Three Dissertation Recitals

by

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of the requirements for the degree of
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ABSTRACT

Three recitals were performed in lieu of a dissertation.

Recital #1:

Banalités by Francis Poulenc (1899-1963), *Trois mélodies de 1916* by Erik Satie (1866-1925), "Demain fera un an" from *Clairières dans le ciel* by Lili Boulanger (1893-1918), *La Bonne Chanson* by Gabriel Fauré (1845-1924). Featuring Tyrese Byrd, tenor; Juliet Schlefer, soprano; Paige Gadbois, soprano; and Nicholas Music, tenor.

Recital #2:

Sonata for Violin and Piano No. 1 by Fazil Say (b. 1970). Featuring Jordan Bartel, violin.

Recital #3:

Fantasiestücke, Op. 73 by Robert Schumann (1810-1856); Selections from "American Folk Song Settings" by Steven Mark Kohn (b. 1957); Sonata for Cello and Piano, Op. 4 by Zoltán Kodály (1882-1967); Cantata (1964) by John Carter (1929-1991). Featuring Noah Pujol, clarinet; Benjamin Powell, bass; Maria Savarese, cello; and Jabari Lewis, tenor.

Dissertation Recital 1: *Voyage à Paris*

Wednesday, November 29th, 2023
8:00 PM
Stamps Auditorium

Program:

Banalités — Francis Poulenc
I. Chanson d'Orkenise
II. Hôtel
III. Fagnes de Wallonie
IV. Voyage à Paris
V. Sanglots

Trois Mélodies de 1916 — Erik Satie
I. La statue de bronze
II. Daphénéo
III. Le Chapelier

"Demain fera un an" from *Clairières dans le ciel* — Lili Boulanger

La Bonne Chanson — Gabriel Fauré
I. Une sainte en son auréole
II. Puisque l'aube grandit
III. La lune blanche
IV. J'allais par des chemins perfides
V. J'ai presque peur, en vérité
VI. Avant que tu ne t'en ailles
VII. Donc, ce sera par un clair jour d'été
VIII. N'est-ce pas?
IX. L'hiver a cessé

Francis Poulenc - Banalités

Francis Poulenc (1899-1963) composed his song cycle *Banalités* in 1940 using various texts by French Surrealist poet Guillaume Apollinaire (1880-1918). The texts didn't come from a singular set of Apollinaire's poetry - Poulenc had chosen *Sanglots* and *Fagnes de Wallonie* long before he discovered *Voyage à Paris* and *Hôtel*[1].

The first song *Chanson d'Orkenise* ("Song of Orkenise") creates an atmosphere of musical and poetic French folk song. The text is excerpted from an essay by Apollinaire titled *Onirocritique*, and Orkenise is most likely an imaginary place dreamt up by the poet himself[2]. The first expressive marking in the song instructs the performer to play *Rondement, dans le style d'une chanson populaire* ("boldly, in the style of a popular song"). A pervasive F pedal on every beat in the left hand lasts for the first 12 measures, creating a sense of haste as we enter the bustling scene of Orkenise. The music is uncharacteristically *marcato* for Poulenc, with harmonic movement that changes on just about every beat. First, we encounter a wagonner wanting to come into the town, then a vagabond wanting to leave. A pair of guards come up to the vagabond and ask him why he wants to leave, and he utters the first heartfelt and vulnerable text of the song: "I'm leaving my whole heart behind." This is reflected by a *subito piano* in the music and the first instance of slurred chords in the piano. Next, a pair of sentries go up to the wagonner and ask him what he is carrying into the town. The wagonner responds with "my heart in order to marry." This second heartfelt response is accompanied by the exact same music heard in the vagabond's response in the phrase before. Another musical shift happens in the following

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1 Dawson, Terence Evan. 1991. "Unifying Devices in Poulenc: A Study of the Cycles "Banalites" and "Tel Jour Telle Nuit"." Order No. NN69801, The University of British Columbia (Canada), pg 18. https://proxy.lib.umich.edu/login?url=https://www.proquest.com/dissertations-theses/unifying-devices-poulenc-study-cycles-banalites/docview/303998704/se-2.

2 Allen, Joy Ann. 1968. "A Stylistic Analysis of Banalités by Francis Poulenc." Pg. 28.

section marked *tendre* (“tender”). The sentries directly address both the vagabond and the wagonner: “Vagabond, the road is not merry, love makes you merry, o wagonner!” The hasty and bustling music of Orkenise returns, and the gates of the city close.

