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SCHOLARLY PROGRAM NOTES ON THE GRADUATE VOICE RECITAL OF CLINTON KEITH WARF

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SCHOLARLY PROGRAM NOTES ON THE GRADUATE VOICE RECITAL OF
CLINTON KEITH WARF

by

Clinton Keith Warf

B.M., Campbellsville University, 2008

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

School of Music
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RESEARCH PAPER APPROVAL

SCHOLARLY PROGRAM NOTES ON THE GRADUATE VOICE RECITAL OF
CLINTON KEITH WARF

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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 Vocal Performance

Approved by:

Dr. David Dillard, Chair

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Graduate School
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TITLE: SCHOLARLY PROGRAM NOTES FOR THE GRADUATE VOICE RECITAL OF CLINTON KEITH WARF

MAJOR PROFESSOR: Dr. David Dillard

This document provides information on the repertoire of the Graduate Voice Recital of Master of Music candidate Clinton Warf. The repertoire includes “Grosser Herr und Starker König” from Bach’s *Weihnachtsoratorium*; “Thus saith The Lord...But who may abide” from Handel’s *Messiah*; Ibert’s *Chanson de Don Quichotte*; Tom’s Aria from Pasatieri’s *The Hotel Casablanca*; Refice’s *Ombra di nube*; The Lieder by Strauss: *Zueignung*, Op. 10 No. 1, *Traum durch die Dämmerung*, Op. 29 No. 1 and *Cäcilie*, Op. 27 No. 2; “Là ci darem la mano” from Mozart’s *Don Giovanni*; and “Come un’ape ne’giorni d’aprile” from Rossini’s *La Cenerentola*. The document is organized into eight chapters, each providing historical information about the composer and poet/librettist, a brief musical analysis and artistic interpretation. The purpose of this document is to provide a better understanding of the historical and artistic background of the recital repertoire presented and to enhance the listener’s experience.

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Prof. Timothy Fink, thank you for pushing me to do what I didn't think I could. You never accepted my excuses and forced me to abandon my inhibitions and explore what it means to be a performer. I am a changed singer, for the better, because of your persistence.

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CHAPTER 1

JOHANN SEBASTIAN BACH'S *GROSSER HERR, O STARKER KÖNIG*
FROM *WEIHNACHTSORATORIUM*

Johann Sebastian Bach was born in Eisenach, Germany in 1685. His father, Johann Ambrosius, was a musician and his mother came from a musical family. Johann Sebastian was orphaned at the age of nine and was sent to live with his older brother Johann Christoph in Ohrdruf. Johann Christoph was an organist in Ohrdruf and it was from him that Johann Sebastian began his formal training. He continued to live in Ohrdruf until 1700 when his brother could no longer support him. It is likely that by this time Johann Sebastian had surpassed the skills of his brother.¹

Bach went on to live in several cities during the next few years, one of which was Lüneburg, where he was a chorister and pupil of organist-composer Georg Böhm. He held posts as organist in the cities of Arnstadt and Mühlhausen, where he also married his cousin Maria Barbara. In 1717, Bach was appointed *Kapellmeister* at the court of Anhalt-Cöthen. By this time he had already composed some of his finest organ works and church cantatas.²

Bach's first wife died in 1720 and shortly after he married Anna Magdalena Wilcke, a successful soprano. Bach had seven children with his

¹ "Ohrdruf 1695-1700," JS Bach, accessed April 19, 2014, <http://www.let.rug.nl/Linguistics/diversen/bach/ohrdruf.html>.

² Christoph Wolff, et al. "Bach." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed April 25, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40023pg10>.

first wife, of which only three lived longer than he did. He had thirteen children with his second wife, six of which survived into adulthood. Several of the Bach children went on to become noted musicians including C.P.E. Bach.³

Bach had become dissatisfied with his post in Cöthen and applied for the cantorship at the Thomaskirche in Leipzig. While he wasn't the church's first choice, he was appointed to the post in 1723 after their first selection declined.⁴ St. Thomas' Cathedral played a vital role in Bach's life; it was the place where the bulk of Bach's work would be composed and premiered. Some 250 church cantatas, various oratorios and several instrumental pieces were composed during his tenure. Bach remained at this church for the rest of his life, and was buried there upon his death in 1750.

Bach's Christmas Oratorio, or *Weihnachtsoratorium*, was composed in 1734 in preparation for that year's Christmas season at St. Thomas'. It is the biblical story of the Nativity, composed for solo voices, choir, orchestra and narrator. The work was designed to be performed over the course of six days: Three days of the Christmas feast, New Years day, New Years Sunday and the Epiphany.

Each of the six sections has a theme. Part one tells of the birth of Jesus Christ, part two the annunciation of the shepherds, part three the adoration of the shepherds, part four the circumcision and naming of Jesus, part five the journey of the Magi and part six the adoration of the Magi. It can be

³ "Timeline," *J. S. Bach*, accessed April 19, 2014, <http://www.jsbach.org/timeline.html>.

⁴ "Bach, Johann Sebastian." *Oxford Music Online*. Oxford University, accessed April 19, 2014, <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e715>.

speculated that Bach saw this work not as six separate parts, but instead saw it as one large work.⁵ Bach's consecutive numbering of the pieces is evidence of this theory and can be found in his Mass in B minor as well.

The aria *Grosser Herr, und starker König* is the eighth movement of part one. It is composed in the key of D major and is set in 2/4. Bach extracted the melodic material for this aria from an earlier work and reused it for this movement. The extraction came from the aria *Kron und Preis gekrönter Damen* from *Tönet, ihr Pauken! Erschallet, Trompeten!* This can be evidenced from the beginning of both arias, both of which have the same trumpet obbligato line.

The aria is composed in the standard *da capo* format (ABA). The A section is in D major. The piece's main theme is distinguished by its syncopated rhythm and appears several times both in the voice part and the obbligato trumpet.

Bach highlighted important words with the use of melismas throughout the piece. This can be seen on the words *König* (king), *Heiland* (savior) and *Pracht* (splendor) and the complicated rhythm of *Der die ganze Welt erhält* (He who maintains the whole world). Bach composed several phrases for the voice in this section to move from one octave to the next over a period of four or five bars. The strong emphasis of the tonic (D) and dominant (A) chords is also very evident.

The B section shifts tonally to the relative B minor. It is standard for the B section to be in a different key, but the shift to a minor key could be

⁵ John Butt, liner notes to *Bach – Christmas Oratorio*, New London Consort, Decca 458 838, CD, 2000.

explained by the text it was set to. The first section of the aria speaks of how mighty and great the Lord is, whereas the second section speaks of how the child of God must sleep in a wooden manger. This could be indicative of an underlying theme of the mistreatment of Christ while he was on earth.

The repeat of the A section isn't heavily ornamented or altered from the original statement; Bach's music is seldom as lavishly ornamented as Handel's. Martha Elliott suggests that this could be related to the training they received and the genres toward which they each gravitated. Handel was trained in the Italian school and the operatic style. Bach was trained exclusively in Germany and never ventured into the world of opera. This is not to say that the music shouldn't be ornamented, though. Baroque composers expected their performers to be familiar with the basic principles and styles of the time.⁶

⁶ Martha Elliott, *Singing in Style*, (New Haven: Yale University Press), 54.

CHAPTER 2

GEORGE FRIDERIC HANDEL'S *BUT WHO MAY ABIDE AND THUS
SAITH THE LORD FROM MESSIAH*

George Frideric Handel was born in Halle, Germany on February 23, 1685. He was the son of Georg, a barber and Dorothea, a housewife. Handel was discouraged by his father from studying music and was denied access to musical instruments, as Georg thought it best that Handel concentrate on studying law. It is reported that Handel secretly practiced on a clavichord he found in the attic, thus marking the beginning of his musical studies.⁷

Upon hearing young Handel play, the Duke of Saxe-Weissenfels insisted that the young boy study music under Friederich Zachow, organist at the Liebfrauenkirche in Halle. Handel's father yielded and allowed his son to study, but only so long as he continued his studies of law. Under Zachow's watch, the young Handel studied organ, harpsichord and composition.⁸

Upon the death of his father, a 12-year-old Handel decided to pursue his musical studies more intensively while keeping the idea of a career in law as a possibility. Handel left Halle in the summer of 1703, a mere six years after his father's passing, making him just 18. His interest in opera had piqued during a

⁷ Anthony Hicks. "Handel, George Frideric." *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed April 17, 2014,

<http://www.oxfordmusiconline.com/subscriber/article/grove/music/40060pg1>.

