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Scholarly Program Notes on the Graduate Recital of Brynn Scozzari

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SCHOLARLY PROGRAM NOTES ON THE GRADUATE VOCAL RECITAL OF
BRYNN SCOZZARI

By
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B.A., Roanoke College, 2011

A Research Paper
Submitted in Partial Fulfillment of the Requirements for the
Master of Music

School of Music
Southern Illinois University Carbondale
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RESEARCH PAPER APPROVAL

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BRYNN SCOZZARI

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A Research Paper Submitted in Partial
Fulfillment of the Requirements
for the Degree of
Master of Music
in the field of Music

Approved by:
Dr. David Dillard, Chair
Professor Timothy J Fink
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Graduate School
Southern Illinois University Carbondale
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AN ABSTRACT OF THE RESEARCH PAPER OF

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TITLE: SCHOLARY PROGRAM NOTES ON THE GRADUATE RECITAL OF BRYNN SCOZZARI

MAJOR PROFESSOR: Dr. David Dillard.

This document presents scholarly program notes on the Graduate Recital of Master of Music in Opera/Music Theater candidate Brynn Scozzari. This document is divided into nine chapters which discuss the historical, social, and musical contributions with a variety of musical eras and styles. The selections include the following arias and duets: “*Les oiseaux dans la charmille (The Doll Song)*” from Offenbach’s *Les Contes d’Hoffman*, “*Caro Nome*” from *Rigoletto*, “*Quel guardo il cavaliere...soanch’io la virtu magica...*” and “*Pronta io son...*” from Donizetti’s *Don Pasquale*, “*Glitter and be Gay*” from Bernstein’s *Candide*, This document also presents selections from the Musical Theater repertoire including: “*Any Moment/Moments in the Woods*” from Stephen Sondheim’s *Into the Woods*, “*Getting Married Today*” from Stephen Sondheim’s *Company*, “*My Ship*” from Kurt Weill’s *Lady in the Dark*, “*Goodnight my Someone*” from Meredith Willson’s *The Music Man*, and the stand alone song “*The Girl in 14G*” by Jeanine Tesori and Dick Scanlan.

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CHAPTER 1 THE DOLL SONG

Jacques Offenbach (né Jakob Offenbach) was born in Cologne, Germany in 1819 to a family filled with generations of musicians. Considered to be a prodigy, Offenbach relocated to Paris at age of 14 to begin advanced musical studies at the Paris Conservatory. However, Offenbach tired quickly of academic study and dropped out of the conservatory at age 16 and began to work as a cellist and a composer.

Offenbach earned a living as a cellist, playing in symphonies and in opera orchestras. He composed dances and waltzes, but strove to compose operas. After years of consistent effort, Offenbach began successfully composing operettas, and is even considered to be the “Father of Operetta”.¹ He opened a theater in Paris called “Le Theatre des Bouffes-Parisiens” where satirical, comic, one-act sketches laced with musical numbers were staged.

In 1858, Offenbach composed his first two-act opera bouffe: *Orphée aux Enfers*. The opera was a great success, and soon he had composed a multitude of successful opera bouffe, many which are performed on the modern day stage. Offenbach, however, was determined to write a serious operatic work. Offenbach believed that he was a great composer, but a successful grand opera would be what made him “immortal”.² *Les Contes d’Hoffman* was Offenbach’s final work, and his final attempt at composing grand opera. Unfortunately, Offenbach died before it was finished, but the opera was completed by one of his apprentices.

Les Contes d’Hoffman tells that story of a young poet named Hoffman and his love affair with the famous opera singer, Stella. However, opera divas always have multiple suitors,

¹ Gammond, Peter. *Offenbach: his life and times* (Neptune City, NJ: Paganiniana

² Ibid., 198.

and Hoffman was, of course, competing for her affections. When Hoffman comes face-to-face with his rival, the pair engage in a series of insults, only to be interrupted by Hoffman's muse, Nicklausse. Hoffman is overcome with a sense of disaster, and hence begins to tell the stories of his past loves.

Olympia is the first of the three loves of Hoffman, whom he meets at a party of the inventor, Spalanzani. Spalanzani has invented a mechanical doll to charm his guests, however, Hoffman has been wearing a special pair of glasses that allows him to see Olympia as a human. Hoffman believes that Olympia is Spalanzani's daughter, and instantly falls in love with her.

When Olympia is wound up, she begins to sing an aria, recounting a poem about all who love this young girl. The trouble is that partway into the aria, Olympia begins to malfunction and she breaks, and needs to be re-wound.

This two-verse aria is filled with musical elements that suggest the malfunctioning of the mechanical doll. Not only does the audience see her breaking down, but also we hear it in the music. The first "glitch" occurs before Olympia begins to sing: in m. 4, the orchestra hold a trill that last two beats longer than one would expect (Fig. 1.1).

Fig. 1.1

OLYMPIA. 1^{re} STROPHE.

Les oi-seaux dans la char-mil -

- le, Dans les cieux l'astre du jour,

The image shows a musical score for the first strophe of the aria 'Olympia'. It consists of two systems of staves. The first system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line begins with a melisma on the word 'mil' in the phrase 'char-mil'. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The second system continues the vocal line and piano accompaniment, with the vocal line moving to the phrase 'le, Dans les cieux l'astre du jour'.

The aria continues to glitch and malfunction alongside the character. For example: at m. 8. Offenbach has written a dotted rhythm for Olympia in her first melisma, contradicting the even movements expected of a mechanical machine (Fig1.2).

