair,
Because alluring you are.

Never reject me till I die,
Galathea beautiful child,
To kiss your hands,
Because you so entrancing
are.
Ah, you know not,

How I glow,
Galathea beautiful child,

To kiss your knees,
Because alluring you are.

And what would I not do,
you sweet
Galathea beautiful child,
To kiss your feet,
Because alluring you are.
But your mouth lovely,
Maiden, my kisses will
never know,
For their charms
abundant,
Is only kissed in the
Fantasy.

Gigerlette

Miss Gigerlette invited
me to tea
Fräulein Gigerlette lud
mich ein zum Tee.

Her gown was as white as
snow;
Ihre Toilette war gestimmt
auf Schnee;
Like she was Pierrette all
done up.
Ganz wie Pierrette war sie
angetan.
Even a monk I bet,
Selbst ein Mönch, ich
wette,
of Gigerlette would have
approved.
Sähe Gigerlette
wohlgefällig.

It was a red room, she
received me,
War ein rotes Zimmer,
drin sie mich empfing,
Yellow candlelight in the
room hung.
Gleber kerzenschimmer in
dem Raume hing.

And she was full of life
and esprit.
Und sie war wie immer
Leben und Esprit.
Never forget will I, never:
Nie verges ichs, nimmer:
Wine red was the room
Weinrot war das Zimmer,
Blütenweiss was sie.
Blossom white was she.

And in a trot with four
feet went us two
Und im Trab mit Vieren
fuhren wir zu zweit
In the land of fun called
happiness.
In das Land spazieren, das
heist Heiterkeit.
That we not lose our reins,
course and destination
Dass wir nicht verleiren
Zügel, Ziel und Lauf,
near the journeying of our
ardent limbs,
Sass bei dem Kutschieren
with the wild four
mit den heissen Vieren
Cupid sat watching.
Amor hinten auf.

Mahnung

Girl be not a vain thing,
Mädel sei kein eitles
Ding,
Catch you not a butterfly,
Fang dir keinen
Schmetterling,
Seek you a real man,
Such dir einen rechten
Mann,
That you can passionately
kiss
Der dich tüchtig küssen
kann
And with his hand strong,
Und mit seiner Hände
Kraft,

He a warm little nest will
make.
Dir ein warmes Nestchen
schafft.

Girl, Girl, be not dumb,
Mädel, Mädel, sei nicht
dumm,
Walk not as if in a dream
Lauf nicht wie im Traum
herum,
Eyes open! See him come,
Augen auf! ob Einer
kommt,
The right man for a
husband.
Der dir recht zum Manne
taugt.
Comes he, then do not
long wait!
Kommt er, dann nicht
lang bedacht!
Boom! The trap is set.
Klapp! die Falle
zugemacht.

Lovely Girl be bright,
Liebes Mädel sei gescheit,
Use your rosy youth!
Nütze deine Rosenzeit!
Take care and don't
forget,
Passe auf und denke dran,
That you, without a plan,
Daß du, wenn du ohne
Plan
Aimlessly through this
life you whiz,
Ziellos durch das Leben
schwirrst,
An old lady (maid) you
become.
Eine alte Jungfer wirst.

Lovely Girl be bright,
Liebes Mädel sei gescheit,
Use your rosy youth.
Nütze deine Rosenzeit.
Take care and think on
this!
Passe auf und denke dran!

Think on this....!
Denk daran....!

Translations
Weill

Je ne t'aime pas

Take away your hand,
Retire ta main,
I don't love you,
Je ne t'aime pas,
As you wished,
Car tu l'as voulu
Your only a friend
Tu n'es qu'une amie
For others have felt
Pour d'autres sont faits
Your arms embrace
Le creux de tes bras
And your dear kisses,
Et ton cher baiser,
Your head sleeping.
Ta tête endormie.