⁸ Ibid.

trip to Berlin, so Handel decided he would benefit from being in the operatic centers of Europe, starting with Hamburg.⁹

Handel first worked in Hamburg as a violinist, then as the harpsichordist at the Hamburg *Bürgeroper*. When composer in residence Reinhard Keiser left in 1704, Handel was given his first chance to present one of his own compositions. It was at this time that his first opera, *Almira*, had its debut performance. Although this first opera was successful, Handel's second opera, *Nero*, wasn't received as well. This could account for the music of *Nero* being lost.¹⁰

Handel left Hamburg in 1706, one year after Keiser had returned. He relocated to Rome where he worked for the Roman Catholic Church composing sacred music. It was during this time that Handel set his first Italian libretto, *Il trionfo del Tempo e del Disinganno*.¹¹ *Il trionfo* premiered in 1707 at the Cocomero Theatre to such acclaim that it is said to have brought him 100 sequins and a service of plate from the Grand Duke.¹²

In 1710, Handel moved to London. The London musical scene had been introduced to Italian opera in 1705 and had taken an extreme liking to the style. English composers tried to mimic the style of the Italians but weren't successful in reproducing it. Upon arriving in London, Handel was hired to compose *Rinaldo*, the first Italian opera written in London and performed by an all-Italian cast. The work was an absolute success and led to many more

⁹ Hicks. "Handel, George Frideric."

¹⁰ Ibid.

¹¹ Ibid.

¹² Winton Dean, *The New Grove Handel*, (New York: W.W. Norton and Company, 1983), 6.

Italian operas composed by Handel for London audiences, *Giulio Cesare*, *Agrippina*, and *Rodelinda*, just to name a few.

Esther, acknowledged as the first English-language oratorio, was composed in 1718. The work was successful but didn't break any new ground or further Handel's reputation. Handel revived the work in 1732, adding new movements and using Italian singers. The revival was so successful and popular that it led to the creation of a new compositional style known as English Oratorio.

Several notable works were composed very shortly after the successful concert version of *Esther*, including *Saul* and *Israel in Egypt*. It wouldn't be until ten years later, in April of 1742, that he would premiere his most successful work, *Messiah*. This period saw Handel take a step away from both London and opera due to a string of failed operatic compositions.¹³

Messiah's libretto was prepared in 1739 by Handel's librettist, Charles Jennens, from carefully selected scripture from the King James Version of the Bible.¹⁴ The first public performance took place in Dublin, Ireland on April 13th, 1742 to a crowd reported to be over 700.¹⁵

Due to the success of *Messiah*, Handel returned to London to reclaim his place as the foremost composer in England. Upon returning, he made an agreement to debut new oratorios at Covent Garden during the lent season.

¹³ Hicks. "Handel, George Frideric."

¹⁴ Ibid.

¹⁵ Dean, *The New Grove Handel*, 54.

Handel would have many premiers at Covent Garden, including the opera *Semele* and the oratorios *Samson* and *Judas Maccabeus*.

Early-music scholar Richard Lockett has described the *Messiah* as a commentary on the nativity, passion, resurrection and ascension of Jesus Christ.¹⁶ The composition was originally intended for the religious holidays of Lent and Easter, but has become a favorite of the Christmas season as well during the last century.

The recitative and aria “Thus saith the Lord...But who may abide” come from part one, scene two. This scene is often referred to as the coming judgment scene. The aria wasn’t composed until 1750; Handel had originally written the scene as a recitative but decided to compose this to replace it. It was written specifically to suit the vocal *fioratura* of countertenor Gaetano Guadagni.¹⁷

“Thus saith the Lord” is a *recitative accompagnato*, meaning a recitative accompanied by an orchestra. Handel composed this recitative for bass voice to a text found in the book of Haggai chapter two, verses six and seven. The prophet Haggai, telling of the Lords coming judgment, spoke the words: “Thus saith the Lord, the Lord of hosts. Yet once a little while and I will shake the heavens and the earth, the sea and the dry land. And I will shake all nations; and the desire of all nations shall come.”

¹⁶ “Messiah: A Sacred Oratorio,” *The Apostolic Vicariate of Northern Arabia*, accessed April 17, 2014, http://www.avona.org/events/handels_messiah.htm#.U1B0asc-LNY.

¹⁷ Jonathan Keates, “Handel Messiah,” *The Barbican Online*, accessed April 17, 2014, <http://www.barbican.org.uk/media/events/5375messiahfor13-12-07.web.pdf>.

Composed in the key of D minor, Handel gave special attention to the word “shake” by setting it three times to rapid sixteenth note coloratura runs (an example of text painting). The first time, the run ascends and the second and third, it descends. He then emphasizes the word “desire” by also setting it to a sixteenth note coloratura run, this time ascending.

The role of the orchestra functions in two ways. Initially, the orchestra punctuates the singer’s phrases with sharp dotted rhythmic figures. Midway through the piece, the orchestra takes a more continuous role, accompanying the voice with rapidly repeating sixteenth notes.

The recitative continues by introducing new text, this time from Malachai chapter three verse one: “The Lord, whom ye seek, shall suddenly come to his temple, even the messenger of the Covenant, whom ye delight in; behold, He shall come, saith the Lord of hosts.” The accompaniment becomes less dense during this section, which provides space for the new dramatic thought and mood. Moreover, the orchestra no longer accompanies the singer continuously. Rather, it returns to punctuating the singer’s statements with incisive, dotted chords played by the string section. In the final six bars of the piece, the harmony begins a modulation to A major, which will function as the dominant to the next aria set in D major. A shift in mood accompanies the modulation as the singer declaims that the Lord will send his messenger.

Handel is known for writing many *da capo* arias. However, “But who may abide” does not count among them. Its form is binary with modified restatements (A-B-A¹-B¹). The aria, like the recitative, is composed in the key

of D minor. The text comes from the book of Malachai chapter three verse two: “But who may abide the day of His coming, and who shall stand when He appeareth? For He is like a refiners fire.” The second sentence provides a dramatic contrast in which to present a very contrasting B section.

Indeed, Handel offers a veritable lesson in musical contrast in this aria. The A section, in D minor, is composed in 3/8 time and marked *Larghetto*. This offers a stark contrast to the much faster B section, which is in 4/4, marked *Prestissimo* and in F major. The A section is slow and legato and set syllabically, whereas the B section is fast and forceful and full of melismas. There is also a difference in the dramatic content of the text of each section. The melody in the first section often moves by leap, while in the second section most melodic motion is by step. The A section is asking a question and the B section provides the answer.

TABLE ONE

	Section A	Section B
Key	D minor	F major
Tempo	<i>Larghetto</i>	<i>Prestissimo</i>
Melodic movement	Many leaps/syllabic	Mostly stepwise/melismatic
Nature of Text	Question	Answer

The B section proceeds in F major and has two identifiable motives that occur throughout. There are broken sixteenth note chords in the accompaniment and broken chords that alternate between the vocal part and accompaniment. These broken chords eventually take the lead and begin

supporting by the voice with quarter note accompaniment.¹⁸ Handel once again makes use of word painting by using rapid coloratura runs on “refiners fire,” this time to a very effective dramatic effect.

This dramatic treatment is described as being operatic in nature. Peter Larsen states in his, “Handel’s *Messiah*,” that the B section is comparable to an aria one might find in Handel’s *Giulio Cesare*. “He goes on to say that a revenge aria shouldn’t be reserved for opera and fits nicely in *The Messiah*.”¹⁹

¹⁸ Ibid, 111.

¹⁹ Larsen, *Handel’s Messiah*, 112.