Fig 1.2

mil le, dans les

The image shows a close-up of a melismatic passage from the musical score. It features a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line is characterized by a long, continuous melisma that spans across several measures. The piano accompaniment provides a steady, rhythmic accompaniment with eighth notes in both hands. The lyrics 'mil le, dans les' are positioned below the vocal line.

At m. 22, Olympia sings a melismatic passage that revolves around in C major, however, when she repeats the passage at m.26, another glitch occurs; Olympia sings the same passage but in C-minor (fig 1.3). For modern listeners, this is the equivalent sound of a battery beginning to

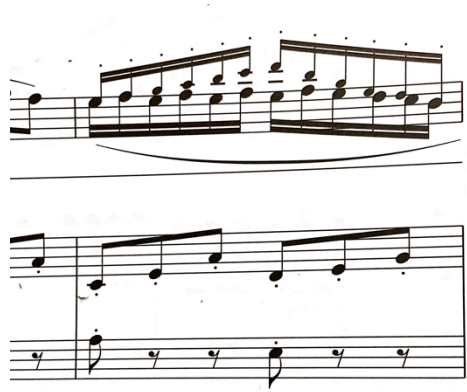
die. Olympia is slowly, but surely malfunctioning, which is clearly demonstrated in the music, until she actually, physically breaks down, as it is comically written in the script for her stop moving and for Spalanzani to wind up her gears again.

Olympia continues to finish her poem strongly, and even begins the poem again, yet with a different verse. Offenbach has written the two verses identically, however, in performance, the soprano will add ornamentations to specific sections. These ornamentations are always taken to a higher octave (Fig. 1.4). One could argue that these are glitches of a different sort; since Spalanzani is displaying his invention at a party, he obviously wants to brandish his invention, and when he winds her up, he winds her up too tightly. In verse two, Olympia overcompensates and her glitches are too high as well as falling apart.

Fig. 1.3

The image displays a musical score for a scene from the opera *Olympia*. It consists of two systems of music, each with a vocal line and a piano accompaniment. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 3/4. The first system features a vocal line with the lyrics "mour!" and "Ah!". The piano accompaniment includes dynamic markings *f* and *pp*. The second system features a vocal line with the lyrics "suivez" and a *rit.* (ritardando) marking. The piano accompaniment continues with various chords and rhythmic patterns.

Fig. 1.4



CHAPTER 2 CARO NOME

In 1813, Giuseppe Verdi was born in the French-controlled city of Roncole, Italy to a middle-class family. His father was anxious to see his family rise in social rank, and so Verdi began his studies, which included music, before he was four years old. In 1825, he began taking music lessons with Ferdinando Provesi and within the next five years began working in Soragna as an organist, composer, and performer. Verdi began composing opera after a highly successful period of Italian opera composers; Rossini, Bellini, and Donizetti inspired him musically as well as dramatically.

During this time, Italian opera composers created a style known as *bel canto*, which translates to “beautiful singing”. *Bel canto* also refers to a method of composition in which the composer looks to bring out two contrasting vocal demands: first, beauty of tone with seamless legato, and second, the ability to execute rapid coloratura passages. Composers used the double aria form which required singers to display each of these abilities.

The double aria has two sections. The first section has a slow or moderate tempo and a melody that has long, fluid, legato phrases with the displaying the beautiful tone of the singer’s voice; this section is called the *cavatina*. The second section, called the *cabaletta*, demonstrates the singer’s agility to move through coloratura passages with ease and excitement and was normally set to a faster tempo.

Rigoletto (1851) is one of Verdi’s “middle period masterpieces”.² The opera revolves around eponymous hunchbacked court jester, his daughter, Gilda, and the Duke of Mantua for

² McCants, Clyde T. *Rigoletto, Trovatore, and Traviata: Verdi's middle period masterpieces on and off the stage*. Jefferson, N.C: McFarland & Company, 2009.

whom Rigoletto works. Early in the opera, a guest of the Duke, Monterone, curses Rigoletto after being mocked in front of the court. Rigoletto fears for his secret daughter who has recently returned home after being hidden in a convent. Gilda, however, sneaks out to go to mass where she meets a student with whom she falls in love. Unfortunately, the student is actually the Duke of Mantua, in disguise, who then rapes Gilda. Rigoletto discovers this and is determined to kill the Duke. Through a series of events, Gilda discovers her father's plan and ultimately sacrifices herself for the man she loves.

Francesco Maria Piave's libretto for *Rigoletto* is based on the 1832 play "Le roi s'amuse", written by Victor Hugo. Hugo's play was one of great controversy, as it was inspired by actual happenings in the French Court:

Jehann de Saint-Vallier and his daughter, Diane, lived at the French court where her father acted as the Court Jester for King Francis I. However, after humiliating a noble at court, Saint-Vallier was sentenced immediately to death. However, after a time, the king changed his mind and instead sentenced him to life in prison. Ultimately, Saint-Vallier's title and rank were restored. It is believed that Saint-Vallier's offense was forgiven when his daughter succumbed to the King's sexual advances. It is this same Diane who later became the mistress of King Henry II.³

Due to the controversy of Hugo's play and the desire for Piave and Verdi to adapt it to the operatic stage, the work had to undergo changes. For obvious reasons, many plot details had to be altered. For example, the setting was changed from the French Court to Mantua, Italy, and

³ McCants, *Rigoletto, Trovatore, and Traviata*, 5.

the names of the characters had to be changed, and the appearance of the heroine found dead in a sack had to be modified.⁴

“Caro Nome” is one of the most beloved arias in the soprano repertoire. We find Gilda just having met the Duke of Mantua, disguised as a student Gualtier Malde. The audience knows that The Duke has malicious intentions, but Gilda, being young and naïve, is overflowing with the giddiness of falling in love.

