

Spring 2016

Scholarly Program Notes on the Graduate Voice Recital of Michelle Ford

Michelle R. Ford

Southern Illinois University Carbondale, mford@siu.edu

Follow this and additional works at: http://opensiuc.lib.siu.edu/gs_rp

Recommended Citation

Ford, Michelle R. "Scholarly Program Notes on the Graduate Voice Recital of Michelle Ford." (Spring 2016).

This Article is brought to you for free and open access by the Graduate School at OpenSIUC. It has been accepted for inclusion in Research Papers by an authorized administrator of OpenSIUC. For more information, please contact opensiuc@lib.siu.edu.

SCHOLARLY PROGRAM NOTES ON THE GRADUATE VOICE RECITAL OF
MICHELLE FORD

by

Michelle Ford

B.M., Murray State University, 2012

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

Department of Music
in the Graduate School
Southern Illinois University Carbondale
May 2016

RESEARCH PAPER APPROVAL

SCHOLARLY PROGRAM NOTES ON THE GRADUATE VOICE RECITAL OF
MICHELLE FORD

By

Michelle Ford

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

Prof. Tim Fink

Cody Walker

Graduate School
Southern Illinois University Carbondale
April 11, 2016

AN ABSTRACT OF THE RESEARCH PAPER OF

MICHELLE FORD, for the Master of Music degree in MUSIC, presented on APRIL 11, 2016, at Southern Illinois University Carbondale.

TITLE: SCHOLARLY PROGRAM NOTES ON THE GRADUATE VOICE RECITAL OF MICHELLE FORD

MAJOR PROFESSOR: Dr. David Dillard

This research paper discusses the repertoire performed on the Voice Recital of Master's Candidate Michelle Ford. The document includes biographical information of the composers as well as a musical analysis of each piece. The researched repertoire includes *At the Statue of Venus* by Jake Heggie; "Couplet de la Rose" from Emmanuel Chabrier's *L'Etoile*; "Our Children" from Ahrens and Flaherty's *Ragtime*; "Stars and the Moon" from Jason Robert Brown's *Songs for a New World*; and "One Hundred Easy Ways" from Leonard Bernstein's *Wonderful Town*.

TABLE OF CONTENTS

<u>CHAPTER</u>	<u>PAGE</u>
ABSTRACT.....	i
LIST OF FIGURES	iii
CHAPTERS	
CHAPTER 1 – Jake Heggie: <i>At the Statue of Venus</i>	1
CHAPTER 2 – Emmanuel Chabrier and Stephen Flaherty	18
CHAPTER 3 – Jason Robert Brown and Leonard Bernstein	22
BIBLIOGRAPHY.....	25
VITA	29

LIST OF FIGURES

<u>FIGURE</u>	<u>PAGE</u>
Figure 1.1	5
Figure 1.2	5
Figure 1.3	7
Figure 1.4	9
Figure 1.5	10
Figure 1.6	11
Figure 1.7	12
Figure 1.8	13
Figure 1.9	14
Figure 1.10	14
Figure 1.11	17
Figure 1.12	17

CHAPTER 1

JAKE HEGGIE: *AT THE STATUE OF VENUS*

Jake Heggie (b. 1961) is "arguably the world's most popular 21st-century opera and art song composer."¹ Heggie regularly collaborates with librettists Terrence McNally, Gene Scheer, and conductor Patrick Summers--who has premiered all of Heggie's operas. The opera *Dead Man Walking* (2000), music by Heggie and libretto by Terrence McNally, has been produced at least 50 times with two recordings, and his operas have been performed on five continents. Heggie has received such distinguished awards such as UT Austin Butler School of Music's Eddie Medora King prize and a Guggenheim Fellowship.²

Heggie began studying piano from an early age. Growing up, Heggie heard his father recreationally play jazz on the saxophone as well as jazz and big band being played on the home record player. At age 11, Heggie's father committed suicide due to his battle with manic depression. It was after his father's death Heggie took to composition. "I lived in my ears. I started writing music right after my dad died."³

Ernst Bacon took Heggie into his composition studio when Heggie was only sixteen years old. It was under the instruction of Bacon, which Heggie's love of text began to bloom.

¹ "Complete Biography," *Jake Heggie: Composer and Pianist*, accessed March 8, 2016. <http://jakeheggie.com/biography/#complete>.

² *ibid.*

³ Carlyne Zinko, "Profile: Opera Composer Jake Heggie," *San Francisco Chronicle*, December 7, 2008, <http://www.sfgate.com/entertainment/article/Profile-Opera-composer-Jake-Heggie-3181916.php>.