CHAPTER 3

CHANSONS DE DON QUICHOTTE BY JACQUES IBERT

The novel *Don Quixote* by Spanish writer Miguel de Cervantes Saavedra was published in two volumes, one in 1605 and the other in 1615. It tells the story of Alonso Quixano, a hidalgo (person of nobility) who believes so strongly in chivalry that he sets out to revive it. He befriends a farmer, Sancho Panza, who travels along with him during his many quests. The lady of Alonso's heart is Dorotea, referred to as Dulcinée. There have been many musical adaptations of Cervantes' novel including "The Man of La Mancha." Another such setting is the song cycle *Chansons de Don Quichotte* by Jacques Ibert.

The inception of Ibert's *Chansons de Don Quichotte* has a story that is almost as interesting as the music itself. Inspired by Cervantes' novel, it has become a much loved song cycle that for some time wasn't as popular as Ravel's *Don Quichotte à Dulcinée*. Ravel was an immensely successful composer before and during the same time Ibert was active and the two are often mentioned in conjunction often times. Ibert's use of orchestral color drew comparison to other composers, but most especially to Ravel.²⁰

In 1932, French film producers began initial production of a film version of *Don Quixote*, built around world-renowned operatic bass Feodor Chaliapan. The production team, along with director Georg Pabst, arranged to have a secret competition between five different composers. Each composer was hired

²⁰ Naxos Classical Music, "IBERT: Macbeth/Golgotha/Don Quichotte," accessed April 14, 2014, http://www.naxos.com/mainsite/blurbs_reviews.asp?item_code=8.557607&catNum=557607&filetype=About+this+Recording&language=English.

to write a song cycle based upon the tales of Don Quixote, with the favorite winning the rights to have their music appear in the film. However, none of the composers knew they were involved in any kind of competition.²¹

Ibert was chosen as the victor in the end, although many believe this was solely by default. Ravel didn't submit his composition on time and therefore wasn't considered a viable option. He was so enraged that he purportedly threatened to bring legal action against the films producers. He abandoned this idea when the producers fled with the funds for the film.²²

The settings by Ravel went on to become standard vocal literature for baritone. In both orchestrated and piano accompaniment versions, many recordings are readily available. While the Ravel settings may be better known, Ibert's four songs offer an evocative alternative.

Ibert was mostly known for his operatic compositions, although none have remained in the standard repertoire. The composer was trained in drama before turning to music, and therefore had a keen sense of theater.²³ It's no surprise, then, that his compositions have a dramatic flare. His compositional technique is described as "neither atonal nor serial, very rarely polytonal, all the elements of his musical language, bar that of harmony, relate closely to the

²¹ Caroll Kimball, *Song: A Guide to Art Song Style and Literature* (Milwaukee: Hal Leonard, 2005), 217.

²² Ibid, 218.

²³ Ibid, 218.

Classical tradition.”²⁴ This song cycle is no exception, having a distinctly Spanish flavor and atmosphere.²⁵

Ibert’s compositional technique doesn’t adhere to any single form or style. Rather, his is an eclectic body of works that encompasses many different contrapuntal techniques.²⁶ This is never more evident than in the song cycle at hand.

The orchestrated version of the cycle is unique in that it provides, among others, saxophone and bass clarinet with solo lines.²⁷ The first song is scored for only five instruments while the rest are fully orchestrated. The vocal line remains the focal point of each movement, though: “The vocal line, set in a discreet and sophisticated Spanish mood, makes this cycle a masterpiece in the repertoire of French song.”²⁸

The first song in the cycle, “Chanson du départ,” is the only poem written by Pierre Ronsard. Ronsard was a French Renaissance poet who, early in his writings, modeled himself after the Roman poet Horace. He wrote in many forms including the Italian *canzoniere* form, long style, nature poems and writings based on deeply personal memories and experiences.²⁹

²⁴ Naxos, “IBERT: Macbeth/Golgotha/Don Quichotte,” http://www.naxos.com/mainsite/blurbs_reviews.asp?item_code=8.557607&catNum=557607&filetype=About+this+Recording&language=English (accessed April 14, 2014.)

²⁵ Ibid.

²⁶ Alexandra Laederich. "Ibert, Jacques." *Grove Music Online. Oxford Music Online*. Accessed April 14, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/13675>.

²⁷ Ibid.

²⁸ Ibid.

²⁹ Annette Armstrong, “Pierre de Ronsard,” *Encyclopedia Britannica Online*, accessed April 14, 2014, <http://www.britannica.com/EBchecked/topic/509148/Pierre-de-Ronsard>.

Ronsard's poem describes Don Quichotte's departing. Carol Kimball offers an adroit description: she speaks of the recitative-like nature of the vocal line with ornamentation and the piano imitating a guitarist's improvisations. "A piano ritornello containing guitar-like figures introduces each vocal section; this alternates with rolled chords that accompany the free vocal sections. Ibert's blend of musical elements produces a distinctly Moorish atmosphere."³⁰

A ten-measure ritornello opens the first song establishing the key of A minor. The vocal line is set syllabically in a recitative-like texture until the piano begins to display a metrical pulse a few bars later. The words *maitresse* (mistress) and *service* (service) are set melismatically, highlighting these two words. This section is followed by a restatement of the ritornello. The song proceeds with a slightly modified second verse and closes with a final restatement of the ritornello.

The remaining three songs are poems written by French poet Alexandre Arnoux, an accomplished writer of poetry, playwriting, screenplays and novels. He won the *Grand prix national des Lettres* in 1956 for his novel "King for a Day," and has listings on IMDB for his contribution to French cinema.

The second song in the cycle, "Chanson à Dulcinée," is an ode to the lady whom our hero holds closest to his heart. Dorotea in the original novel is referred to as *Dulcinée* in both the Ibert and Ravel song cycles. The Don laments how a day seems to last a whole year when apart from his beloved and

³⁰ Kimball, *Song: A Guide to Art Song Style and Literature*, 218.

how he sees her face in the sky and flowers. The poetry likens her to a star and her breath to the scent of Jasmine.

The song is in modified strophic form with each strophe having two parts. The beginning of the first part of each section is introduced by a six measure musical figure in the piano after which the voice enters on an extended “ah.” It can be speculated that, from the text setting style, Ibert may have intended this to be indicative of a dramatic sigh. As in the first song, guitar strumming is suggested by the piano accompaniment, contributing to the Spanish flavor of the song.

While the key signature to the second movement suggests C major or a minor, Ibert uses accidentals throughout the song to indicate key. The A section begins in E-flat major, and then moves to G-flat. The B section again begins in E-flat major, but this time modulates to A-flat major in the second half of the section. The E-flat sections correspond with the same text in which Quicotte laments Dulcinée’s absence. Both G-flat and A-flat sections correspond with our protagonist taking comfort, knowing that he has her memory to console his loneliness.

This third poem, “Chanson du Duc,” begins with the Don exclaiming how he wants to sing about the lady of his dreams. While the second movement speaks of longing and sadness, this poem exudes pride and assuredness. It could almost be described as a testament to how grand and life changing both she and their love has been for him. The poem tells of her love lifting him from a century of mud and of her beauty being greater than that of a rose petal. He

says, “My arm has delivered the princess in servitude” and that he has conquered all to pay her homage. He ends the song by exclaiming her unequalled splendor and excellence.

The accompaniment alternates between major and minor and at times suggests modal ambiguity.³¹ Moreover, the accompaniment alternates between jabbing staccato chords and more lyrical, hymn-like gestures. It is the fastest of the three songs, having an almost frenetic energy.

The form of this song is of particular interest, as it presents both the listener and performer with seemingly repeated figures. This song can be classified as modified strophic form because the music is altered slightly for each new verse. This harkens back to the fact that Ibert’s music does not fit into one style or form.

The final movement in the cycle, “Chanson de la mort de Don Quichotte,” unveils our hero on his deathbed talking to his confidant and loyal follower Sancho. The Don comforts Sancho and tells him not to cry, for he is not dead, but transformed into a greater state of being. The poet, perhaps, uses burned books (“Le livre sont brulée”) to symbolize the adventure that Quichotte has been on. He says that as long as he has one left, it will be enough for him to live on.