When Verdi composed, he was adamant about depicting a *tinta*, or color, that could create an ambiance that reflected the individuality of a character.⁵ As Gilda is young, gullible, and naïve, it is fitting that Verdi would compose an aria that had very little accompaniment (See Fig 2.1).

Figure 2.1

The musical score for Figure 2.1 consists of two systems. The first system shows the piano accompaniment with a rhythmic pattern of eighth notes and chords. The second system shows the vocal line for soprano, with the lyrics "Ca - ro no - me che il mio cor fe - sti". The piano part has a *pp* (pianissimo) marking in the third measure.

⁴ McCants, *Rigoletto, Trovatore, and Traviata*, 15.

⁵ *Ibid*, 21.

This through composed is one of the most lightly scored soprano arias in the repertoire, and with good reason. The paucity of accompaniment projects the lack of experience that Gilda has with the world, making her a vulnerable character and allowing the soprano who sings this role to embrace this vulnerability in her performance.

Despite the simple accompaniment, the vocal melody for the soprano is quite demanding. The aria is filled with chromatic passages and challenging cadenzas. Although these sections are musically difficult, they are crucial to the underlying *tinta* of Gilda's character. Gilda is hopelessly in love with Gualtier Malde; she giddily repeats his name and spends the length of the aria dreaming of being in his presence. However, it is interesting to notice that the cadenzas that Gilda sings are diminished chords. At m. 32, Gilda sings her first coloratura melisma. This particular measure is a V chord in the key of E-major. However, on the second beat of the measure, Gilda sings a C-natural, which is a half step lower than what the listener is expecting to hear. She then sings a descending D-sharp fully diminished scale (see fig. 2.2), and continues in this diminished color until she resolves on the downbeat of the next measure.

Fig. 2.2

The image shows a musical score for a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef. It begins with a melisma on the word "no - me, tuo sa -". The melody is characterized by a descending D-sharp fully diminished scale, which is a half step lower than what the listener is expecting to hear. The piano accompaniment is written on two staves (treble and bass clefs) and consists of simple chords and rhythmic patterns. The overall style is that of a classical musical score.

It is also interesting to note that this descending diminished scale occurs while she is singing the word “nome” which is Italian for “name”. Gilda sings the name of her beloved on a

diminished scale, this same name being the cause of her heartbreaking sacrifice. Here, we can easily see how Verdi uses melodic coloring to foreshadow Gilda's tragic death.

CHAPTER 3 GLITTER AND BE GAY

Leonard Bernstein was born on August 25, 1918 in Lawrence, Massachusetts to his Jewish-Russian parents who had immigrated to the United States. In 1928, Bernstein's aunt had given his family a piano, sparking a musical love affair that continued until Bernstein's death in 1990. Initially, Bernstein's father was not supportive of young Leonard's love for music, but after hearing his son play, the elder Bernstein encouraged his son's passion by bringing him to classical music concerts. In 1935, Bernstein began his studies at Harvard, focusing on a theoretical curriculum. Bernstein, being an innovative individual, always found outlets to express his creativity. From Harvard, he went to the Curtis Institute in Philadelphia where he studied piano and conducting. However, Bernstein continued to compose in addition to his academic engagements. His success as an extraordinary conductor only helped his career as a composer.

"Anyone can learn to write a perfect piece, but not how to make that piece breathe and bleed. Bernstein's pieces bleed and breathe. Expressivity is their goal, simplicity their device."
-Ned Rorem⁶

Throughout his composition career, Bernstein composed an abundance of works including symphonies, song cycles, and Broadway musicals. Any musical theater enthusiast can say that they have at least heard of Bernstein's 1957 hit-production, *West Side Story*, a modernized musical telling of Shakespeare's *Romeo and Juliet*. However, before *West Side Story* came *Candide*, a musical depicting the story of Voltaire's novella of the same name.

⁶ Everett, William A., "Candide and the Tradition of American Operetta." *Studies in Musical Theatre* 3, no. 1 (2009): 53-59. doi:10.1386/smt.3.1.53_1.

Candide tells the story of a young man who is separated from many whom he loves, including his betrothed Cunegonde, by various events including war, natural disaster, and even the threat of other men. Throughout the show, Candide is challenged by the philosophy that was taught to him by Dr. Pangloss, that this was “the best of all possible worlds” meaning that all things happen for a reason. Candide epically continues to search for Cunegonde and find happiness all while accepting this philosophy.

Candide is often described as a “Broadway Opera”.⁷ In fact, *Candide* was an unsuccessful flop when it first appeared on Broadway in 1956, and did not become a success until 1973 when it premiered for the second time at the New York City Opera.⁸ Of course there were compositional differences between the two productions, however, a simple change in audience turned the production into a major success.⁹

One of the most famous arias from *Candide* is Cunegonde’s “Glitter and be Gay”. The piece is filled with flashy, melismatic vocal runs, multiple peaks into the soprano’s highest vocal extension, and requires the utmost attention to musical detail, making it one of the most demanding pieces in the coloratura soprano’s repertoire.

Bernstein is a master at adapting the musical elements and adapting them to depict the character’s emotional situation, therefore giving the audience not only a textual explanation of the character, but also a subconscious musical rendering.¹⁰ “Glitter and Be Gay” is filled with

⁷ Smith, Helen. *There's a Place for Us: The Musical Theatre Works of Leonard Bernstein* (Burlington, VT: Ashgate Publishing Company, 2011), 55.