The second song *Hôtel* vividly encapsulates a singular thought: feeling trapped in his room with the sun shining through the window, the narrator doesn’t want to work, he only wants to smoke. A relaxed atmosphere is created by Poulenc’s direction for the pianist to play *très calme et paresseux* (“very calm and lazy”) and for the singer to sing *très lié et expressif* (“very linked and expressive”). The piano part consists of dreamy chords with extended harmonies, and the vocal line floats effortlessly above in long phrases. What is perhaps the most special moment happens at the *très doux* (“very sweet”) on the second page: *j’allume au feu du jour ma cigarette* (“I light my cigarette on daylight’s fire”), with Poulenc instructing the singer to add a *portamento* in the middle of the word *cigarette*, a vocal technique rarely heard in French mélodie.

The third song *Fagnes de Wallonie* refers to a part of Belgium where Apollinaire once lived, and the word *Fagnes* stems from a Flemish dialect that refers to the uplands[3]. This part of the country contains mostly moss and peat bogs and is very windy, which is reflected in the never-ending swells of fast eighth notes in the piano part instructed to play *très vite, d’un seul élan* (“very quick with one big curve”). The text in this song describes a walk in these bogs. An atmosphere of sadness is heard in the first line of text, although the imagery of nature throughout is colorful and evocative with descriptions of squirrels, pipe playing, honey-scented heather, bees, and blueberries. The frenzied music comes to a crescendo in the final line “North, life is

[3] Dawson, Terence Evan. 1991. "Unifying Devices in Poulenc: A Study of the Cycles "Banalites" and "Tel Jour Telle Nuit"." Order No. NN69801, The University of British Columbia (Canada), pg 22. https://proxy.lib.umich.edu/login?url=https://www.proquest.com/dissertations-theses/unifying-devices-poulenc-study-cycles-banalites/docview/303998704/se-2

gnarled there in strong trees, and twisted, life there bites death voraciously when the wind howls." Notably, Poulenc writes another *portamento* in this song, this time upwards to emphasize the word *mort* ("death"). The virtuosic piano postlude provides the song's final gust of wind.

Voyage à Paris is perhaps the best representation of the banal in this cycle. The narrator in this quick waltz is simply saying how wonderful it is to take a trip to the charming and joyful city of Paris. The repetition of the small amount of text and the unusual way in which the music lurches to a halt in the penultimate page suggests that this text is a stream of consciousness from the narrator.

Placing *Voyage à Paris* as the second to last song seems intentional: the trite nature of *Voyage* only emphasizes the profundity of the final song *Sanglots* ("sobs"). Musciologist Henri Hell says the following about this song:

> "This is one of the most penetrating poems of Apollinaire, exposing the misery in the hearts of all men…The setting is in every way worthy of the poem. The remarkable modulations in the piano accompaniment, which somehow reveal the inner pulsation of the poem, and the sensitive coordination of vocal and poetic inflections establish a unity of poetry and music reaching far beyond the idea of a simple 'setting.'"[4]

The introduction of the song is reminiscent to the opening of *Chanson d'Orkenise,* with unhurried repeated F#'s in the left hand of the piano and a simple folk-like melody in the right hand. The modulations are frequent and seamless throughout, and the rhythmic motif consists of constantly pulsating eighth notes. There is little to say beyond the beautiful description Henri Hell gives us, and this final song of *Banalités* is anything but what the cycle's title suggests.

[4] Hell, Henri. "Francis Poulenc." Book. New York: Grove Press, 1959. Pg. 61

Erik Satie - Trois mélodies de 1916

Erik Satie's (1866-1925) *Trois mélodies de 1916* is a collection of three humorous songs using text from three of Satie's French poetic contemporaries: Léon Paul Fargue, M. God, and Réne Chalupt. Although the score doesn't contain any of Satie's characteristic unusual playing directions and commentary, the music encapsulates his light hearted and witty spirit.

In the first song *La statue de bronze* ("The Bronze Statue") the narrator is *la grenouille du jeu de tonneau*, or "the frog of the barrel game." *Jeu de tonneau* is an old French garden game in which participants toss rings into the mouths of small frog statues on a barrel. The frog in this song has grown weary of her job in the game. She would love to join the others "blowing music bubbles in the soap of the moon," but she is stuck as a statue with her mouth perpetually open, with insects eventually falling asleep in her mouth at night. The music that accompanies the text is quite dry (a quintessential articulation in Satie's style) with sudden and frequent dynamic changes. The entire final page consists of staccato Bb octaves in the piano, highlighting the unmovable nature of the statue.