There is a foreboding atmosphere expressed in the first chord of the piece, which suggests both A major/minor tonality (neither C nor C-sharp is present) and D minor. This ambiguity indicates unease and disorientation. It is

³¹ Kimball, *Song: A Guide to Art Song Style and Literature*, 218.

not until the voice enters sustaining a C-natural that the key of A minor is established. The reoccurrence of A minor returns the cycle to its home key. A slow habanera rhythm is used in the accompaniment to support the simple vocal line.³²

This movement is a good example of a through-composed composition, with new music and text being presented throughout the duration of the piece. The piano mimics the strumming of a guitar, as it did before. A surprise occurs at the end of the piece when the singer sustains a pianissimo E4 as if to portray Don Quichotte's last breath. The accompaniment then resolves to an A-major chord, implying our protagonist's final repose or even his ascent into heaven.

³² Kimball, *Song: A Guide to Art Song Style and Literature*, 218.

CHAPTER 4

TOM'S ARIA FROM THOMAS PASATIERI'S

THE HOTEL CASABLANCA

Born on October 20th, 1945, Thomas Pasatieri became a noted pianist by the age of ten and began his career as a composer just five years later.

Entering The Juilliard School at the age of sixteen, he went on to be the first recipient of a doctoral degree from the prestigious school. He studied with world-renowned French teacher Nadia Boulanger during this time and composed and wrote his first libretto during his undergraduate years.³³

Mr. Pasatieri's first staged opera was *The Women*, which was based on an original story. It premiered at the 1965 Aspen Festival and won the composition award at that year's competition. His compositions not only include nineteen operas, but also hundreds of art songs, choral works, orchestral settings and others. Many of his works have been commissioned for specific groups, with the most recent being *Frau Margot* for Ft. Worth Opera and *The Hotel Casablanca* for a joint commission by The University of Kentucky Opera Theatre and The San Francisco Opera Merola Program.

Aside from his many accomplishments in the world of classical music, Mr. Pasatieri has made a name for himself in Hollywood as well. Working as an orchestrator, he founded his own production company entitled Topaz

³³ "Thomas Pasatieri," Theodore Presser Online, accessed April 1, 2014, <http://www.presser.com/composers/info.cfm?Name=THOMASPASATIERI>.

Productions. Mr. Pasatieri has orchestrated some 67 films, including *The Little Mermaid*, *American Beauty* and *Finding Nemo*, just to name a few.³⁴

The year of 2007 saw Mr. Pasatieri make a big impression upon the opera world. The two above-mentioned works made their world premieres in that year, with both receiving critical and public praise.

The Hotel Casablanca, based on the 19th century French comedy *A Flea in her Ear* by Georges Feydeau, has a libretto written by the composer himself. Originally set in a Parisian bedroom, Pasatieri relocated the action to a ranch in 1948 Texas. Mistaken identity, broken trust and “seedy shenanigans” all make for a truly farcical show.³⁵

In act one, we are taken to the Double T Ranch, the home of the two lead characters, Tom and Tallulah. Tallulah is a retired actress who left the business to live the American dream with Tom, a somewhat older ranch owner. We are introduced to a bevy of interesting characters as we see two couples deal with supposed infidelity and the problems that follow.

Tom enters and learns that Tallulah has purportedly left town. Tom is somewhat upset by this, but is more upset that his nephew Charles has neglected to take care of pair of suspenders that he had loaned him, which are on the floor. Charles enters and his uncle scolds him, telling him that his dress isn't appropriate for a day's work, and tells him to go change. At this point Tom tells the audience, in an aside, about how he got the suspenders as

³⁴ “Thomas Pasatieri,” IMDb, accessed April 1, 2014, <http://www.imdb.com/name/nm0664225/>.

³⁵ Darla Dyanne Diltz, “The Hotel Casablanca: A Biographical and Contextual Genesis of a New American Opera,” DMA diss., University of Kentucky, 2009.

a present. He goes on to describe his older brother, a man that Tom looks up to with much admiration.

Tom's Aria is a moment of lyrical beauty, perhaps the only one for Tom in the whole opera. Being set syllabically in a middle tessitura, most of Tom's music has a very speech-like quality. His language is somewhat coarse and masculine, evoking a dominance not found in the music for his female characters. In the aria, he speaks of romance and love, with long sweeps of legato singing written into the score.

The entire score is jazz tinged, making great use of jazz chords like major seventh and ninth chords. Other commonly used jazz chords can be found throughout the piece. The orchestration also relies upon jazz instruments such as saxophone and trumpet.

The aria is composed in a two-part form. The recitative-like A section provides a setup for what is going to be explained in the aria's B section. At this point in the opera, Tom is worried that his nephew may be a homosexual because of his strong affection for Broadway shows and shopping in New York. Out of fear and frustration, Tom asks his nephew, "Charles! Do you like girls?" His nephew answers that he does in fact like girls, very much. The recitative begins at this point. Tom tells his nephew about what kind of brother Charles' father was and how he taught him everything he knows, including how to ask a girl out on a date. The vocal line moves stepwise and in mostly eighth-note rhythms. The simple underlying accompaniment moves slowly in half-note chords.

In the B section Tom tells Charles how he met Tallulah. His vocalism now contains long sweeping lines notated with phrase markings that at times span four measures. The vocal line is set to the natural flow of English and utilizes triplets throughout the aria to fit the flow of the language. The accompaniment has a counter melody (played by winds) in the top line that sometimes mimics the vocal line and at other times is used as a duet partner. Overall, there is a dark playfulness, which is fitting since the setting of 1948 Texas would make issues of homosexuality controversial.

CHAPTER 5

OMBRA DI NUBE BY LINCINIO REFICE

“Refice would be the greatest composer [operatic] living if it were not for that dress.” – Arturo Toscanini

Lincinio Refice (1883-1954) was an Italian composer who never garnered the same prominence as other composers of the Romantic era. His uncle was a Roman Catholic priest, which could explain his strong connection to religious themes.³⁶ He studied composition and organ at the Rome Conservatory, graduating in 1910. That year was especially eventful for Mr. Refice, as he took orders for the priesthood that year as well. He taught at the *Scuola Superiore di Musica Sacra* from 1912-1950 and was *maestro di cappella* at *Santa Maria Maggiore* from 1911-1947.³⁷

The majority of Refice’s compositions were sacred works for organ and choir. He wrote mysteries, biblical scenes, several oratorios and two operas. His opera *Cecilia* was met with great critical and public success, debuting in Rome in 1934 with the Italian operatic diva Claudia Munzio in the title role. His compositional style is described as “a mingling of archaism, with lines

³⁶ Michael Colagiovanni. “Lincinio Refice, A LIFE FOR ART.” In *Una Stanza per Refice*, accessed March 18, 2014, <http://www.liciniorefice.it/>.

³⁷ Luca Zoppelli. “Refice, Lincinio.” In *Grove Music Online. Oxford Music Online*, accessed March 18, 2014, http://www.oxfordmusiconline.com.proxy.lib.siu.edu/subscriber/article/grove/music/23057?q=refice&search=quick&pos=1&_start=1#firsthit.

overtly derived from plainsong, and late Romantic and 20th-century harmony³⁸.”

Composed in 1935, *Ombra di Nube* gives us an example of Refice’s compositional style. The orchestral accompaniment and soaring melody lends an aria-like quality. It is possible that the song was originally composed for Munzio, whom the opera *Cecilia* was composed for. This is an area ripe for further scholarly research.

Emidio Mucci (1888-1977), a long-time friend and collaborator of Refice, wrote the poem. Mucci was also the librettist for both of Refice’s operas as well as numerous other works. Knowing Refice’s background and his history with Mucci, the setting seems to be religious in nature. It describes the beauty of the blue sky while a dark cloud casts a shroud of negativity over it. The poem then urges the dark cloud to fly away and not torment the soul.