Don't talk about the
evening
Ne me parle pas lorsque
c'est le soir
Too intimately,
Trop intimement,
In a low voice.
A voix basse même?
Don't give me
Ne me donne pas
Your handkerchief;
Surtout ton mouchoir;
It holds too much
Il renferme trop
The perfume I love,
Le parfum que j'aime.
Tell me your love,
Dis moi tes amours,
I don't love you.
Je ne t'aime pas.
That hour that was most
ecstatic
Quelle heure te fut la plus
enivrant?
I don't love you,
Je ne t'aime pas,

And if she loved you well
Et s'elle t'aimait bien,
Or if he was ingratfull,

Ou si'elle fut ingrate,
When you tell me,
En me le disant,
Don't be so charming,
Ne sois pas charmant',
I don't love you,
Je ne t'aime pas,

I haven't cried,
Je n'ai pas pleuré,
I haven't suffered,
Je n'ai souffert,
It was a dream,
Ce n'était qu'un rêve
It was insanity.
Et qu'une folie.
I smile
Il me sourie

That your eyes are clear
Que tes yeux soient clairs
Without regret this
evening
Sans regret du soir,
Nor melancholy,
Ni mélancholie,
I smile
Il me sourie
To see you happy
De voir ton Bonheur
I suffer
Il me souffrir
To see your smile
De voir ton sourir'
Tell me how
Contemmoi comment
he stole your heart
Il a pris ton Coeur
And tell me
Et meme dismoi
What shouldn't be told,
Ce qu'on ne peut dir'
No, rather hush
Non, taistoi plutôt...
I am on my knees
Je suis à genoux
The fire has gone out
Le feu s'est éteint,

The door is shut
La porte est ferméé
I don't love you.
Je ne t'aime pas.
Ask nothing,
Ne demande rien,
I'm crying...
Je pleure...
C'est tout...
I don't love you
Je ne t'aime pas
I don't love you
Je ne t'aime pas
O my darling,
Ô mas bienaimée!
Take away your hand,
Retire ta main,
I don't love you
Je ne t'aime pas
I don't love you
Je ne t'aime pas

Youkali

It is almost the end of the
world
C'est presque au bout du
monde,
My boat wanders,
Ma barque vagabonde,
Wandering on the wave
Ernt augré de l'onde,
Took me one day
M'y conduisit un jour.
This island is small
L'île est toute petite,
But the spirits of the
inhabitants
Mais la feé qui l'habite
Gently invite us
Gentiment nous invite
To take a tour
A enfaire le tour.

Refrain

Youkali, this is the land of
desires

Youkali, c'est le pays de
 nos desires,
 Youkali, this is happiness
 and pleasure
 Youkali, C'est le
 Bonheur, c'est le plaisir,
 Youkali, this is the land
 where
 C'est la terre où
 One leaves all cares,
 L'on quitte tous les
 soucis,
 This our night
 C'est dans notre nuit,
 Like one clear
 Comme une éclaircie,
 The stars we follow,
 L'étoile qu'on suit,
 This is Youkali.
 C'est Youkali.
 Youkali, the respect of all
 our desires
 Youkali, C'est le respect
 de tous les voeux
 échangés
 Youkali, this is the
 country of beautiful love,
 Youkali, C'est le pays des
 beaux amours partagés,
 This is the hope
 C'est l'espérance
 That is in the heart of all
 humans,
 Qui est au Coeur de tous
 les humains,
 The deliverance of what
 we wait for tomorrow,
 Que nous attendons tous
 pour demain,
 Youkali...
 Youkali...
 But it is a dream,
 Mais c'est un rêve,
 It is madness,
 Une folie,
 There is no Youkali.
 Il n'y a pas de Youkali.
 And the view of our
 entrance,
 Et la vie nous entraîne,
 Wearing, daily,

Lassante, quotidienne,
 But the poor soul human,
 Mais la pauvre âme
 humaine,
 Seeks to forget
 everything,
 Cherchant partout l'oubli,
 Ah, to leave the earth,
 Ah, pour quitter la terre,
 Known to find mystery
 Su trouver le mystère
 Or now dreams
 Où nos rêves se terrent
 Themselves of Youkali.
 En quelque Youkali.