The second song *Daphénéo* is a humorous exchange between a dim-witted woman named Chrysaline and a man named Daphénéo. The crux of the conversation lies in what kind of tree bears fruit that causes birds to weep. Daphénéo tells her that this kind of tree is *un oisetier* (a bird-tree). Chrysaline is confused, thinking that *un oisetier* is the kind of tree that bares hazelnuts. The punch line of the song happens in Daphénéo's response: *les noisetiers* ("the hazel tree") bears hazel nuts while *les oisetier* ("the bird-tree") bears fruit that causes birds to weep. Although the two words sound very similar, Chrysaline's final "Ah…" suggests that she still doesn't understand the difference.

The last song *Le Chapelier* ("The Hatter") takes text by Réne Chalupt that was inspired by the Mad Hatter in Lewis Carroll's "Alice in Wonderland." In this song, the hatter's watch is late by three days, and he has attempted to make it run faster by lathering it in butter and dunking into his tea, all to no avail. Interesting to note in the music is the tempo marking *Allegretto (genre Gounod).* The piano accompaniment in this song parodies the love duet "Chanson de Magali" from Gounod's opera *Mireille*.[5]

Lili Boulanger - *Demain fera un an*

Demain fera un an ("It will be a year tomorrow") is the final song in Lili Boulanger's (1893-1918) cycle *Clairières dans le ciel* ("Clearings in the Sky"), composed in 1914 to the text of Francis Jammes. The song is epic in scope, lasting roughly 9 minutes and constituting about a quarter of the length of the cycle. The title refers to the last time the narrator saw their beloved, and without them, they have nothing left to live for (notably, the words *Plus rien* - "nothing more" - appear 7 times through the song). The work is cyclical in nature, with musical quotations from previous moments appearing throughout *Demain,* including songs 1 (*Elle était descendue au bas de la prairie),* song 6 (*Si tout ceci n'est qu'un pauvre rêve),* and song 11 (*Par ce que j'ai souffert*). The music throughout is dark and emotionally captivating, and the text is utterly devastating, perhaps reflecting on Boulanger's own tragically short and difficult life.

[5] Orledge, Robert. 1990. *Satie the Composer*. Cambridge University Press. Pg. 22.

Gabriel Fauré - La Bonne Chanson

French Symbolist poet Paul Verlaine (1844-1896) composed a collection of poems titled *La Bonne Chanson* ("The Beautiful Song") in 1870 as a wedding gift to his fiancé Mathilde Mauté.[6] 24 years later, Gabriel Fauré (1845-1924) selected 9 poems from Verlaine's collection and composed a work for voice and piano of the same name. At the time, Fauré was living in Northern France and staying with a banker and his wife, Emma Bardac. Fauré fell in love with Emma and dedicated his *Bonne Chanson* to her.[7] The cycle is wholly uplifting, exploring themes of love, joy, and hope.

The work begins with *Une Sainte en son auréole* ("A Saint in Her Halo"). Set to simple, noble, and almost hymn-like music in the piano, the song paints the narrator's beloved as transcending earthly magnificence, comparing her to an angel, a Châtelaine, an innocent swan, and a blushing child-bride, all in her Carolingian name ("Carolingian" refers to a Frankish dynasty in the 8th century). In the second song, *Puisque l'aube grandit* ("Since Dawn is Breaking"), the narrator finds hope in his newfound love just like the hope that comes with the breaking of dawn. The two lovers are filled with anxious excitement, intertwining trembling hands and beginning a journey together. Their energy is captured in the sweeping arpeggiation in the piano that permeates the first part of the song. The accompaniment slows down rhythmically and echoes the narrator as he sings innocent songs to calm their nerves.

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6 Park, Woong-Cheol. 2006. "The Performance of Fauré's "La Bonne Chanson", Opus 61, in Practice." Order No. 3224270, University of Washington. https://proxy.lib.umich.edu/login?url=https://www.proquest.com/dissertations-theses/performance-faurés-la-bonne-chanson-opus-61/docview/304969911/se-2. Pg. 18

Park, Woong-Cheol. 2006. "The Performance of Fauré's "La Bonne Chanson", Opus 61, in Practice." Order No. 3224270, University of Washington. https://proxy.lib.umich.edu/login?url=https://www.proquest.com/dissertations-theses/performance-faurés-la-bonne-chanson-opus-61/docview/304969911/se-2. Pg. 14.