The musical setting of the text is modified strophic form, allowing a heightened dramatic feeling during the more dramatic points of the poem. The text *Della vita non verlarmi la beltà* (Do not obscure the beauty of life for me) and *Ancora luce, ancora azzuro!* (Bring back the light, the blue!) are the most altered, bring the highest notes of any of the vocal passages. The texture of the piece is homophonic which adds to the serene, hymn-like atmosphere. The original version was most likely orchestrated. The version presented by Renée Fleming featured a cello solo and was lightly orchestrated, featuring mostly strings.

³⁸ Zoppelli. “Refice, Lincinio.”

Being originally composed for a soprano, the version presented for this recital has been reduced, arranged and transposed for baritone voice, cello and piano. Recent interpreters of this piece include tenor Jonas Kaufmann and soprano Renée Fleming. Rigorous research did not yield any transposed versions that would accommodate lower voices. It is unknown whether or not this is the first transposed version or performance.

Glendower Jones of Classical Vocal Reprints (CVR) claims to be the only source for the score. According to Jones, Renée Fleming, internationally renowned soprano and opera star, requested a copy from CVR for her recent recording of this song.³⁹ However, an arrangement was found online that provided parts for a reduced ensemble that included strings, piano and voice. This arrangement was for high voice, and was used in the development of the arrangement presented here, which is in the key of F major.

One element I asked the arranger, Danielle Aldach, to preserve from the online score was the solo cello. Combining this simple line with a reduced piano accompaniment and the melody in the voice makes for a simple yet beautiful piece. Special attention should be paid to the cello and how it duets with the voice, as well as the use of the piano as a backdrop to the duet.

³⁹ Email message from Glendower Jones to David Dillard, April 2, 2014.

CHAPTER 6

RICHARD STRAUSS' ZUEIGNUNG, Op. 10, No. 1, TRAUM DURCH
DIE DÄMMERUNG, Op. 29, No. 1 AND CÄCILIE, OP. 27, NO. 2

Richard Strauss was born in Munich, Germany in 1864. His father, Franz, was the principal horn player in the Munich court orchestra and his mother was the daughter of a wealthy brewer.⁴⁰ Strauss began piano lessons at the age of four and started composing by the age of six. Strauss' earliest compositions consisted of mostly lieder, piano compositions and chamber music.

It was through his father's connections that Strauss was able to immediately start working as a composer upon graduating from conservatory. Conductor Hans von Bülow commissioned Strauss' *Suite for 13 Winds*, which Strauss conducted himself.⁴¹ This successful debut, both in composition and conducting, brought Strauss an appointment as the assistant conductor of the Meiningen Orchestra.⁴² Strauss would go on to hold conducting positions at various other institutions, including the Munich Opera, the Royal Court Opera of Berlin and the Vienna State Opera.

Strauss would later credit Bülow with teaching him the 'art of interpretation,' the effects of which would be evident for the duration of

⁴⁰ Bryan Gilliam and Charles Youmans. "Strauss, Richard." *Grove Music Online*. Oxford Music Online. Oxford University Press, accessed April 21, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40117pg1>.

⁴¹ Michael Kennedy, "Richard Strauss", *Encyclopedia Britannica Online*, accessed April 20, 2014, <http://www.britannica.com/EBchecked/topic/568524/Richard-Strauss>.

⁴² Ibid.

Strauss' career.⁴³ Tone Poems became an important part of the next phase of career, along with opera and orchestral suites. Strauss would also become an important composer of *lieder*. Only 88 of his compositions have been assigned opus numbers, and of those 88, more than half are collections of *lieder*.

Acht Gedichte aus "letzte Blätter" von Hermann von Gilm, Op. 10, was composed in 1885 and first published in 1887.⁴⁴ The first song in the set, *Zueignung*, was originally composed in the key of E and sets the poem *Habe Dank* by Hermann von Gilm zu Rosenegg. It is one of Strauss' most simple and straightforward songs, set in modified strophic form and without harmonic complexities; its three largely similar strophes, with the refrain "habe Dank!," are supported by an accompaniment of constant triple eighth-note movement over rich, full chords.⁴⁵ The performance of this song on my recital will be in A-flat major.

The poem is an ode of love whose title translates as "dedication." Strauss sets important words such as "soul", "torments" and "heart" to separate quarter notes, therefore stressing their importance within the strophe. An example of word painting comes in the third strophe on the word "Helig" (holy) which is set as the highest note of the piece and is emphatically underscored with thick-texture repeated chords in the piano.⁴⁶ It talks of the torment the soul feels when it's away from the one it loves, each phrase ending with "habe

⁴³ Gilliam and Youmans. "Strauss, Richard."

⁴⁴ Blair Johnston, "Richard Strauss – Songs (8) from "Letze Blätter" for voice & piano." *ALLMUSIC*, accessed April 21, 2014, <http://www.allmusic.com/composition/songs-8-from-quot-letzte-bl%C3%A4tter-quot-for-voice-amp-piano-op-10-trv-141-mc0002368999>

⁴⁵ Rufus Hallmark, *German Lieder in the Nineteenth Century*, (New York: Schirmer, 1996), 254.

⁴⁶ Carol Kimball, *Singing in Style*, (Milwaukee: Hal Leonard, 2006), 133.

Dank!" (give thanks.) The song ends with an explanation of how love can transform one's life.

Traum durch die Dämmerung was composed and published in 1895. The song is the first movement of opus 29, simply titled "Three Lieder." The form of the song is rounded binary. The text is by poet Otto Julius Bierbaum, who wrote the other two poems used in this opus. This is an example of how, as Joseph Stevenson states, less-than-stellar poetry can inspire the most exquisite of lieder.⁴⁷

The accompaniment features a recurrent oscillating sixteenth-note triplet figure during the first half of the beat and then a pause in the second and also the displacement of the bass line by a mere sixteenth-note.⁴⁸ The simple, stepwise melodies of this lied are exemplary of how Strauss could subtly paint a mood.⁴⁹ Strauss would go on to quote this melody in his tone poem *Ein Heldenleben*.⁵⁰

Translated, the title means, "Dream through the Twilight." The true meaning of the poem is open to interpretation, but the overall theme is love. Beaumont Glass says the "piece is somewhat calm, building to a climax that is more revelatory than exclamatory." One could liken it to the first taste of true

⁴⁷ Joseph Stevenson. "Richard Strauss – Songs (3) for voice and piano." *ALLMUSIC*, accessed April 21, 2014. <http://www.allmusic.com/composition/songs-3-for-voice-amp-piano-op-29-trv-172-mc0002657497>

⁴⁸ Ibid.

⁴⁹ Hallmark, *German Lieder in the Nineteenth Century*, 263.

⁵⁰ Ibid.

love. The double M's and N's should be elongated to great textual dramatic effect.⁵¹

Strauss married soprano Pauline de Ahna on September 10, 1894. It was on the eve of his wedding that he composed Opus 27, from which *Cäcilie* is taken, as a present for his new bride.⁵² The songs provide an example of Strauss' compositional style. It was originally composed in the key of E major.

The vocal line is almost operatic in nature, with long arching phrases and multiple dramatic swells.⁵³ The accompaniment, difficult and soaring, features a thick texture with an orchestral-like texture, a fact that would be later evidenced when Strauss orchestrated this song.⁵⁴ A triplet-centered motive occurs at each of the seven statements of *wenn du es wüsstest* (if you only knew it).⁵⁵ The song is through-composed, "ignoring the strophic construction and instead focusing on the passion of the content."⁵⁶

The text is by Heinrich Hart, who wrote the poem as a declaration of love to his wife Cäcilie.⁵⁷ The sentiment is romantic and the overall atmosphere is one of exuberance. The first verse describes the feeling of burning kisses and wandering the earth with ones beloved. The second verse explores the anxiety

⁵¹ Beaumont Glass, *Selected Song Texts of Great German Lieder*, (Geneseo: Leyerle Publications, 2004), 242.

⁵² Laura Ward and Richard Walters, ed., *Richard Strauss – 40 Songs*, (Milwaukee: Hal Leonard, 1995), 72.

⁵³ Kimball, *Singing in Style*, 135.