APPENDIX E

Discography

Composer	Album	Performers	Record Label/Date
Britten, Benjamin	Britten, Berkeley, Auden Songs	Philip Langridge, Steuart Bedford	Naxos/2003
	Blues and Cabaret Songs	Jill Gomez, Martin Jones	Unicorn/1995
	Cabaret Songs by Britten, Bolcom, Scoenberg	Marc-Andre Hamelin, Jody Applebaum	Music and Arts Program/1993
	Britten, Berkeley, Auden Songs	Della Jones, Steuart Bedford	Naxos/2003
	Tell Me the Truth about Love	Philip Mayers, Mary Carewe	White Line/2000
	Ann Murray sings Mahler, Schumann, Britten	Ann Murray, Malcolm Martineau	Avie/2005
	Bolcom, Britten: Cabaret Songs	Malena Ernman, Bengt-Ake Lundin	Bis/2001
Poulenc Francis	Songs of Les Six Francis Poulenc	Maria Lagios, Elizabeth Buccheri	Globe/1998
	Francis Poulenc	Suze van Grootel	Cadenza Classics/ 2003

	Poulenc Mélodies	Elly Ameling, Dalton Baldwin, Nicolai Gedda	EMI/2003
	Nicolai Gedda	Nicolai Gedda, Hermann Reutter	Orfeo D'or/2001
	Le Maître de la Melodie	Cuenod Hugues, Georffrey Parsons	Nimbus/1997
	Voyage a Paris: The Melodies of Francis Poulenc	Various	Hyperion UK/1993
	Poulenc Mélodies A French Collection	Felicity Lott, Pascal Roge	Decca/2007
Satie, Erik	A French Collection	Jessye Norman and Dalton Baldwin	Philips/2005
	Les Chemins de L'Amour	Angela Gheorghiu	Decca/1998
	Songs of Ravel, Satie and Beethoven	Regine Crespin	Sony/1998
	Youkali - Cabaret and Art Songs by Satie, Poulenc, and Weill	Patricia O'Callaghan, Jenny Crober	Marquis Music/2007
	The Music of Satie: Orchestra, Piano, Voice	Bonazzi Frank Glazer, Elaine	Vox/1994
Schönberg, Arnold	Erwartung/Brettli- Lieder	Jessye Norman, and James Levine	Polygram Records/ 1993
	Surprise: Cabaret Songs Bolcom, Satie and Schönberg	Measha Brueggergosman	Deutsche Grammophone/ 2008
	Schönberg Cabaret	Donella Del Monaco	Phantom Sound and

			Vision/1997
	Dancing on the Edge of a Volcano: Jewish Cabaret Popular and Political Songs 1900 - 1945	New Budapest Orpheum Society, Julia Bentley	Sedille/2002
Weill, Kurt	Speak Low - Songs by Kurt Weill	Anne Sofie von Otter	Deutsche Grammophone/1995
	Kurt Weill	Diane Dufresne, Orchestre Metropolitan Du Grand Montreal	Atma classique/2005
	Stranger Here Myself: Songs of Kurt Weill	Angelina Reaux, Robert Kapilow	E1 Music International Classics/1992
	Cabaret and Art Songs by Satie, Poulenc, and Weill	Patricia O'Callaghan, Jenny Crober	Marquis Music/2007
	September Songs: The Music of Kurt Weill	Richard Weitach, Joseph Macerollo, Teresa Stratas	Sony/1997
	Teresa Stratas - The Unknown Kurt Weill	Richard Weitach, Teresa Stratas	Nonesuch/1991
	Ich Liebe Dich Nicht: Anita Ammersfeld Singt Kurt Weill	Anita Ammersfeld	Preiser Records/2003
	Ute Lemper Sings Angelina Reaux:	Ute Lemper	Decca Import/1990