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Time temporarily stops in the third song *La lune blanche* (“The White Moon”) in a quiet scene of the white moon reflecting in the water at night accompanied by a silvery and calm lilting in the piano. The narrator addresses his love three times in the poem: *ô bien aimée* (“o my beloved”), *rêvons, c’est l’heure* (“let us dream, it is the hour”), and *c’est l’heur exquise* (“the exquisite hour”). In the next song titled *J'allais par les chemins perfides* (“I walked along treacherous ways”), Fauré portrays treacherous uncertainty through extreme chromaticism in both the piano harmony and vocal line. It isn’t until the final *piu mosso* that the music cadences in F# Major, with the piano accompanying the text “Love, that charming conqueror, has united us in joy!” in a flurry of virtuosic scales to the upper register of the piano.

An air of trembling uncertainty returns in the fifth song *J'ai presque peur, en vérité* (“In truth, I am almost afraid”), but only because the narrator recognizes how utterly enraptured he is by his beloved: just one word and one smile from her is henceforth law to him. This fear is mirrored in the piano by offbeats in the right hand until his realization that no matter what uncertainty the future might hold, he will repeat time and time again “I love thee!” The piano accompanies this realization with legato arpeggiated figures.

The sixth song *Avant que tu ne t'en ailles* (“Before you fade”) is a plea to the last pale star remaining in the sky before morning to turn its gaze downward and into the thoughts and dreams of the narrator and his sleeping beloved. The piano opens the song in a dreamy atmosphere before awakening the listener in a flurry of sounds of bird call and the bustling excitement of nature below. The music reaches a dynamic crescendo as the narrator urges the star to make haste as the sun rises. The sun has officially risen in the next song *Donc, ce sera par un clair jour d'été* (“So, on a bright summer day it shall be”), accompanied by the familiar motif of exciting arpeggiation in the piano as the narrator describes the beautiful summer day he

and his beloved will have. The music slows down and becomes more intimate as he describes the evening that will come and smile benevolently up on man and wife.

In the penultimate song *N'est-ce pas?* (“Is It Not So?”) the narrator and his beloved are once again walking hand in hand down a path, but this time unhurried and guided by hope. The music accompanying is also unhurried and comparatively simple in nature, making way for the exciting finale in *L’hiver a cessé* (“Winter is over”). Winter is over, even though the narrator has had spring in his heart for almost a year after meeting his love. Thematic material from previous songs appears throughout, and the contagious bustling excitement simmers down as he addresses the upcoming seasons that will greet him with delight.

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Dissertation Recital 2: Fazil Say's Sonata for Violin and Piano:

A Lecture Recital

Sunday, March 31st, 2024
3:00 PM
Stamps Auditorium

Program:

Sonata for Violin Piano — Fazil Say

I. "Melancholy…" *Andante Mysterioso*
II. "Grotesque…" *Moderato Scherzando*
III. "Perpetuum mobile…" *Presto*
IV. "Anonym…" *Andante*
V. "Melancholy…" *Da capo*

Dissertation Recital 3: Folk Tunes and Fantasies

Sunday, April 21st, 2024
3:00 PM
McIntosh Theater

Program:

Fantasiestücke, Op. 73 — Robert Schumann
I. Zart und mit Ausdruck
II. Lebhaft, leicht
III. Rasch und mit Feuer

From "American Folk Song Settings" — Steven Mark Kohn
Ten Thousand Miles Away
On the Other Shore
The Farmer's Curst Wife
Hell in Texas

Sonata for Cello and Piano, Op. 4 — Zoltán Kodály
I. Fantasia
II. Allegro con spirito

Cantata — John Carter
I. Prelude
II. Rondo ("Peter Go Ring Dem Bells")
III. Recit ("Sometimes I Feel Like a Motherless Child")
IV. Air ("Let Us Break Bread Together")
V. Toccata ("Ride On King Jesus")

Schumann Fantasiestücke, Op. 73

Robert Schumann (1810-1856) composed his Fantasiestücke, Op. 73 in 1849 over the course of just a few days while staying in Dresden.[8] Although written for clarinet and piano, this work is often performed on cello as well. Schumann originally gave this piece the title "Soireéstück," but decided to change it in order to give the performers more artistic freedom.[9] Each movement is written in ABA plus coda form and is to be performed *attaca*.