⁵⁴ *Ibid.*

⁵⁵ Hallmark, *German Lieder in the Nineteenth Century*, 258.

⁵⁶ Jennifer Hambrick. "Richard Strauss – Cäcilie." *ALLMUSIC*, accessed April 21, 2014. <http://www.allmusic.com/composition/c%C3%A4cilie-wenn-du-es-w%C3%BCsstest-song-for-voice-piano-or-orchestra-op-27-2-trv-170-2-mc0002665732>

⁵⁷ *Ibid.*

felt when the nights are spent away from the beloved and how weary and battle-ridden the soul becomes during these times. The third and final verse compares living with one's love to knowing the true feeling of the breath of God.

I selected these three songs and placed them in this sequence because of the dramatic arc they created. The text to the first song could be read as a letter from afar to the beloved, "When I'm away from you my heart is sick". The second poem describes the journey toward the beloved, "I do not rush to you, nor do I hurry. At last, in the final song celebrates the joy of life together with the beloved. This dramatic arc starts with separation, moves toward the goal and culminates with jubilation and union.

CHAPTER 7

MOZART'S *LÀ CI DAREM LA MANO* FROM *DON GIOVANNI*

Wolfgang Amadeus Mozart was born in January of 1756 in Salzburg, Austria to Leopold and Anna Maria Mozart. He died at his home in Vienna in December of 1791, shortly after conducting the premiere performance of his last work, *Die Zauberflöte*. His wife Constanza and two young children survived Mozart in death.

Mozart's father, Leopold, was a minor composer and experienced teacher and his mother a housewife. Theirs was a family of modest means, but Leopold was sure to pass on his knowledge to his children. Young Amadeus exhibited a special aptitude for composition at a very early age, a fact that surprised his father.⁵⁸

During their early years, the Mozart children were taken on several European tours by their parents. While this proved to be a great experience and networking opportunity for the young musicians, it was also a very difficult time. Traveling amateur musicians led hard lives during these times, and the Mozart children were no exception. One encounter while on tour became particularly memorable for the children. While in London, a meeting with J.C. Bach left an indelible impression on the young Amadeus. This would be evidenced in his early compositions.

⁵⁸ Cliff Eisen, et al. "Mozart." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed April 14, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40258pg3>.

Mozart's most high profile position came when he was appointed a court musician in Salzburg. From symphonies to piano concertos, this fruitful period allowed Mozart both the time and the financial means to compose as much as he wanted. While this was a very active time for him, his most well known compositions wouldn't come until after he had left Salzburg for Vienna.⁵⁹

The period in Vienna lasted from 1781-1791. It was during the later part of this time that he composed one of his most well known and oft performed operas: *Don Giovanni*. Composed in 1787, the opera premiered in Prague and then Vienna, both to critical and commercial acclaim.⁶⁰ The opera was just one of Mozart's many successful operas during this time. Other notable successes of this period include *Le nozze di Figaro*, *Die Entführung aus dem Serail*, *Così fan tutte* and *La clemenza di Tito*.

The librettist for *Don Giovanni* was Lorenzo Da Ponte. Da Ponte wrote some 28 opera librettos, three of them being some of Mozart's most popular and beloved operas.⁶¹ Those operas, *Don Giovanni*, *Le nozze di Figaro* and *Così fan tutte*, all contain content that address the class system and the struggle between the sexes.

Don Giovanni has long been a subject of controversy within the musical world. Recognized as high tragedy in some circles and romantic melodrama in

⁵⁹ Cliff Eisen. "Mozart."

⁶⁰ Spike Hughes, *Famous Mozart Operas* (New York: Dover Publications, 1972), 80.

⁶¹ Tim Carter and Dorothea Link. "Da Ponte, Lorenzo." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed April 14, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/07207>.

others, there isn't one clear picture of what this opera actually is.⁶² It is clear that Mozart thought of this work as an *opera buffa* while the librettist thought of it as a *dramma giocoso*.⁶³ Either way, comedy was obviously an important part of the overall story and mood of the work.

Da Ponte adapted the story of *Don Giovanni* from the opera *Don Giovanni Tenorio* by Gazzaniga with a libretto by Bertati.⁶⁴ Both operas contain the same central characters with some minor character name alterations. The story remains intact and generally true to Bertati's conception.

The duet *Là ci darem la mano* comes from the first act of the opera. Written in the "seduction" key of A major, it is described as "one of the most wonderfully sensuous scenes in all of Mozart."⁶⁵ Giovanni, a legendary seducer of women, has met Zerlina, who just moments before married the peasant Massetto. In an effort to distract Massetto, Giovanni offers to throw a party in honor of the couples wedding. Once Massetto is out of the way, Giovanni pursues Zerlina with hopes of adding yet another conquest to his already long list.

The form of the duet is binary (AB). The first section is in 2/4. Giovanni's simple melodic line is accompanied by pizzicato strings and is then repeated when Zerlina enters. While the Don comes off as self-assured and suave, Zerlina, singing virtually the same music, seems confused and unsure.

⁶² Hughes, *Famous Mozart Operas*, 79.

⁶³ "Dramma giocoso." *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed April 14, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/08138>.

⁶⁴ Carter and Link, "Da Pont, Lorezno."

⁶⁵ Hughes, *Famous Mozart Operas*, 93.

Giovanni begins his seduction while Zerlina resists, saying she simply cannot give in. As the Don's argument becomes more urgent Zerlina begins to weaken. The accompaniment and melodic content then changes as new ideas are introduced. A call and response section occurs as Giovanni and Zerlina go back and forth about why she should or should not give in to Giovanni's advances.

The text is repeated in broken segments as Zerlina begins to give in to Giovanni. The tempo up until this point has remained a steady *Andante*. Zerlina finally gives in after Giovanni promises to "change her fate," possibly, she thinks, from peasant to noblewoman. The B section begins here with the score indicating a change to *Allegro* and the accompaniment becomes more active. The couple repeats the same text over and over, singing of how they will go away together restored by an innocent love.

Mozart's expert musical characterization is evident in this scene. The text and music work hand in hand. For example, when Zerlina finally weakens, the indecision can be heard not only in the text but in the music as well.⁶⁶ An excellent example of this is when Zerlina echoes Giovanni's "Andiam!" The time changes from 2/4 to 6/8 as Zerlina takes over the leading melody in a "thoroughly rustic expression of excitement and pleasure in what the lyric calls an *innocente amore*."⁶⁷

⁶⁶ Hughes, *Famous Mozart Operas*, 93.

⁶⁷ Hughes, *Famous Mozart Operas*, 94.

The duet ends with the couple on the tonic as they attempt to go off together arm in arm towards the “little castle on the hill” before being stopped by Donna Elvira.

CHAPTER 8

ROSSINI'S *COME UN'APE NE'GIORNI D'APRILE* FROM
LA CENERENTOLA

Gioachino Rossini was born in Pesaro, Italy in 1792. His mother was an opera singer and his father a horn player. Rossini's childhood was not a peaceful one. The Napoleonic wars bled into his homeland and his father was imprisoned for a short time for speaking against the French.⁶⁸ He was often left with his grandparents while his parents traveled to perform in regional opera houses.⁶⁹

Rossini's mother Anna took the young Gioachino with her to Bologna when she was engaged to sing there. It was in this city that he first began his musical training. When Anna's voice began to deteriorate, the musical skills of her son became the main source of income for the family. Gioachino was taken under the wing of Chevalier Giusti, who prepared him for a formal music education.⁷⁰

Upon graduating from Bologna's Liceo Communale, an 18-year-old Gioachino debuted his first opera, *La cambiale di matrimonio*. The opera premiered in Vienna to moderate success which brought him a commission for a further six operas. His first production at the famed Teatro alla Scala in

⁶⁸ Phillip Gossett, *The New Grove Masters of Italian Opera*, (New York: W.W. Norton, 1983), 3.

⁶⁹ Ibid.

⁷⁰ "Gioachino Rossini," *Classical Net*, accessed April 18, 2014, <http://www.classical.net/music/comp.lst/rossini.php>.