Heggie attended UCLA and studied piano under one of the 20th century's greatest pianists Johana Harris. A hand injury shifted Heggie's focus to change yet again towards composition.⁴

Opera Colorado contacted Heggie in January of 2005 commissioning a piece for the grand opening of The Ellie Caulkins Opera House. Renee Fleming was to premiere the piece, and Heggie knew the stakes were high. He asked friend and collaborator Terrance McNally to write the libretto. Heggie had his own idea for the piece using the final monologue from Terrance McNally's *Masterclass*, but Fleming wanted "...something fresh and new, something that had a lot of humor..."⁵. McNally came back with a comedic scene about a middle-aged woman waiting for a blind date to appear at the statue of Venus. With only a few weeks until the opening, Fleming dropped out of the performance due to her mother being ill. Heggie went to his good friend Kristin Clayton, soprano, and asked her to step in for Fleming. Clayton accepted. *At the Statue of Venus* premiered four weeks later on September 10, 2005 with Clayton singing the role of Rose and Heggie at the piano.⁶

The musical construction of *At the Statue of Venus* ' can be divided into five major sections: A. Reality/Insecurities, B. Searching/Ideal Women, C. Reality/Judgment D. Seeking/Ideal Love, and E. Resolution. Each of the five major sections has its own form. Section A is constructed in three major subsections and features repeated motifs and themes. Sections B and D are similar with four subsections (*abca* ') and no interchangeable motifs

⁴ Melanie Feilotter, "Heggie, Jake," *Grove Music Online, Oxford Music Online, Oxford University Press*, accessed March 10, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/A2284605>.

⁵ The Ellie Caulkins Opera House - Jake Heggie on Opening Night," *The Ellie Caulkins Opera House - Jake Heggie on Opening Night*, accessed March 9, 2016, <http://www.fanfaire.com/Ellie/6e-heggie.htm>.

⁶ *ibid.*

between the two major sections. Section C has nine subsections utilizing motifs from Section A as well as developing new themes and motifs. Section E uses variations on the themes from sections A and C.

Heggie and McNally fill the libretto and the music of *At the Statue of Venus* with contrast. For this paper, “contrast” shall be defined as “opposition of persons or forces giving rise to dramatic action”⁷ including juxtaposition of melodic, harmonic, and/or rhythmic ideas. These extended program notes highlight each section of *At the Statue of Venus* giving a brief synopsis and featuring conflict within and between the major sections.

⁷“SPARK in Education: Theatre Vocabulary,” *KQED: Public Media for Northern California*, accessed March 25, 2016, <http://www.kqed.org/assets/pdf/arts/programs/spark/theatervocab.pdf>. The definition is a theatrical definition of “conflict”, however for this paper’s purpose I will use the term “contrast” instead of “conflict”.

Section A: Reality/Insecurities

ROSE: (a) The Slacks were a mistake. Too late now. Brazen it out. Look him in the eye, make him see what you want him to see. It's not about how you're dressed, it's about who you are, and who I am right now is a woman who wishes she wasn't wearing slacks. Weren't wearing slacks. Wasn't wearing slacks. Weren't. Wasn't. Whatever!

God, I hate that expression. What if he uses it all the time? I'll kill myself.

Meeting a blind date at the statue of Venus, wearing black slacks. Way to go, Rose.

(b)What were my options? The yellow dress? Too cheerful. Black is so severe. The blue Chanel was perfect. But it looks expensive. It was expensive. Why am I suddenly so embarrassed I can afford my own clothes?

I'm too old for this. I haven't felt this way since high school. I'm being judged for all the wrong reasons. What on earth possessed me to wear slacks?

(c)It was a sexy voice. "I'll meet you at the statue of Venus. Let's say five-ish, shall we?"

I liked the "shall we?" The "five-ish" not so much. Don't gay men say "five-ish"? My friends would never do that to me. "You two should meet. You're really perfect for each other. He's a Pisces. You're a Scorpio. You both love the

ballet." Another warning sign? No. Lots of straight men like the ballet. Name one, Rose. Name one. If he's gay it won't matter I wore the slacks.

Section A breaks down into three subsections each ending in reference to the slacks: mm. 43-122 "Meeting a blind date at the statue of Venus, wearing black slacks. Way to go, Rose."; mm.123-183 "What on earth possessed me to wear slacks?"; and mm.184-271 "If he's gay it won't matter I wore the slacks." Heggie uses the 5/8 meter in the introduction and the beginning of section A to set up the nervous energy Rose feels going into the blind date. However, the left hand in the accompaniment is structured in melodic shape and articulation to sound as though it is written in 6/8 time. The piano accents the first note of the six eighth note pattern which suggests when Rose feels comfortable, her natural rhythm switches between 6/8 and 3/4. Heggie writes internal conflict by juxtaposing the melodic and bass accompaniment meters.

60

Rose

It's not a - bout how you're dressed. It's a - bout who you are.____

Figure 1.1, mm. 60-64

Rose reexamines and questions her outfit options (mm. 123-135) in 3/4 time. This supports the theory that Rose's natural rhythms are 3/4 and 6/8. The music resumes the insecure 5/8 meter with the same 6/8 feel in the bass accompaniment as she questions the "perfect" option (mm. 136-143). The music climaxes at m. 170 when the accompaniment drops for four measures and Rose asks, "What on earth possessed me to wear slacks?"

170 *f free*

Rose

What____ on earth____ pos - sessed me to wear____

174 *a tempo*

Rose

slacks?_____

f

dim. poco a poco

sc. *

Figure 1.2, mm. 170-178

The final subsection of A begins in C major as Rose recalls the “sexy voice” asking her on the blind date. The meter changes to 3/4 suggesting romance. The accompaniment contains thick, luscious chords that are both romantic and mysterious, suggesting the mood, which enticed Rose to agree to a blind date. Both the key and accompaniment texture contrast the previous subsection.