⁸ Green, Stanley, and Cary Ginell. *Broadway musicals: Show by Show* (Milwaukee, WI: Applause Theatre & Cinema Books, an imprint of Hal Leonard Corporation, 2014), 104.

⁹ Smith, *There's A Place For Us*, 104.

¹⁰ Smith, *There's A Place For Us*, 124.

these adaptations, and luckily for the audience they are blatantly hilarious. In this aria, we find Cunegonde in Paris, pining over the loss of her dignity and virtue while simultaneously enjoying the perks of being pursued and doted upon lavishly by a Sultan and a Marquis.

The aria consists of an ABACB form. The first A section begins with an abrupt C-minor chord. Cunegonde begins to sing an overdramatic melody as she laments the circumstances that she has been forced to endure. We learn that Cunegonde has become a high-society prostitute, and in return for her compulsory obligations to her suitors, she receives multiple sets of the purest jewels.

To a lady born into higher class, this could not be more offensive. However, we learn instantly that Cunegonde is not *really* emotionally affected by this business deal. She tells us in m. 49 with the words,

*“And yet, of I rather like to revel, a-ha!
I have no strong objection to champagne a-ha!...”*

Since the text alone does not hide any feelings of dismay from Cunegonde, Bernstein has written this new section to compliment that mood; this is the B section. Bernstein modulates the key into the parallel major, changes the time signature from $\frac{3}{4}$ to common time and speeds up the tempo, stirring up an excitement with which the audience cannot help but empathize (see Fig. 3.1).

Fig. 3.1

45 a tempo rall.
Sing-ing of a sor-row no-thing can as

a tempo rall.
suage. And yet, of course, I rath-er like to

48 Allegro molto (♩ = 132) p
Allegro molto (♩ = 132) ritmico p

The aria continues to alternate between the highest moments of excitement and the deepest moments of despair, sending Cunegonde into a bipolar whirlwind of emotions, creating musical jokes that highlight Cunegonde's character.

Clearly, Bernstein was adept at delivering the obvious musical punch line, but looking more closely we find subtler details into this aria. The refrain in this aria is a sequence of laughter beginning at m. 64. This infectious, catchy tune is easy to hum, ergo easily remembered, especially since the audience will have heard it first in the overature. Cunegonde, however, is not a character so simple, nor predictable, and Bernstein makes it perfectly clear that Cunegonde has her own agenda. At m. 68 (See Fig. 3.2), instead of repeating the melody on the downbeat, as predicted, Bernstein writes a quarter-note rest on the downbeat of the vocal line and starts the melody on beat two while the orchestra continues to play the melody beginning on the downbeat. Cunegonde is singing the melody one beat behind the orchestra.

Fig. 3.2

67

Ha ha ha ha ha__ ha ha ha! Ha ha ha ha ha! Ha ha ha ha ha__ ha ha

Although Cunegonde's melody is out of synch with the orchestra, it does not seem to phase her and she continues without any sense of apprehension. This is not the first time that Cunegonde has experienced an abrupt disruption, as earlier in the operetta Cunegonde and her family had been victims of war; Cunegonde was raped and allegedly slaughtered before she ended up in Paris. It is possible that this slight musical hiccup is mirroring the disruption that Cunegonde has experienced previously.

In another realm of the storyline, we learn that Candide is desperately pining the loss of his beloved Cunegonde, and when he realizes that Cunegonde is still alive, he does all that he can find her. One might argue that the orchestra symbolizes Candide's efforts to reunite with Cunegonde as she continues to live her own life, unknowing to the fact that Candide is searching for her. The orchestra and the vocal melody fall back in line at m. 76, with a set of triumphant triplets, hinting at Candide's future success (see Fig. 3.3).

Fig. 3.3

The musical score for Figure 3.3 consists of three staves. The top staff is the vocal line, starting at measure 76 with the instruction *ossia*. It features a melodic line with lyrics: "ha! Ha ha ha ha ha ha ha! Ha ha ha ha ha". The middle staff is for the Cello (labeled "Cun.") and contains a rhythmic accompaniment with lyrics: "ha! Ha ha! ha!". The bottom two staves are for the piano, with a *ff* (fortissimo) dynamic marking. The piano part consists of a steady accompaniment of chords in the right hand and bass notes in the left hand.

If one continues to follow the story of *Candide*, we know that Cunegonde and Candide are separated and reunited twice throughout the operetta. Similarly, this musical idea happens twice throughout the aria (once at m. 68 and the other at m. 119), subconsciously foreshadowing the events that separate and unite Candide and Cunegonde.

CHAPTER 4 DON PASQUALE

Gaetano Donizetti was born in Lombardy, Italy in November of 1797 to a poor family with little musical background. However, at an early age he received a full scholarship to study with Simon Mayr, a well-known German composer, who took Donizetti as his apprentice. He studied composition and counterpoint, and debuted as an opera composer in 1818.

Donizetti was a master of the *bel canto* style; his melodies were “broad, elastic, and freely soaring” as well as vocally flashy and virtuosic.¹¹ He often wrote using the cavatina/cabaletta formula in which an aria had two sections: a slow, melodious movement followed by a virtuosic cabaletta.

Don Pasquale (1843) is one of Donizetti’s most successful and frequently performed opera buffa. The libretto, written by Giovanni Ruffini, tells the story of Don Pasquale, an old and rich man who is persistently trying to convince his nephew, Ernesto, to marry. However, Ernesto is not interested in any of the matches that his uncle has arranged, but is in love with the poor widow, Norina. Pasquale has thus decided to cut off his inheritance and he, himself, will marry. The doctor, Malatesta, convinces Don Pasquale that he will aid him in his marital endeavors, yet Malatesta is actually helping set up Norina and Ernesto. Malatesta and Norina construct a charade that fools Don Pasquale into marrying Norina while she is in disguise. Then, Norina, disguised as Sofronia, drives Don Pasquale to the point where he pays Ernesto to marry her instead.