Milan was *La pietra del paragone* in 1812. The premiere of this work pushed Rossini to the brink of stardom.⁷¹

Rossini's next two operas, *Tancredi* and *L'Italiana in Algeri*, respectively, brought the composer his first major successes, which led to an engagement in Milan, again with Teatro alla Scala. While this engagement didn't yield an immediate success, it eventually led to a period when Rossini would have a string of successful compositions. Rossini stopped composing opera after the premiere of *Guillaume Tell* in 1829. Although a series of letters written by Rossini have been released and published, it is still unclear why he stopped composing opera.⁷²

La Cenerentola was written within a three-week period starting on Christmas Day of 1816 and premiered on January 25, 1817 in Rome at the Teatro Valle.⁷³ The libretto was written by Jacopo Ferretti and was based on two earlier French libretto's entitled *Cendrillon*, both of which were based on a French tale by Charles Perrault. The story is based on the same tale that Disney's Cinderella is. In the opera, the "cinder girl" is named Angelina and the prince Ramiro. Instead of living with an evil stepmother, Angelina lives with her stepfather and her two mean, ugly stepsisters. While some names are different, the overall story is the same: A peasant girl meets a prince and the two fall madly in love.

⁷¹ "Gioachino Rossini."

⁷² Zachary Woolfe, "The Puzzle of Rossini's Brief Career," *The New York Times*, July 11, 2011, accessed April 18, 2014, http://www.nytimes.com/2011/07/03/arts/music/rossini-and-his-abrupt-farewell-to-opera.html?pagewanted=all&_r=0.

⁷³ Henry W. Simon, ed., *The Victor Book of Opera*, (New York: Simon and Schuster, 1976), 93.

When the opera premiered it was failure. However, despite the initial negative initial reception, the opera became a great success. It never reached the same success as *Il barbiere di Siviglia*, but that isn't due to a lack of musical or dramatic brilliance. Many critics often refer to this as his true masterpiece, deviating away from the obvious choice of *Il barbiere*.⁷⁴ Like most Rossini operas, the score calls for several virtuoso singers, one of which is Dandini, the valet to Prince Ramiro.

A grand ball is thrown to find Prince Ramiro a bride, but the Prince doesn't want his status to have an effect on the girl he chooses, or rather, the girl that chooses him. Prince Ramiro asks his valet, Dandini, to disguise himself as the Prince so that he can meet the ladies without his status causing fabricated affection. It is during the ball scene that the aria *Come un'ape ne'giorni d'aprile* is sung by Dandini, disguised as the Prince.

Dandini lives his life following in the shadow of the Prince, so this scene is a spectacle for him. The *coro e cavatina* is usually reserved for dramatic works, but Rossini makes an exception for this scene.⁷⁵ The piece is in two sections (AB) and is the forerunner to the *Cavatina/Cabaletta* form used by Rossini's operatic successors. Section A begins with Dandini singing both to and about the two ugly stepsisters and their grotesque father. The scene is described as "one of Rossini's great finales."⁷⁶

⁷⁴ Simon, ed., *The Victor Book of Opera*, 93.

⁷⁵ Gossett, *The New Grove Masters of Italian Opera*, 3

⁷⁶ Simon, ed., *Victor Book of Opera*, 94.

Section A is composed in the key of D major and is the slower of the two sections and is in compound meter. The chorus begins the scene, preceding the aria proper, by exclaiming that Don Ramiro needs to choose a bride. Dandini responds in the A section by comparing the choosing of a bride to a bee flying around in April: There are so many flowers to choose from that he simply cannot hurry. He then goes on to exclaim how the two sisters look just like their father. To them, he makes it seem like the highest compliment, but to everyone else, he exclaims how ugly and grotesque they are.

This section has many difficult coloratura passages, requiring a singer with exceptional facility. The score indicates several passages to be repeated, but as was customary in Rossini's time, the singer was expected to alter these figures both rhythmically and melodically within good taste. Rossini himself, however, was not in favor of his melodies being ornamented so much so that his melody became unrecognizable. Upon hearing a performance of his *Aureliano in Palmira*, Rossini was reported to have been so outraged that he vowed to write all ornamentation into the score from then on out in order to avoid having his music upstaged and disfigured by the vain display of singers.⁷⁷ Despite this and other reports of Rossini's antipathy toward singers' ornamentation, it is believed that he expected tasteful melodic embellishment.⁷⁸

The A section ends inconclusively from a harmonic standpoint; it began in F, but ends on a unison C, the dominant to the key of the B section (F

⁷⁷ Martha Elliott, *Singing in Style*, (New Haven: Yale University Press, 2007), 143.

⁷⁸ Ibid.

major). In the second section, Dandini repeats the same text over and over, “At the end of our comedy, what a tragedy will ensue”. Set in cut time (a simple meter, vis-à-vis the A section’s compound meter) at *vivace*, this is a true *tour de force* for the baritone voice. Each repetition of the text adds a layer of difficulty while also offering the singer a chance to add new embellishments and ornamentations. Moreover, it challenges the singer and stage director to find seemingly infinite layers of meaning to Dandini’s single repeated line of text. The chorus also interjects during the scene, sometimes singing with Dandini. The two sisters also sing, exclaiming of how smitten the Prince is with them, while their father, Don Magnifico, cogitates over how rich he will be once one of his daughters marries the prince.

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APPENDICIES

APPENDIX - TRANSLATIONS

Grosser Herr und starker König

*Grosser Herr, o starker König,
Liebster Heiland, o wie wenig
Achtest du der Erden Pracht!*

*Der die ganze Welt erhält,
Ihre Pracht und Zier erschaffen,
Muss in harten Krippen schlafen.*

Great Lord, O mighty king,
dearest savior, O how little
you regard earthly splendor

He who maintains the whole world
and created its glory and adornment
must sleep in a hard crib.

Chanson du départ

*Ce château neuf, ce nouvel édifice
Tout enrichi de marbre et de porphyre,
Qu'amour bâtit château de son empire,
Où tout le ciel a mis son artifice,
Est un rempart, un fort contre vice,
Où la vertu maîtresse se retire,
Que l'œil regarde, et que l'esprit admire,
Forçant les cœurs à lui faire service.
C'est un château, fait de telle sorte
Que nul ne peut approcher de la porte
Si des grands Rois il n'a sauvé sa race,
Victorieux, vaillant et amoureux.
Nul chevalier, tant soit aventureux,
Sans être tel ne peut gagner la place.*

This new castle, this new edifice
all adorned with marble and porphyry,
this castle, built by love from its empire,
upon which all of heaven has used its skill,
is a rampart, a fortress against evil
where virtue, mistress, retires,
that the eye observes and that the spirit admires,
bringing hearts to servitude.

It is a castle, built in such a way
 that none can approach the entrance
 if he has not saved his lineage from the great Kings,
 victorious, brave and amorous.
 No knight, however adventurous he may be,
 without being such, can enter the place.

Chanson à Dulcinée

*Un an me dure la journée
 Si je ne vois ma Dulcinée.
 Mais, Amour a peint son visage,
 Afin d'adoucir ma langueur,
 Dans la fontaine et le nuage,
 Dans chaque aurore et chaque fleur.
 Un an me dure la journée
 Si je ne vois ma Dulcinée.
 Toujours proche et toujours lointaine,
 Étoile de mes longs chemins.
 Le vent m'apporte son haleine
 Quand il passe sur les jasmins.*

A day lasts a whole year
 if I do not see my Dulcinea.
 But, so as to soften my languor,
 Love has painted her face,
 in the fountain and the sky,
 in each dawn and each flower.
 A day lasts a whole year
 if I do not see my Dulcinea.
 Ever close and ever far,
 star of my long paths.
 The wind carries her breath to me
 when it passes over the jasmines.