The final subsection also introduces us to the most prominent motif of the piece. Whenever Rose thinks irrational, doubtful or negative thoughts, or misinterprets a situation the same melodic and accompaniment structure appears: short and articulated (see Figure 1.3). We hear and see this when Rose questions her blind date’s sexuality. She has little basis on which to propose this idea, which is reflected in the sparse accompaniment. This theme will come back in section C three times as the scene rises to the climax.

218 **Crisp and quick (in one)**
mp

Rose

My friends would nev - er do that_____ to

f *p*

222

Rose

me. "You two should meet.

227

Rose

You're real - ly per - fect_____ for each oth - er_____

Figure 1.3, mm. 218-230

Section B: Searching/Ideal Women

ROSE: (a) Look at all those women.
Out with friends. Looking at art.
Look at all those women. Happy.
Able to be who they are, not meeting a
stranger at the statue of Venus.

(b) Was a real woman this artist's
inspiration? Or was she imagined?
Look at the way he expressed her beauty.
How must it feel to be idealized and
treasured? A woman beyond measure.
I love the way he saw into her heart. Look
at all these women!

(c) There's a woman as seen by Titian.
There another woman as seen by Matisse.
Manet, Monet, Degas,

Warhol, DeKooking, Chagall.
All so beautiful. All inspired.
Who wouldn't want to be loved like that? A
source of inspiration.
And knowing someone once saw in you a
masterpiece.
A masterpiece. What will he see in me?

(a') Look at all those women. Any other
day there I'd be,
One of all those women passing by, hardly
glancing at Venus.
But no today, I'm trying to see myself the
way he'll see me:
A woman. Just a woman in slacks hoping
for love.

Dramatically, Section B contrasts A. Section A exposes Rose's insecurities and her nervousness—complex meter and sharp keys. Section B illuminates the way Rose ideally wants to be seen by her lover: a masterpiece. Section B contrasts A not only by McNally's subject matter, but also the music Heggie writes to highlight the text. The time signature primarily stays in 3/4, as opposed to 5/8 in A. Tonally, the subsections of B revolve around the tonal centers of B major, Eb major, and C major, whereas, section A was primarily in E.

Subsection *a* begins in the same key as the ending section of A. The tempo slows and the dynamics decrease from *mezzo forte* to *piano* suggesting that the piece has advanced to a new section. The accompaniment of *a* now seems to be the thought process of Rose, or the staccato bass notes could be the external energy of the women walking around Rose and the treble melodic pattern the same women observing the artwork.

In subsection *a'*, Rose returns to the same opening line and melodic structure as the beginning subsection of B. Her focus, however, turns from the activities of the women, to

comparing her activities of any other day with today: waiting by the statue of Venus, “hoping for love.” The significance of C major in this section is reflected in Rose’s character. Heggie associates this tonal center with Rose’s honesty and ability to be vulnerable, thinking about her hope to find love in this uncomfortable situation. Rose’s honest realization brings her back into the reality of her situation.

373 *p* *free* **Pensive** ♩ = 112

Rose

Look at all those wom-en. An-y oth-er day there I'd be,

pp

Figure 1.4, mm. 373-377

Section C: Reality/Judgment

ROSE: (a') It's him. It's him! No, it's not. I wish I were dead. No, invisible, so I could be looking at him the way he'll be looking at me.

(Looking at "the man")

(a) There's a bald spot. You know, a few hours at the gym wouldn't exactly kill you, either. You say you voted for who? I just can't imagine why our friends thought I might like you. It's him. Coming straight towards me.

(b) Oh God, please let it be him. This is the moment. He's beyond my wildest dreams. This is the one. There he is even more handsome than I pictured he'd be. A face to match the voice on the phone: sexy and gentle.

He's here, though not on time. Not on the minute. But now there's no waiting, no more fear, He's finally here. And now I can breathe again. This is the

(a) This is a man greeting another woman in slacks. Not me.

Life is not fair. But wait, here's another one.

(b) Oh God don't let it be him, this is a nightmare. This is exactly what I was afraid of. Run for your life! Here he comes. Nowhere to hide and I'm stuck by this stupid Greek statue. Maybe it's not. Too late, it's him!

(a) The what? The men's room? I wouldn't know. I don't work here. The slacks just make me look like it. Life is not fair.

(c) What if he's been here and gone? Seen me and changed his mind? I've been judged and found lacking without a defense.

Well maybe you're not to my liking either, whoever-you-are-thinking-you're-God-Almighty, judging and leaving and making me wonder if it's me or the slacks as I stand here and wait for a date I don't want at the statue of Venus. At the statue of Venus! I have a judgment for you:

(b') not so terrific yourself. I'm leaving.

(d) If I leave now, I'll never know. And where am I going?

Section C brings the impending blind date back to the forefront of Rose's mind. Motifs and themes from section A reappear in section C. The form of this section is *a', a, b, a, b, a, c, b, d*. Measures 405-408 give the first taste of repetition from Section A, except Heggie eases Rose back into her reality world. The tempo is significantly slower and counted in 2, not 1.