¹¹ Grout, Donald Jay. *A Short History of Opera*, 390.

In addition to the comic charade, the opera also delivers biting social commentary. The libretto presents the conflict between Don Pasquale's antiquated ideas versus the up-to-date views of Norina, Ernesto, and the younger generation.¹² This conflict is revealed immediately in the opera, and is reinforced as Norina introduces herself to the audience.

Norina's aria is in two sections: cavatina and cabaletta. When the audience first meets Norina, she is reading a book about the chivalrous knight, Riccardo, who dotes upon his lady in the old-fashioned way ("Quel guardo'il cavaliere..."). As she finishes this cavatina, she scoffs at these obsolete ideals and demonstrates that she, as a woman, is just as capable of using her femininity to manipulate those around her ("So'anchio la virtue magica..."). This section is the cabaletta.

The music that Donizetti has set for Norina aptly portrays her character. Norina is a confident, witty, intelligent woman, but is also playful. Her cavatina in G major is filled with long legato melodic lines, but is also interspersed with short coloratura passages. These melismas show her light-heartedness as she mocks the seriously chivalrous novel that she is reading. Once the cavatina ends, we hear a catchy tune with a flirtatious dotted-rhythm, demonstrating that this coquettish spirit is not a façade, but is in her nature. This cabaletta in B-flat major is filled with quick register changes as well as texture changes. When she wants to describe herself as tearful ("di mensognera largrima") she sings in a lower register (see Fig 4.1), and when she wants to describe her anger, she sings in a higher tessitura outlining a diminished mode ("se monto in furore, di rado sto al segno") (see Fig 4.2). Norina is obviously capable of deploying her emotions in order to manipulate the scenario if need be.

¹² Ashbrook, William. *Donizetti and his operas* (Cambridge: Cambridge University Press, 2014), 491.

Fig. 4.1

N
 -set - to co - nosco anch'io l'ef - fet - to, di men - zognera la - grima, d'un

Fig. 4.2

con forza
 zar, mi pia.ce scherzar. Se monto in fu - ro.re, di ra.do sto al
 rall.

Her coloratura passages are usually sung in scalar motions, offering the soprano opportunities to display her ease of facility, a requisite ability for *bel canto* singing (see Fig 4.3).

Fig. 4.3

N
 ma - gi - ca per in - spi - ra - re a mor, co - no - sco l'ef - fet - to, ah!
 si, ah! si, per in spi ra re a mor.

30

The aria is followed by a duet with Doctor Malatesta; together they create a plan to fool Don Pasquale which is presented in recitative and duet.

The duet in F major has a three-part form. The first section, preceded with a six-bar introduction is marked *Maestoso*. Via quick dotted and triplet sixteenth-note figures, Norina tells Malatesta that she knows how to “make a scene”. Malatesta then mimics Norina’s music replying that they must fool the old Don. The second section begins in C major. The characters engage in back and forth conversation in a *parlando* style arriving at the conclusion that Norina should act as the simpleton to gain Pasquale’s favor. The C major key ends the section as the dominant to the final section in F major.

Norina is often described as being clever, which can be heard in her melodies and especially in her cadenzas. She sings a cadenza on the phrase “quel ch’ho da far” which translates roughly as “I know what I have to do”. In this cadenza, Norina sings a phrase that includes a descending arpeggio in the key of B-flat. However, when you think she is going to resolve on tonic, she sings a B-natural and jumps back up into an ascending arpeggio, demonstrating that she is not morally opposed to tricking whomever she must in order to get the job done (see Fig 4.4).

Fig. 4.4

The musical score for Fig. 4.4 consists of four staves. The top staff is for the vocal line, marked with a soprano clef (N) and a key signature of one flat (B-flat). The lyrics are: "far, ah, so ben io quel ch'ho da fa". The vocal line features a complex cadenza on the phrase "quel ch'ho da far", characterized by a descending arpeggio in the key of B-flat, followed by a B-natural and an ascending arpeggio. The second staff is for the piano accompaniment, marked with a bass clef and a key signature of one flat. The piano part provides harmonic support for the vocal line, including a triplet of eighth notes in the right hand and a single eighth note in the left hand. The score concludes with a double bar line, a fermata, and a dynamic marking of *p* (piano).

Despite the fact that Malatesta initially created the plan, Norina is the first one to sing the melody in the first half of the duet. This once again demonstrates the strength and drive that Norina has in order to play the charade successfully.

The final section of the duet begins with the word, “Vado” which means “Let’s go!” This allegro section consists of melodies with a triplet rhythm and is accompanied by eighth note patterns on the downbeat (see Fig 4.5). The use of this sort of accompaniment feels like a march, making the end of the duet feel as though the two are about to walk into battle. This section is interrupted by Norina singing in quarter-note triplets, which is a reminder of the love-felt reason that Norina is going into battle in the first place.

Fig. 4.5

The musical score for Figure 4.5 consists of three staves. The top staff is for the Soprano (N) and the middle staff is for the Duettino (D). The piano accompaniment is shown in the bottom staff. The tempo is marked **Allegro** and the starting measure is numbered **36**. The lyrics are: "Va - do, cor - ro, si, va - do, cor - ro al gran ci - Si, cor - ria - mo al gran ci -". The piano accompaniment features a steady eighth-note pattern on the downbeat, with dynamic markings of *f* and *p*. The vocal lines feature various triplet rhythms, including quarter-note triplets and eighth-note triplets.