Chanson du Duc

*Je veux chanter ici la Dame de mes songes
 Qui m'exalte au dessus de ce siècle de boue
 Son cœur de diamant est vierge de mensonges
 La rose s'obscurcit au regard de sa joue*

*Pour Elle, j'ai tenté les hautes aventures
 Mon bras a délivré la princesse en servage
 J'ai vaincu l'Enchanteur,*

*confondu les parjures parjures
Et ployé l'univers à lui rendre homage.*

*Dame par qui je vais, seul dessus cette terre,
Qui ne soit prisonnier de la fausse apparence
Je soutiens contre tout Chevalier téméraire
Votre éclat non pareil et votre précellence.*

I want to sing here of the Lady of my dreams,
who lifts me above this century of mud.
Her heart of diamond is untarnished by lies.
The rose pales at the sight of her cheek.

For Her, I have attempted the high adventures.
My arm has delivered a princess in servitude.
I have conquered the Enchanter, confounded the perjuries
and bent the universe to offer her homage.

Lady for whom I, who alone is not a prisoner
of the false appearance, go over this earth,
I maintain, against any rash Knight,
your unequalled splendour and your excellence.

Chanson de la mort

*Ne pleure pas Sancho, ne pleure pas, mon bon.
Ton maître n'est pas mort.
Il n'est pas loin de toi.
Il vit dans une île heureuse
Où tout est pur et sans mensonges.
Dans l'île enfin trouvée où tu viendras un jour.
Dans l'île désirée, O mon ami Sancho!
Les livres sont brulés et font un tas de cendres.
Si tous les livres m'ont tué
Il suffit d'un pour que je vie
Fantôme dans la vie, et réel dans la mort.
Tel est l'étrange sort du pauvre Don Quichotte.*

Do not cry Sancho, do not cry, good friend.
Your master is not dead.
He is not far from you.
He lives in a happy isle
where all is pure and free of lies.
In the isle where you will come one day.
In the desired isle, o my good friend Sancho!
The books are burned and make a heap of ash.

If all the books have killed me
 just one is enough for me to live on,
 a ghost in life and real in death.
 Such is the strange destiny of poor Don Quixote.

Ombra di nube

*Era il ciel un arco azzurro di fulgor;
 Chiara luce si versava sul mio cuor.
 Ombra di nube, non mi offuscate;
 Della vita non velarmi la beltà.
 Vola, o nube, vola via da me lontan;
 Sia disperso questo mio tormento arcan.
 Ancora luce, ancora azzurro!
 Il sereno io vegga per l'eternità!*

The sky was an arc of dazzling blue;
 A brilliant light shone down on my heart.
 Shadow of a cloud, do not bring me darkness;
 do not obscure the beauty of life for me.
 Fly, cloud, fly far away from me;
 Let this strange torment of mine be swept away. Bring back the light, the blue!
 Let me see the clear sky for all eternity!

Zueignung

*Ja, du weißt es, teure Seele,
 Daß ich fern von dir mich quäle,
 Liebe macht die Herzen krank,
 Habe Dank.
 Einst hilt ich der Freiheit Zecher,
 Hoch den Amethysten-Becher,
 Und du segnetest den Trank,
 Habe Dank.
 Und beschworst darin die Bösen,
 Bis ich, was ich nie gewesen,
 Heilig an das Herz dir sank,
 Habe Dank.*

Yes, you know it, precious soul
 That I torment myself when I am far from you
 Love can make a heart feel ill,
 Thank you for that love.
 Once I, drunk with freedom,
 Held high the amethyst goblet,
 And you blessed the drink,

Thank you for that love.
 And you exorcised all evil from that drink,
 Till I became what I had never been before,
 Hallowed, I sank down upon your heart,
 Thank you for your transforming love!

Traum durch die Dämmerung

*Weite Wiesen im Dämmergrau;
 die Sonne verglomm, die Sterne ziehn,
 nun geh' ich hin zu der schönsten Frau,
 weit über Wiesen im Dämmergrau,
 tief in den Busch von Jasmin.
 Durch Dämmergrau in der Liebe Land;
 ich gehe nicht schnell, ich eile nicht;
 mich zieht ein weiches samtenes Band
 durch Dämmergrau in der Liebe Land,
 in ein mildes, blaues Licht.*

Broad meadows in the gray twilight;
 the suns glow ceased, the stars came out,
 I now go to the most beautiful woman,
 far across meadows in the gray twilight,
 deep into a jasmine bower,
 through the gray twilight into the land of love.
 I do not walk quickly, nor do I hurry;
 a soft velvet ribbon draws me onward,
 through gray twilight into the land of love,
 into a soft blue light.

Cäcilie

*Wenn du es wüßtest,
 Was träumen heißt von brennenden Küssen, Von Wandern und Ruhen mit der
 Geliebten, Aug in Auge,
 Und kosend und plaudernd,
 Wenn du es wüßtest,
 Du neigtest dein Herz!*

*Wenn du es wüßtest,
 Was bangen heißt in einsamen Nächten, Umschauert vom Sturm, da niemand
 tröstet Mildes Mundes die kampfmüde Seele,
 Wenn du es wüßtest,
 Du kämst zu mir.*

Wenn du es wüßtest,

*Was leben heißt,
 umhaucht von der Gottheit
 Weltschaffendem Atem,
 Zu schweben empor, lichtgetragen,
 Zu seligen Höhen
 Wenn du es wüßtest,
 Du lebstest mit mir!*

If you only knew,
 what it means to dream of burning kisses,
 of wandering and resting with ones beloved,
 eye to eye,
 caressing and chatting –
 if you only knew,
 your heart would turn to me!

If you only knew,
 what it is to feel anxiety in lonely nights,
 in the midst of a storm, when no one comforts
 mild of mouth, the battle weary soul,
 if you only knew,
 you would come to me.

If you only knew,
 what it means to live,
 surrounded by and sensing
 the world-creating breath of god,
 to soar aloft, borne by light,
 to blissful heights,
 if you only knew what *that* was like,
 you would live with me!

Là ci darem la mano

Don Giovanni:
*La ci darem la mano,
 La mi dirai id si
 Vedi, non e lontano
 Partiam, ben mio, da qui*

Zerlina:
*Vorrei, e non vorre
 Mi trema un poco il cor
 Felice, e ver, sarei
 Ma puo burlarmi ancor*

DG:

Vieni, mio bel diletto

Z:

Mi fa pieta Masetto

DG:

Io cangero tua sorte

Z:

Presto non son piu forte

DG:

Vieni, vieni

Andiam, andiam!

Z:

Andiam!

Both:

Andiam, andiam, mio bene

A'ristora le pene

D'un innocent amour!

Don Giovanni:

There I'll give you my hand,

There you'll say yes:

See, it is not far,

my love, let's leave from here.

Zerlina:

Should I or shouldn't I,

my heart trembles at the thought,

it's true, I would be happy,

I can still have fun!

DG:

Come, my beloved beautiful!

Z:

It makes me pity Masetto.

DG:

I will change your fate.

Z:

Soon ... I am no longer strong enough to resist.

DG:

Come, come

Let us go, let us go!

Z:

Let us go!

Both:

Come, come, my darling,
to restore our pleasure
of an innocent love.

Come un'ape ne' giorni d'aprile

*Come un'ape ne' giorni d'aprile
Va volando leggiara, e scherzosa;
Corre al giglio, poi salta alla rosa,
Dolce un fiore a cercare per se;
Fra le belle m'aggio, e rimiro :
Ne ho veduto già tante, e poi tante,
Ma non trovo un giudizio, un semblante
Un boccone squisito per me.
Son tutte papà
Per pietà quelle ciglia abbassate.
Galoppando sen va la ragione
E fra i colpi d'un doppio cannone
Spalancata la brecchia è di già.
Vezzosa! Graziosa! Son tutte papà
(Ma al finir della nostra commedia
Che tragedia qui nascer dovrà!)*

Like a bee that in April days
flies lightly and joyful
runs to the lily, then jumps to the rose
looking for a sweet flower
I stay in the beauty and I look
and I've seen so many
but I can't make a decision, nor find a person
who's an exquisite prey for my taste.
They look like their dad
Please, those cast down eyes
make me lose my reason
and trapped in the shots of a double cannon
I feel that I'm giving in.
Charming! Pretty! They're just like their dad!
(But at the end of our comedy,
what a tragedy will be born!)

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