Moderately ♩ = ca. 52

Rose

405

p *mp* *mf*

It's him It's him!

p *mf* *f*

Figure 1.5, mm. 405-408

Once Rose realizes she has mistaken some random man for her date, she dives into a delusion of judgment as if she were a fly on the wall. The motif—compared to Figure 1.3 on page 7—is realized beginning in m. 428 as Rose describes her fictional observations.

428 **Crisp (in one)** ♩ = 80
mp

Rose

There's a bald spot. You know, a few

Figure 1.6, mm. 428-431

As she makes her final judgment for this subsection in mm. 441-451 “I just can’t imagine why our friends thought I might like you,” the accompaniment sounds as if it spins out of control with the use of the descending quadruplets. The accompaniment comes to a halt when Rose believes she sees the man she has been waiting for.

Heggie introduces a new theme when Rose believes she sees the man of her dreams in mm. 459-497. The accented syncopated accompaniment paints the atmosphere to be exciting and sexy contrasting her spotty judgment in the previous subsection. The melodic line has no syncopation as if Rose is fighting against her internal rhythm to keep calm. The syncopated chords in the accompaniment (mm. 489-497) thicken and broaden as Rose begins to approach the handsome man she believes is her blind date.

459 **Faster** ♩ = ca. 84

mf *molto legato*

Rose Oh God, please let it be him. This is the

Figure 1.7, mm. 459-462

The 6/8 “Crisp (in one)” motif returns once Rose realizes she is not the woman the handsome man was there to meet. The motif returns for this segment because she fell victim to her own delusions.

Rose’s music returns in mm. 526-544 to the jazzy syncopation when she sees another man. The internal excitement again presents itself in the accompaniment, but this time the accents are to represent and evoke panic. The external conflict with Rose rises as she is unable to find a secure hiding place with the undesirable man approaches her. The accompaniment *forte* in m. 543 along with the ascending eighth notes in m. 544 reflect the high tension and fear Rose feels in that moment.

Heggie once again uses the “Crisp (in one)” motif in mm. 545-566 to show Rose was incorrect about another assumption. This is the final time Heggie uses this particular motif as it leads up to the piece’s climax.

541

Rose

May-be it's not. Too late, it's him! _____

sub. p

f

d = d.

545

Crisp (in one)

Rose

The what? The men's room? _____

p

p

Figure 1.8, mm. 541-551

The time signature returns to 3/4 this time for unromantic thoughts by Rose. After dodging the undesirable man's bullet, Rose's insecurities come back tenfold and she begins to question whether or not her date has been by the statue and left. Rose expresses her thoughts of insecurity in the key of F minor (mm. 576-594). The music returns to the tonal center of B major as she passes judgment on her no-show date, who assumedly passed judgment on her (mm. 594-620). The chordal accompaniment rocks in dotted quarter notes as she spits out her insecurities above in descending thirds "judging and leaving and making me wonder if it's me or the slacks as I stand here and wait for the date I don't want," before arriving to the main them "at the statue of Venus."

606 *meno mosso* **A tempo, faster**

Rose stand here and wait for a date I don't want, at the sta-tue of Ve - - - nus.

f *loco*

Figure 1.9, mm. 606-610

The accompaniment in mm. 621-629 is the inverted version of the *e* subsections beginning m. 459⁸ and m. 526. Dramatically at this point, Rose becomes irritated with waiting and the thought that she has possibly been stood up, and Rose decides to leave the blind date. The inverted accompaniment and vocal melodic resolution to C in m. 629 is at the highest point of conflict which is further strengthened by the instrumental interlude which follows in mm. 630-641.

621 **Fast**

Rose you: Not so ter - ri - fic your -

Figure 1.10, mm. 621-624

⁸ See Figure 1.7

Section D: Seeking/Ideal Love

ROSE: (a) At night we dream of love, of loving and being loved,
Like when we were children, if we were lucky, as I was.
I knew my parents loved me, and I love them.
I felt safe and protected.
I knew that morning would always come,
And I knew I was loved.
Oh God, I was a lucky, lucky child.

(b) Sunday night dinners over at Grandma's we'd all be together.
Playing piano, singing along, not in tune or too much in measure.
Wrestling with cousins. The stories we'd share. The night Randall kissed me.

(c) Then pretending to sleep in the car riding home with my father and mother.
Wanting to hear the secrets they'd share,
But mostly just wanting to be carried upstairs in my father's arms,
Then he'd kiss me and say:

(a') "Goodnight my little pumpkin.
Sleep soundly, my little love.
Angel from heaven.
Star from above." And I'd sleep.
That love is what I'm seeking;
To feel again I am safe and protected.
To wake each morning filled with hope.
And to know I am loved.
Oh God, I was a lucky, lucky child.

Rose runs through memories of her childhood as she waits by the statue deciding whether or not she will choose to stay. She remembers family trips to Grandma's house and having fun with her cousins. She recalls the safety of her father's arms as he carries her sleepy head up to bed. Through this recollection of her childhood memories she realizes the ideal love she seeks.