CHAPTER 5 SONDHEIM SELECTIONS

Stephen Sondheim was born on March 22, 1930 into a prosperous family in New York City. Sondheim's musical education began when he was very young, studying the piano as a child. He continued to study music, specifically stage music, throughout his education. Even in his youth, Sondheim had demonstrated an aptitude for songwriting. When his parents divorced in 1942, Sondheim's mother relocated to Doylestown, Pennsylvania, which was nearby to Oscar Hammerstein II's summer home. Sondheim became friends with Hammerstein's son, and as a result was able to bring his compositions to Hammerstein for critique and advice. He soon became Hammerstein's personal assistant, giving him not only experience but an open door into the world of musical theater.

Sondheim's compositions were revolutionary; the melodic lines often reflect the rhythmic and syllabic characteristics of natural speech, and the phrase lengths vary depending on these natural rhythms. To do this, Sondheim often changed time signatures for the purpose of stressing certain rhythms, or to allow the rhythms to complete their natural patterns.¹³ The actual tunes themselves, however, are often described as being difficult to remember. His melodies are "experimental and unexpected". Sondheim himself described his music as being comparable to caviar; "It's not that it's too good for people, it's just that it's too unexpected to sustain itself very firmly in the commercial theater".¹⁴

¹³ Sondheim, Stephen, and Mark Eden. Horowitz. *Sondheim on music: minor details and major decisions*. Lanham, Md.: Scarecrow Press, 2010 93.

¹⁴ Freedman, Samuel G. "The Words and Music of Stephen Sondheim." *Books*. The New York Times, 1 Apr. 1984. Web 46.

Because the subjects of Sondheim's shows are often heavier, their characters had to be intricate and complicated. The characters were not Sondheim's creations; he never wrote the book for the productions he composed. Instead, he developed characters that were given to him by the librettist or the playwright and composed music based on the growth of the characters. He wrote lyrics and melodies based on how he envisioned the character. He created backstories for each character including their histories, where they lived, what might be in their house, or how they spent their Saturday mornings. In creating and saving these notes, he was able to refer to these ideas as he created their musical dialogue.¹⁵

Company opened on Broadway in 1970, and is considered to be the first concept musical: a musical that presents ideas, concepts, and questions about a particular issue, but are presented without a storyline that occurs over time. In *Company*, Robert is facing the social pressures to get married; he interacts with five couples who are married ergo his view on marriage adapts based on these interactions. He contemplates what it means to be married and spends the musical trying to decide what he wants. The ending is left ambiguously.

One of the couples who Robert interacts with is Paul and Amy, who after living happily together for many years decide that they want to get married. However, on the day of the wedding, Amy gets cold feet, has a panic attack, and calls off the wedding. "Getting Married Today" is the chaotic anxiety that Amy is facing that day.

Sondheim has written this piece as a trio between Amy, Paul, and Jenny. The trio is written so that each character sings their own melody. The first section is a procession-sounding theme that Jenny sings (A), followed by Paul's melody (B), which is followed by Amy's patter verses (C). Amy's verses are divided into two different melodies (C1, C2). The trio ends with all

¹⁵ Freedman, Samuel G. "The Words and Music of Stephen Sondheim." *Books*. 46.

three characters singing their theme simultaneously. The piece is put together in the following way: A B C1 B C1 C2 C1 B A/B/C.

Sondheim, being consciously aware of composing musical lines that convey the character, has written Amy's melodic as a low-register patter song. This suggests Amy's anxiety as the tempo of the song spins her out of control.

Sondheim also is aware of his rhyme scheme. He uses rhyme scheme to demonstrate a certain ambiance or personality of the character. Often times when a character is experiencing a hyper-emotional moment, Sondheim will relieve the character of a rhyme scheme in order to suggest a character's lack of control. For instance, Amy's patter verses do not have a rhyme scheme, which is a reflection of the fact that Amy has become a bit crazy; she is not in her right mind enough to be able to express herself in rhyme.

The qualities of these characters go hand-in-hand with how he composes the music. Every meter change, note pattern, and syncopated rhythm has to do with a character and how that character must be portrayed. In *Into the Woods*, each character sings a song that reflects what they have just experienced; a technique which is often referred to as the "alienation effect".¹⁶ the Baker's Wife's song entitled "Moments in the Woods" is her personal soliloquy in which she thinks through the choices that she has made, the choices that she will make, and the lessons that she has learned in the woods. There are multiple instances where Sondheim has musically created beats in odd places, modal borrowing, and time signature changes that help depict the Baker's Wife's train of thought. "Moments in the Woods" is separated into multiple chunks that follow a form that one might describe as: A B [Intro] CD CD E CD. The song's verses are

¹⁶ Miller, Scott. *From Assassins to West Side Story: the director's guide to musical theatre*. Portsmouth, NH: Heinemann, 1996, 62.

divided into two sections, giving the piece has an almost jerky motion to it, which musically illustrates the inconsistency in the character's mindset.

CHAPTER 6 GOODNIGHT, MY SOMEONE

Meredith Wilson was born on May 18, 1902 in Mason City, Iowa. He began studying the flute and the piccolo at a young age, and at the age of 17, he moved to New York City to continue his studies at the New York Institute of Musical Arts and the Julliard School of Music. He later toured with The John Phillip Sousa Band as the principle flutist. It was not until after he served in World War II that he began composing. He is best known for his works for the Broadway stage including *The Music Man*, *The Unsinkable Molly Brown*, and *Here's Love*. He is also known for writing standards, such as "It's Beginning to Look a Lot Like Christmas".