The first movement *Zart und mit Ausdruck* ("Delicate and with expression") begins in the key of A minor, with melodies in the piano and clarinet weaving on top of slow accompaniment in the piano's lower voices. Although the key of A minor is usually associated with a dark and brooding color, Schumann preserves the tender nature of this movement throughout, never creating a heavy texture that outweighs the importance of the melody. The most delicate moment is found in the beginning of the B section as the music modulates to F major with sweet cascading arpeggios in opposing directions between the two instruments. A quiet transition to A major happens in the coda before moving to the next movement *Lebhaft, leicht* ("Lively, light"). A flirtatious and light atmosphere is established in the first interval heard in the piano: a tritone leap from a G# to a D in the uppermost voice. Constant triplets in both the piano and clarinet throughout provide bubbling rhythmic excitement. Melodies are mostly passed between the two instruments in this movement, most notably the flirtatious conversation in F Major between the clarinet and piano in the B section. The coda marked *Nach und and ruhiger* ("Gradually calmer")

[8] Taitel, Jacob. 2023. "Three Dissertation Recitals." Order No. 30609941, University of Michigan. Pg. 22 https://proxy.lib.umich.edu/login?url=https://www.proquest.com/dissertations-theses/three-dissertation-recitals/docview/2835355812/se-2.

[9] "Fantasiestücke, Op. 73 (Robert Schumann)." n.d. LA Phil. Accessed April 18, 2024. https://www.laphil.com/musicdb/pieces/1728/fantasiestucke-op-73.

simmers down the excited instruments until a final chromatic scale in the piano winking at the clarinet as both instruments join on the downbeat of the penultimate measure.

The final movement marked *Rasch und mit Feuer* ("Fast and with Fire") starts with a unison arpeggio in the clarinet and piano, a motif that appears throughout the A sections and coda. Like the previous movement, melodies are passed between the two instruments until arriving at the quiet and lyrical B theme in F# minor. A unison arpeggio brings us back to the return of the A theme, this time reharmonized before cadencing in the tonic key of A Major. Schumann then directly modulates to the parallel minor in B section, our first return to A minor since the first movement. Here, the long melodic lines are in unison between the clarinet and left hand in the piano. Another surging unison upwards arpeggio brings us back to the final return of the A section, followed by a coda that blossoms into impressive virtuosic displays as both instruments are instructed to play faster and faster until the very end.

Steven Mark Kohn - Selections from American Folk Settings

Ten Thousand Miles Away
On the Other Shore
The Farmer's Curst Wife
Hell in Texas

Steven Mark Kohn (b. 1957) is a pianist, composer, and arranger based in Cleveland, Ohio. He began his studies in composition at Kent State University and eventually went on to earn a Masters in Composition at the Cleveland Institute of Music. While at CIM, he found freelance work in writing and arranging music for TV commercials, and upon graduating, he moved to writing film scores. After being offered a position as the head of electronic music composition at CIM in the 1990s, he began to focus on writing art song, focusing particularly on the incorporation of folk tunes into art song. He has since published five volumes of his

American Folk Song arrangements, and they have been performed by notable singers and pianists globally.[10]

"Ten Thousand Miles Away" was originally a sea shanty ballad sung by street singers in Ireland in the early nineteenth century, and it eventually became a popular folk tune.[11] In Kohn's setting, the 16th notes in the piano provide the quiet undulation of the waves underneath the vocal line. A modulation occurs when the narrator sings of his true love for the first time, and the piano moves up to the higher register in a quiet dynamic in order to mimic the "silvery sound of her tongue." The song crescendos to its high point when the narrator invites the winds to blow and embarks out on his journey to his true love.

"On the Other Shore" (also known as "Over Yonder" and "I Have a Mother Gone to Glory") was first recorded by folk music archivist Alan Lomax in 1959.[12] In the song, the narrator sings of his mother who has passed away and his excitement of meeting her and other loved ones in heaven someday. Kohn chose to set this tune to simple, hymn-like writing in the piano with moments of colorful harmonization, usually occurring on the repetition of a phrase. A surprising half step direct modulation happens in the final stanza, "Soon we'll meet our blessed Savior on the other shore."

In one of his most clever settings, Kohn turns the English language folk song "The Farmer's Curst Wife" into a rip-roaring good time for both the performers and audience. The song is about a farmer who, sick of his wife, asks the Devil to take her away with him to Hell. The wife drives the Devil so crazy that he returns her to her husband. Kohn instructs the singer to

[10] Kohn, Steven. "Biography." http://www.stevenmarkkohn.com/about.html

[11] "Ten Thousand Miles Away". *The Scottish Students' Song Book* (sixth ed.). London & Glasgow: Bayley & Ferguson. 1897. p. 126.