The tempo and dynamic levels of section D contrast the previous section's emotionally hyped aesthetic. The tempo for section D begins marked "Rather slow" with the quarter note = 54 and does not go faster than 63, which greatly contrasts the "quick" and "crisp" tempos found across section C. The dynamic level in this section begins at *piano* and stays in the *mezzo piano* realm for most of the section. The dynamic rises to a written *mezzo forte* for a small climax in subsection *a*, and then rises to *forte* in the aria's climax in subsection *a'*.

The meter returns to 3/4, the key to A major, and utilizes the pulsating eighth notes in subsection *a'*. Rose comes full circle and realizes what she seeks in life and hopes to find in this

blind date. She says, “I am safe and protected. To wake each morning filled with hope. And to know I am loved.” The accompaniment becomes a conglomeration of subsections *a* and *c* with the steady eighth notes conveying an atmosphere of security, and the feeling of rocking is expressed in the ascending and descending quarter notes in the bass line.

Section E: Resolution

ROSE: Will I know him? Of course I will.
He'll be a man I can laugh with and be myself with.
He'll be handsome which only means when I look at him my heart will smile, and I'll feel happy to the tips of my fingers. That's all “handsome” is: happiness.

How will he know me? That's easy.
He'll listen for my laughter and be happy to know he's the reason I laugh.

He will know the vastness and the fullness of my heart.

Together we'll know beauty and drink of it deeply, over and over.

We will keep each other hopeful and brave.

Together. We will brave this world together, the rest of our days.

I'll meet you at the statue of Venus.

The piece comes to a close in section E. Although the melodic line references themes from previous sections, the form of section E is through-composed. There are no repeated subsections in this section. The key modulates, revisiting keys previously used throughout the piece, until finally modulating to C in m. 786. The time signature alternates between 9/8, 6/8, and 3/4. Section E's accompaniment begins simply and blossoms throughout.

786 *a tempo* *cresc.* *rit.* *ff*

Rose To -

Figure 1.11, mm. 786-789

Heggie concludes the piece with the line and accompanying chords that enticed Rose to come on the date and take a chance at love in the first place, “I’ll meet you at the statue of Venus.” Rose’s nervousness returns, recreating internal conflict, which is heard in the accompaniment’s first theme in 5/8 after the man she has been waiting for calls her name and she sees him.

811 (spoken): "Yes?" *a tempo*

Rose

(spoken): "Rose?" *p*

*

Figure 1.12, mm. 811-817

CHAPTER 2

EMMANUEL CHABRIER AND STEPHEN FLAHERTY

Couplets de la Rose from *L'Etoile*

French composer Emmanuel Chabrier (1841-1894) is best known for the orchestral piece *España* (1883), although he primarily wrote small form piano and voice pieces. Chabrier began studying piano at age six, and published his first work—*Aïka* that is a polka-mazurka for piano—at age 14. This first work showed off what would become Chabrier’s witty compositional style. Chabrier studied composition under Thomas Semet and piano with Edward Wolff. “He developed an impressive degree of keyboard virtuosity and d’Indy would one day compare him favorably to Liszt and Anton Rubinstein. In salon performances, the rapid displacements and abrupt transitions characteristic of his piano style were given a comical, fiery edge by the aspect of a stout performer whose short arms had to move with lightning speed to extremes of register.”⁹

While attending salons, Chabrier spent time with the poets Villiers de l’Isle Adam, Jean Richepin, Paul Verlaine, and Catulle Mendès. These intellects ignited inspiration for Chabrier’s nine *mélodies* (1862). Chabrier particularly enjoyed Paul Verlaine’s work, and the two became friends. Verlaine was the one who encouraged Chabrier to write larger works. They collaborated on two operettas *Fisch-Ton-Kan* (1863) and *Vaucochard et Fils ler* (1864).¹⁰ When the Théâtre des Bouffes Parisiens commissioned Chabrier to write an operetta—libretto by Eugène Leterrier and Albert Vanloo—he recovered the gruesome “Couplets de Pal” (translated “Impalement

⁹ Steven Huebner, "Chabrier, Emmanuel," *Grove Music Online, Oxford Music Online, Oxford University Press*, accessed March 11, 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/05351>.

¹⁰ *ibid.*

Verses”) from *Fisch-Ton-Kan* and inserted the song into *L’Etoile* (1877).¹¹

The plot of *L’Etoile* centers on King Ouf I who annually celebrates his birthday by treating his subjects to the spectacle of a public execution. Sentence is administered by means of an armchair that impales the occupant through the seat. Scored for orchestra, soloists, and chorus, Verlaine's verses originally began:

“The stake! The stake! Is, of all punishments, The greatest, And the richest in delights!”¹²

An astrologer tells King Ouf that he will only outlive his sacrifice victim, Lazuli the peddler, by a day. The King faces conflict because Lazuli loves princess Laoula, the king’s fiancé. The plot thickens as characters disguise as other characters having extramarital affairs. In the end, the lovers are reunited—all in one piece—and are able to wed.