In 1957, *The Music Man* premiered on Broadway, becoming an instant success and a hit that would remain a concrete staple in the music theater repertoire. *The Music Man* won five Tony's including the award for "Outstanding Musical", eclipsing another mega-hit on Broadway, Bernstein's *West Side Story*.

The Music Man is a classic Broadway musical comedy about a dishonest traveling salesman named Harold Hill, who travels around the country selling boys marching bands with no intention of delivering the merchandise. However, when Hill arrives in River City, Iowa, his brilliant plan falls to pieces after meeting Marian Paroo, the town librarian and piano teacher, whose stubbornness and intellect cannot only see through his deception, but also sees the good in Harold's heart.

When Harold first meets Marian, she is on her way home after a day of work at the city library. Harold is trying to introduce himself, knowing that she is the only musician in the town, and to befriend her would aid him in his attempts to swindle the town into investing in a boys marching band. However, Marian is cold towards Harold, and rejects his advances. At this point,

the audience sees nothing but a hard shell surrounding Marian, however in the next scene, Marian sings “Goodnight, My Someone”, a romantic lullaby that reveals the inner hopeless romantic that she so often conceals.

In musical theater, one can often describe solo songs as being of two types: an “I want” song or, an “I am” song. “Goodnight, My Someone” falls somewhere within both realms. The text of the lyrics within the context of the scene demonstrates Marian’s desire for a lover in her life; not just any lover, but one whose love models the heroes of the fictional fantasies she reads about in the library’s novels.¹⁷

“True love can be whispered from heart to heart, though lovers are parted they say. But I must depend on a wish and a star, as long as my heart doesn’t know who you are.”

Marian has no idea where this ideal man of hers is, but she has a hopeful romantic outlook that he is indeed out there, and they will find each other.

The lyrics in this AABA song suggest her ingénue-like identity, likewise, the underlying music is equally revealing. First, this piece is written in $\frac{3}{4}$ time, which is the time signature for a waltz. Waltzes are known to express romance, a meter which immediately reveals Marian’s true sentiments. The piece is also written in C-Major, which is the simplest of keys. Marian is not looking for anything extravagant in her partner, but simply for someone to simply love her.

The audience knows that her romantic wishes will be granted soon. Meredith Wilson has a simple, but subconscious way of informing the audience that Marian and Harold will end up together. “Goodnight, My Someone” is the first time we hear Marian sing. The scene that follows includes the song “76 Trombones”, which is the first time that we hear Harold sing. These are two separate songs of different textures, however, these two songs have the exact same

¹⁷ Miller, Scott. *Deconstructing Harold Hill: an insider's guide to musical theatre*. Portsmouth, NH: Heinemann, 2000, 78.

melody, which has been notated in different time signatures. Marian's melody is in $\frac{3}{4}$ time (Fig. 6.1), and Harold's is in $\frac{6}{8}$ time (Fig. 6.2).

Fig. 6.1

Fig. 6.1 shows a musical score with two systems. The first system features a vocal line for MARIAN in $\frac{3}{4}$ time, with lyrics "Good - night, my" and a piano accompaniment in $\frac{6}{8}$ time. The piano part includes markings "(crosses over)", "L.H. 2", and "L.H. 1". The second system continues the vocal line with lyrics "some - one, good - night, my love. Sleep tight my some - one, sleep" and includes markings for "Cellos" and "Orch." with a pp dynamic marking.

Fig. 6.2

Fig. 6.2 shows a musical score with two systems. The first system features a vocal line in $\frac{6}{8}$ time with lyrics "Sev - en - ty" and a piano accompaniment. The second system continues the vocal line with lyrics "six trom - bones led the big pa - rade, with a hun - dred and" and includes guitar chord diagrams for C, E|dim7, G7/D, C|dim7, and G7.

The audience does not necessarily realize this detail, yet they can recognize that Marian and Harold belong together. It could be argued that Wilson used this technique as a way to musically bind the leading couple, encouraging the audience to root for this relationship to succeed.

CHAPTER 7 MY SHIP

Kurt Julian Weill was born on March 2, 1900, in Dessau, Germany. He began taking piano lessons at age 12 which sparked an interest in music composition, which led him to begin studying composition and music theory privately with Albert Bing. In 1918, he began his studies at the Berlin University of Arts, studying composition and conducting. He continued to compose successfully in Germany in 1933, when he had to flee from Nazi Germany due to his socialist views. He arrived in New York City the same year, and immediately submerged himself in composing for Broadway. His goal was to write an American Opera, and was successful with his work *Street Scene*, which won a Tony for Best Score 1946.

At this time, Weill developed a professional relationship with Moss Hart, a composer who was battling depression. It was Hart who suggested the idea to create a musical that showed someone who was going through psychoanalysis.¹⁸ Weill was an artist who believed that art should “serve a social cause”, as so he accepted the challenge, and in 1941 *Lady in the Dark* premiered on Broadway.

Lady in the Dark tells a story about Liza Elliot, a fashion magazine editor, who struggles with her relationships with men. The musical shows Liza as she undergoes psychoanalysis through the exploration of several of her dreams. There are three dreams, depicted as large-scale song and dance numbers: *The Glamour Dream*, *The Wedding Dream*, and *The Circus Dream*. The last number in the show is the fourth dream, *The Childhood Dream*. This number, however,

¹⁸ McClung, Bruce D. *Lady in the dark: biography of a musical*. Oxford: Oxford University Press, 2009, 44.

is more often referred to by the song's title "My Ship". It is not a production number, but a simple jazz ballad, sung by Eliza at the end of her analysis.