[12] "On the Other Shore." November 2022. Song of America. Accessed April 18, 2024. http://songofamerica.net/song/on-the-other-shore/.

yell, take heavy sighs, and employ various comedic voice effects and onomatopoeic devices. The song ends in an accelerando and cascading line all the way down the range of the piano.

"Hell in Texas" is a folk song that originated amongst people in the military service along the Rio Grande.[13] The song tells the story of the Devil making a deal with the Lord to buy up some earthly land. The Lord tricks him into buying land in the desert along the Rio Grande, and the Devil makes it into a Hell of his own. This is the most virtuosic piano part of the set, with a huge Rachmaninoff-like cadenza before the final stanza. Additionally, there are shimmering arpeggios, huge glissandi, and an exciting postlude rife with octaves, making it a satisfying ending to any set for both the pianist and the singer.

Zoltán Kodály - Sonata for Cello and Piano, Op. 4

Along with Béla Bartók, Zoltán Kodály (1882-1967) is considered to be one of the great Hungarian composers of the 20th century. Not to be confused with his mammoth Sonata for Solo Cello, he composed his Sonata for Cello and Piano, Op. 7 in 1910. He had originally conceived of the work in three movements, but was never satisfied with the opening movement he attempted to write time and time again. Hungarian folk influence is deeply embedded in both movements.

The first movement *Fantasia* begins with an extended solo meditation in the cello before the piano enters on a colorful sustained F9 chord. The cello then takes on an accompanimental role as the piano explores various improvisatory melodies before handing off to the cello in the first emotional outburst of the movement. The remainder of the movement is full of folk-like

[13] Isern, Tom. n.d. "Hell in Texas." Prairie Public Broadcasting. Accessed April 18, 2024.

solos in both instruments, dramatic pauses, *molto rubato*, sweeping gestures, and colorful harmonies. The meditative music from the opening closes the movement in a serene F# major.

The second movement *Allegro con spirito* opens with a rollicking folk line in the cello and repeated open fifths in the piano. Open fifths, pentatonic harmonies, catchy tunes, humorous exchanges between the cello and piano, and dance rhythms permeate the movement until a huge cadence in F# major. Surprisingly, Kodály doesn't end there - seemingly out of nowhere, a coda marked *Molto adagio* begins in *pianissimo* repetitions of an F# diminished 7 chord in the piano, with the cello floating above in a similar contour as its opening line in the first movement. Eventually, the piano strikes the same F9 chord as its first entrance, and both instruments exchange small melodic fragments until ending together on an ethereal G Major7 chord.

John Carter - Cantata

John Wallace Carter (1929-1991) was an African American composer, clarinetist, and educator from Fort Worth, Texas. He holds degrees in music education from Lincoln University and the University of Colorado Boulder, eventually moving to Los Angeles to pursue a career in teaching and composition. It was here that he composed his Cantata for tenor and piano in 1964. The work consists of five movements: an opening solo piano prelude followed by four songs with texts taken from spirituals.

The opening prelude establishes a spirit of quiet wonder in dreamy slow chord progressions in the piano. The music moves *attaca* into the second movement Rondo ("Peter Go Ring Dem Bells"). The voice enters on the text "Peter, go ring dem bells," still in the dreamy atmosphere of the Prelude. Bell tones are then heard in both the piano and voice on the repetition of the word "Bells," transitioning us to the quick-spirited rondo. For the remainder of the movement, the piano produces shining bell-like sonorities in the upper register of the instrument

while the voice soars above. There is an extended virtuosic piano solo that leads us into the subdued B section of "Wonder where my mother has gone." Following the B section, the bell tones in the piano reappear, and the song ends in a huge climax of a sustained high A in the voice and massive chords that encapsulate the entire register of the keyboard.

In the following song "Recit," Carter sets the text of the well-known spiritual "Sometimes I Feel Like a Motherless Child." As the title suggests, the vocal line is the main focus of the song, with the piano providing quiet, colorful chordal harmonies underneath. The next song Air ("Let Us Break Bread Together") is presented in a similar vein: simplistic hymn-like accompaniment in the piano takes a secondary role to the vocal line, but Carter still writes fascinating harmonies underneath that keep the audience on the edge of their seats.

The final song Toccata ("Ride on King Jesus") is an ultimate display of virtuosity for both the piano and the singer. Written in 7/4, the piano has nonstop tremeloing octave figures in the right hand while the left hand bass line takes a counter melody to the vocal line. The last three pages include huge leaps in the piano, sustained high notes in the voice, and an almost out of control accelerando to the end, prompting immediate applause from any audience.

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