In Act III, Laoula sings the aria “Couplet de la Rose” to her beloved Lazuli. Laoula reassures Lazuli although she must marry King Ouf in an hour, she will still love Lazuli and their marriage will be true. Chabrier wrote this strophic piece similar to Gilbert and Sullivan’s “Poor Wandering One” from *Pirates of Penzance* with a smooth legato melody above a short, repeated accompaniment.

¹¹ James F. Penrose, "Emmanuel Chabrier & French musical tradition," *New Criterion* 19, no. 5 (January 2001): 29, *MasterFILE Premier*, EBSCOhost, accessed March 11, 2016.

¹² *ibid.*

Ainse que la rose nouvelle
 Lorsqu'on la cueille se flétrit
 Ainsi moi je verrai comme elle Pâlir
 l'éclat qui m'embellit
 Dans l'eau vous remettez la rose;
 Elle reprend pour instant
 Sa fraîcheur du premier moment
 Mais ce n'est plus la même chose
 Non ce n'est plus la même chose

Just as the blooming rose
 When it is picked
 I will see myself as the pale brilliance who
 beautifies me
 In water you had the rose
 She takes for a moment
 The freshness of the first time
 But this is no longer the same thing
 No, this is no longer the same thing.

Certainement ce mariage
 Ne durera pas fort longtemps
 Pour moi les ennuis du ménage
 N'auront que de tres courts instants
 Mais je serai comme la rose;
 Mon éclat une fois pali,
 J'aurai beau reprenre un mari
 Ca n'sera plus la même chose
 Non ce n'est plus la même chose

Certainly this marriage
 Will last a short duration
 For me the trouble of this household
 Will have very short moments
 But I will be like the rose
 My shine will come back
 Even though I take another husband
 It will not be the same thing
 No, this is no longer the same thing.

Our Children from *Ragtime*

Stephen Flaherty (b. 1960) has received honors and recognitions such as Tony, Drama Desk, OCC Awards (*Ragtime*), Olivier Award (*Once on This Island*) as well as nominations for the Grammy, Drama Desk, Oscar, and multiple Tony Awards. Along with collaborator of thirty years, Lynn Ahrens, they were presented with the Oscar Hammerstein Award for Lifetime Achievement, and inducted into the Theater Hall of Fame in 2015. Notable works include *Ragtime*, *Seussical*, *Once on this Island*, *The Glorious Ones*, *Dessa Rose*, *A Man of No Importance*, and the film *Anastasia*.¹³

Ragtime (1998) the musical is based off the novel by E. L. Doctorow. The book is written by the award-winning playwright Terrence McNally with libretto and music by the team Ahrens and Flaherty. *Ragtime* takes place at the turn of the 20th-century in New Rochelle, New

¹³ “The Official Website of Lynn Ahrens and Stephen Flaherty,” accessed March 13, 2016, <http://www.ahrensandflaherty.com/assets/stephen-flaherty-bio-2.2016.pdf>.

York focusing on three families: Coalhouse Walker, Jr. the ragtime musician and his wife and son, an upper class family, and a Jewish father and daughter duo who have immigrated from eastern Europe. The musical follows the success and struggles in the intersecting stories of these three American families pursuing the “American Dream.” Famous Americans such as Evelyn Nesbit, Harry Houdini, J. P. Morgan, and Booker T. Washington also appear in the musical.¹⁴

“Our Children” is a duet in Act II between Tateh, the eastern European Jewish immigrant, and Mother. By Act II Tateh has become a successful filmmaker and is now a person of status. Tateh’s daughter and Mother’s Little Boy become friends while playing at the beach in Atlantic City. The two begin to grow closer as they watch their children play together and discuss “our children.”

The song, written in 3/4, has a waltz-like feel for the first twenty-six measures. Combine the lower waltz with the running eighth notes in what is the orchestrated flute part, the accompaniment has a calliope, carnival quality. Mother and Tateh take turns singing, only to combine on the phrase “Our Children” before the chorus. As the song comes to the chorus “See them running down the beach. Children run so fast toward the future from the past,” the accompaniment becomes thicker and luscious as compared to the simple waltz. The lyrics reflect a medley of cultures and experiences. Mother's husband is away, and she raises Little Boy on her own away from family. Tateh is a widower raising his daughter giving her everything she desires. The song continues and as the accompaniment becomes more complex and thicker, Mother and Tateh singing in tandem more often than not, symbolizing their growing friendship and eventual nuptials at the end of the show.

¹⁴ "Ragtime (Musical) Plot & Characters | StageAgent," *StageAgent*, accessed March 13, 2016, <http://stageagent.com/shows/musical/1418/ragtime>.

CHAPTER 3

JASON ROBERT BROWN AND LEONARD BERNSTEIN

Stars and the Moon from *Songs for a New World*

Jason Robert Brown (b. 1970) is most known for his musical stage works *Songs for a New World* (Off-Broadway 1995), *Parade* (Broadway debut 1998, Tony Award Best Score 1999), *The Last Five Years* (2002, 2014 film), and *Bridges of Madison County* (2014, Tony Award Best Original Score and Best Orchestrations) starring Kelli O'Hara and Steven Pasquale. Brown also performs as a soloist or with his band The Caucasian Rhythm Kings to sold out crowds. Brown is a part-time faculty member of USC School of Dramatic Arts teaching composition and musical theatre performance.¹⁵

Songs for a New World is less of a traditional musical and more of a theatrical song cycle or revue. This piece consists of many stories about people facing hardships or reflecting on decisions of the past. There are no interconnecting stories, but more so an overarching universal theme of overcoming the odds and survival.