The finale of the show is not the first time that the audience encounters the musical themes of "My Ship". The theme acts as a leitmotif, and is heard in snippets throughout the entire show. Eliza is haunted by this partial melody, and makes her uncertain and afraid. The consistent weaving in and out of this incomplete melody serves as a musical reminder of the anxiety that Eliza faces from day to day. Hearing the song sung in completion at the end of the musical, demonstrates "the journey through depression to mental health" that Eliza had experienced.¹⁹

During the compositional workings of this piece, Weill had created many drafts of this particular song, yet all of them were written in an AABA form. This version is written in F-Major, although it remains "tonally ambiguous" as it continues to avoid cadencing on F, the tonic of the key (7.1).

Fig. 7.1

The image shows a musical score for the song "My Ship". At the top, it is marked "Andante espressivo (♩ = 88)". Below this, the vocal line is labeled "LIZA" and begins with the lyrics "My ship has sails that are made of silk, The decks". The piano accompaniment is shown in two staves below the vocal line. The first staff of the piano part starts with a piano dynamic marking (*p*) and a tempo change marking (*a tempo*). The score is written in F major, indicated by one flat in the key signature.

¹⁹ ¹⁹ McClung, Bruce D. *Lady in the dark: biography of a musical*. 69.

The melody actually encompasses the tonality of D-minor, and continues to stay in this tonality until the very last chord of the entire piece, when it finally resolves in F-major (Fig. 7.2).

Fig. 7.2

The musical score consists of two staves. The upper staff is a vocal line with the lyrics "love to me." written below it. The melody begins with a quarter note G4, followed by a quarter note A4, and then a half note Bb4. A slur covers the final two notes, Bb4 and A4, which are followed by a fermata. The lower staff is a piano accompaniment. It starts with a dynamic marking of *dim.* and a 4/2 time signature. The left hand plays a series of chords: a D minor triad (D, F, Ab), a D minor triad (D, F, Ab), and a D minor triad (D, F, Ab). The right hand plays a series of chords: a D minor triad (D, F, Ab), a D minor triad (D, F, Ab), and a D minor triad (D, F, Ab). The piece concludes with a final chord marked *pp* (pianissimo) and a fermata. A double bar line with repeat dots is at the end, followed by an asterisk (*).

CHAPTER 8
THE GIRL IN 14G

One of the most successful sets of modern-day collaborators on Broadway is Jeanine Tesori and Dick Scanlan. Tesori has written the scores for many successful Broadway shows including *Shrek: The Musical*, and *Fun Home*, which won her a Tony Award for Best Musical in 2015. Scanlan is an actor, as well as an author of short stories, a novel, and has written for many prestigious magazines. Together, Tesori and Scanlan wrote the score for *Thoroughly Modern Millie*, earning the duo a variety of Tony nominations, including Outstanding Book, Lyrics, and Music, and winning them a Tony for Outstanding Musical.

The team paired up again to compose the stand-alone song “The Girl in 14G”, written for Kristen Chenoweth based on her real-life experience on moving to New York City. The song introduces a young woman, new to city life, who has to cope with her noisy neighbors: an opera singer below, and a jazz singer above. By the end of the piece, the protagonist has happily accepted the life between two musical entities and joyfully sings along. Chenoweth recorded this song for her first album, “Let Yourself Go” in 2001.

“The Girl in 14G” is the epitome of what it means to be vocally versatile. To be a successful Broadway soprano, one “needs to be educated about her lineage, but evolve with the times,”²⁰ Musical comedy has, just as any other art form, adapted and changed with time. The very first musicals, such as *Show Boat* and *Oklahoma!* required a vocal technique that, for women, demanded the consistent use of the head voice, or “operatic” technique. However,

²⁰ Lister, Linda. "The Lineage and Evolution from Julie Andrews to Kristin Chenoweth." *The Broadway Soprano*.
http://www.academia.edu/8319541/The_Broadway_Soprano_The_Lineage_and_Evolution_from_Julie_Andrews_to_Kristin_Chenoweth.

modern musicals on Broadway demand a consistent use of chest voice or belting. Currently, it is unlikely that a role will be written for a true soprano, and this technique is used only during revivals of older shows.

However, it is vital that any artist understands and acknowledges the roots of his/her art form, and so, it is important that a singer is capable of singing both styles well. Often, musical theater actors feel as though they must choose one singing technique: operatic head voice, or musical theater chest voice (which in the case of “The Girl in 14G”, is demonstrated through jazz). Chenoweth, having a Master’s Degree in Opera Performance and great deal of musical theater experience, is one of few Broadway sopranos who is a bona fide crossover soprano.

Although “The Girl in 14G” is a silly little song about apartment style living, one might also recognize the dilemma in which the protagonist is stuck. She finds herself trapped in the middle of the two styles. The conflict is not resolved until m. 97 when she finally can no longer hold in her frustrations and hard belts the word “Stop!” Once she has finally allowed herself to engage in both singers’ world, she is able to admit to herself that, “That felt good!” She then begins to sing both styles and finally embraces the multiple ways in which one can sing.

“The Girl in 14G” is a musical metaphor for the vocal demand on modern-day sopranos. In an extremely competitive field, it is crucial that singers and actors become as versatile as possible. This piece is an anthem for crossover singers who are not only more musical and vocally adaptable, but are also accepting that the two musical worlds can live in tandem.

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