These are songs about that new world, a world in which the definition of family, distance, money technology, the very nature of human contact is changing every day, a world in which the rules *don't* apply as often as they *do*, a world in which the solutions our parents found don't work for us, and a world in which today's answers probably won't apply tomorrow. For someone who has lost his job or a spouse, our everyday world becomes just as frightening, just as dangerous, just as uncharted as the New World was to Columbus. The other thing that lends unity to this show is composer Jason Robert Brown's musical habits. There are a handful of rhythmic, melodic, and accompaniment patterns...that he uses frequently throughout the show....Also, the melody and sometimes the lyric of the opening are used throughout the show as transition pieces and even

¹⁵ "About - Jason Robert Brown," *Jason Robert Brown*, accessed March 13, 2016, <http://jasonrobertbrown.com/about/>.

occasionally show up within other songs.¹⁶

“Stars and the Moon”, written in G major, is a woman’s tale of three men: two visionaries and one millionaire. The sustained left hand accompaniment grounds the harmony underneath the arpeggiated and syncopated eighth notes of the right hand. The accompaniment breathes life into the character because there is a groove, and she is stuck in the groove not wanting to leave her idealistic plans. The accompaniment pushes forward such as the life this woman leads. There are moments in which the character pauses to consider her options indicated by the rubato and the sustained chords for flexibility of tempo and rhythm.

One Hundred Easy Ways (to Lose a Man) from Wonderful Town

“Exploring his output, one finds the famous and obscure—works that both are reflective of their times and somehow also preserve and encapsulate them. Everywhere one hears his internal struggle to sound inevitable as the tumultuous era of the second half of the 20th-century unfold itself. He is as once linked with the music of Benjamin Britten and Dimitri Shostakovich, as well as George Gershwin and Aaron Copland.”¹⁷

Leonard Bernstein (1918-1990) was one of the most acclaimed American composers and conductors of the 20th-century. A musical jack-of-all-trades, Bernstein composed three symphonies, choral music (*Chichester Psalms*, *Missa Brevis*), and stage works (*On the Town*, *Peter Pan*, *Trouble in Tahiti*, *Wonderful Town*, *Candide*, *West Side Story*). “In some works, notably in *West Side Story*, a modern American version of *Romeo and Juliet*, he attempted a synthesis of American musical styles. He blurred the lines between the concert hall and musical

¹⁶ Scott Miller, "SONGS FOR A NEW WORLD, An Analysis by Scott Miller," *New Line Theatre*, accessed March 13, 2016, <http://www.newlinetheatre.com/newworldchapter.html>.

¹⁷ John Mauceri, "Leonard Bernstein -- The Composer," *Leonard Bernstein -- The Composer*, accessed March 13, 2016, <http://www.leonardbernstein.com/composer.htm>.

theatre, and the created array of compositions, recordings and writings.”¹⁸

Wonderful Town (1953) is based off the play “My Sister Eileen” by Joseph Fields and Jerome Chodorov, which come from the stories of Ruth McKenny.¹⁹ The musical follows the hilarious story of two opposite sisters Ruth and Eileen from Ohio to Greenwich Village in New York City. Ruth, an aspiring writer, is average looking, abrasive, and cannot seem to land a man. Eileen, an aspiring actress, on the other hand is gorgeous, charming, and cannot get men to stop chasing her.²⁰

“One Hundred Easy Ways” takes place after the sisters have a disastrous dinner party at their tiny hole-in-the-wall apartment. Ruth has frightened away yet another potential suitor which inspires an idea for a book titled *One Hundred Easy Ways to Lose a Man*. The song, written in C major, has an easy swing feel with dotted rhythms and a simple chord progression. The rounded binary piece begins by painting a picture of a potential romantic situation, but is interrupted by dialogue with the exact opposite way one would expect a woman in the 1950s would respond which makes the piece comedic.

¹⁸ "Leonard Bernstein," *Naxos*, accessed March 13, 2016, http://www.naxos.com/person/Leonard_Bernstein_21045/21045.htm.

¹⁹ "Leonard Bernstein -- The Composer," *Leonard Bernstein -- The Composer*, accessed March 13, 2016, http://www.leonardbernstein.com/works_theater.htm.

²⁰ "Wonderful Town," *Tams Witmark*, accessed March 13, 2016, <http://www.tamswitmark.com/shows/wonderful-town/>.

BIBLIOGRAPHY

- "About - Jason Robert Brown." Jason Robert Brown. Accessed March 13, 2016.
<http://jasonrobertbrown.com/about/>.
- Acito, Marc. "Make Musicals." Make Musicals RSS. Accessed March 13, 2016.
<http://makemusicals.com/2011/06/musical-moment-interview-series-jason-robert-brown/>.
- "Complete Biography." Jake Heggie: Composer and Pianist. Accessed March 8, 2016.
<http://jakeheggie.com/biography/#complete>.
- Cott, Thomas. "A Conversation with Jason Robert Brown - Jason Robert Brown." Jason Robert Brown. January 13, 1999. Accessed March 13, 2016.
<http://jasonrobertbrown.com/1999/01/13/a-conversation-with-jason-robert-brown/>.
- Feilotter, Melanie. "Heggie, Jake." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed March 10, 2016,
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/A2284605>.
- Heggie, Jake. *At the Statue of Venus* (Brooklyn, NY: Bill Holab Music, 2005).
- Huebner, Steven. "Chabrier, Emmanuel." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed March 11, 2016,
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/05351>.
- "Joint Bio." "The Official Website of Lynn Ahrens and Stephen Flaherty." Accessed March 13, 2016. <http://www.ahrensandflaherty.com/assets/joint-bio-long-2.2016.pdf>.
- Kemp, Peter. "Strauss." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed March 12, 2016.
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/52380pg2>.

Kirk, David L. "Eine Nacht in Venedig && ORCHESTRAL PIECES." *Fanfare: The Magazine For Serious Record Collectors* 33, no. 5 (May 2010): 420-421. Academic Search Complete, EBSCOhost. Accessed February 12, 2016.

"Leonard Bernstein -- The Composer." Leonard Bernstein -- The Composer. Accessed March 13, 2016. http://www.leonardbernstein.com/works_theater.htm.

"Leonard Bernstein." Naxos. Accessed March 13, 2016.
http://www.naxos.com/person/Leonard_Bernstein_21045/21045.htm.

Lessner, JS. "Eine Nacht in Venedig." *Opera News* 79, no. 10 (n.d.): 62. Arts & Humanities Citation Index, EBSCOhost. Accessed February 12, 2016.

Mauceri, John. "Leonard Bernstein -- The Composer." Leonard Bernstein -- The Composer. Accessed March 13, 2016. <http://www.leonardbernstein.com/composer.htm>.

Miller, Scott. "SONGS FOR A NEW WORLD, An Analysis by Scott Miller." New Line Theatre. Accessed March 13, 2016.
<http://www.newlinetheatre.com/newworldchapter.html>.

"The Ellie Caulkins Opera House - Jake Heggie on Opening Night." The Ellie Caulkins Opera House - Jake Heggie on Opening Night. Accessed March 9, 2016.
<http://www.fanfaire.com/Ellie/6e-heggie.htm>.

"The Ohio Light Opera - A Night in Venice." The Ohio Light Opera - A Night in Venice. Accessed March 12, 2016. <http://archive.ohiolightopera.org/seasons/2009/venice.php>.

Penrose, James F. "Emmanuel Chabrier & French musical tradition." *New Criterion* 19, no. 5 (January 2001): 29. *MasterFILE Premier*, EBSCOhost. Accessed March 11, 2016.

"Ragtime." Broadway Musical Home -. Accessed March 13, 2016.

<http://broadwaymusicalhome.com/shows/ragtime.htm>.

"Ragtime (Musical) Plot & Characters | StageAgent." StageAgent. Accessed March 13, 2016.

<http://stageagent.com/shows/musical/1418/ragtime>.

"SPARK in Education: Theatre Vocabulary." KQED: Public Media for Northern California.

Accessed March 25, 2016.

<http://www.kqed.org/assets/pdf/arts/programs/spark/theatervocab.pdf>.

"Stephen Flaherty Bio." "The Official Website of Lynn Ahrens and Stephen Flaherty." Accessed

March 13, 2016. <http://www.ahrensandflaherty.com/assets/stephen-flaherty-bio-2.2016.pdf>.

Traubner, R. "STRAUSS II: Eine Nacht in Venedig Naxos 660268 (2) (Meyer, Krawe, Hansson,

L Persson, Andersson, Buckard, Gylbert, Christensson, C Notturmo, Stockholm Strauss Orchestra, Eichenholz)." *Opera News* 74, no. 10 (n.d.): 68. Arts & Humanities Citation Index, EBSCOhost (accessed February 12, 2016).

White, Bill. "Eine Nacht in Venedig." *Fanfare: The Magazine For Serious Record Collectors* 38,

no. 5 (May 2015): 386-388. Academic Search Complete, EBSCOhost. Accessed February 12, 2016.

"Wonderful Town." Broadway Musical Home. Accessed March 13, 2016.

<http://broadwaymusicalhome.com/shows/wonderful.htm>.

"Wonderful Town." Tams Witmark. Accessed March 13, 2016.

<http://www.tamswitmark.com/shows/wonderful-town/>.

Zinko, Carlyne. "Profile: Opera Composer Jake Heggie." *San Francisco Chronicle*, December 7, 2008. <http://www.sfgate.com/entertainment/article/Profile-Opera-composer-Jake-Heggie-3181916.php>.

VITA

Graduate School
Southern Illinois University

Michelle R. Ford

michellefordsoprano@gmail.com

Murray State University
Bachelor of Music, Music Education, December 2012

Research Paper Title:
Scholarly Program Notes on the Graduate Voice Recital of Michelle Ford

Major Professor: Dr. David Dillard