ABSTRACT

Title of Dissertation: THE DEVELOPMENT OF GERMAN DRAMATIC VOCAL MUSIC IN THE WORKS OF MOZART, J. STRAUSS II AND WAGNER AND WAGNER’S INFLUENCE UPON THE NEXT GENERATION OF DRAMATIC VOCAL MUSIC COMPOSERS

Diba N. Alvi, Doctor of Musical Arts, 2008

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This dissertation addresses the development of German dramatic vocal music in the works of W.A. Mozart, Johann Strauss II and Richard Wagner. It also demonstrated the influence Richard Wagner had upon the following generation of dramatic vocal music composers. It comprises four programs that concentrate on the fore-mentioned composers through the various forms of incidental music or Singspiel, operetta, music drama and recital repertoire. Program one (November 11, 2007 and January 22, 2008), The Impresario, is Opera Theater of Pittsburgh’s production of Mozart and Stephanie the younger’s comedy with music. Program two (December 27, 29 30, 2007), Die Fledermaus, is the production of Strauss’ operetta by Opera Theater of Pittsburgh. Program three (July 15-17, 2005; January 14-15 and 21-22, 2006; July 14-16 and 21-23, 2006) The Ring Saga is Opera Theater of Pittsburgh and Long Beach Opera’s co-productions of Jonathan Dove’s adaptation of Richard
Wagner's epic cycle. Program four is a voice recital at the University of Maryland entitled *The Influence of Richard Wagner upon Dramatic Vocal Music*. All programs are documented in digital audio format available on compact disc or digital video format on digital video disc. All programs are accompanied by program notes also available in digital format.
THE DEVELOPMENT OF GERMAN DRAMATIC VOCAL MUSIC IN THE WORKS OF MOZART, J. STRAUSS AND WAGNER AND WAGNER’S INFLUENCE UPON THE NEXT GENERATION OF DRAMATIC VOCAL MUSIC COMPOSERS

by

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Dissertation submitted to the Faculty of the Graduate School of the University of Maryland, College Park in partial fulfillment of the requirements for the degree of Doctor of Musical Arts 2008

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The Impresario

In March of 1781, Wolfgang Amadeus Mozart (1756-1791) moved to the imperial capital of Vienna. He had come to the city of musicians and the German National Theatre. Mozart was anxious to form a fruitful and lucrative relationship with both the Viennese and their ruler, Joseph II. Upon hearing that Joseph had established a Singspiel company in Vienna, Mozart turned his attention towards composing a truly German opera. For it was through the theater, and particularly opera, that a composer could secure his fame and fortune. Together, with Gottlieb Stephanie the younger, their fruitful partnership resulted in *Die Entführung aus dem Serail*.

By 1783, however, the national Singspiel troupe had been disbanded and Mozart was busy with numerous compositions including *Le Nozze di Figaro*. In January of 1786 Mozart was commanded by the Emperor Joseph II to provide a comedy with music for an important Imperial entertainment. Mozart’s piece was to be part of a double-bill along with a composition of court composer, Antonio Salieri. Joseph’s intention was to show off both his new Italian opera company and his German theatrical troupe (including the remnants of his Singspiel company.)

With Joseph’s command came a renewal in Mozart’s interest to create a German komische Oper. Based on an idea of the Emperor’s, Stephanie supplied the libretto and Mozart composed five musical numbers for *Der Schauspieldirektor* or *The Impresario*. This type of play within a play caricatures the foibles of actors and singers and the trials of an impresario trying to form a traveling company in Salzburg—a bit of irony not lost on Mozart, no doubt! The temperamental managers, singers and actors were also something of which Mozart knew a great deal.

Less attention has typically been given to this little gem among Mozart’s compositional output. But a closer looks reveals dazzling music—proof of its quality craftsmanship for such an “insignificant” piece. Clearly benefiting from its contemporary, *Le Nozze di Figaro*, reflects Mozart’s increasing talent for buffo language, characterization and dramatic means of expression. Veiled in astounding virtuosity and unforgettable melodies, Mozart and Stephanie succeeded in openly mocking the pretensions of singers, actors and managers alike. Through the vehicle of *The Impresario*, European society and Mozart’s own life were being reflected on stage.

Throughout the centuries, various editions of the *The Impresario* have altered its dialog and cast of characters. The Opera Theater of Pittsburgh presents an English version with three singers—Madame Heartmelt, Mademoiselle Warblewell and Mr.

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Cash in two performances at the Hoffstot mansion and the Frick Fine Art Museum. The synopsis is as follows:

Mister Cash, the cunning producer, is in the Green Room of the theater attempting to convince the famous soprano, Madame Heartmelt, to sing the role of Dorabella in his upcoming production. She sings the challenging aria flawlessly, and is about to accept when Mademoiselle Warblewell bursts in, also expecting to be offered the principal role. Mr. Cash explains that she is to be offered the role of Lucinda; Warblewell launches into her aria without hesitation. The divas nearly come to blows and threaten to leave the theater—and the production—at once. Mr. Cash ingeniously explains that by agreeing to appear together onstage, their fame will be assured for generations to come. Unable to pass up such a fate, both women agree enthusiastically, and all ends happily—at least until the next rehearsal!
Bibliography


Die Fledermaus

During the 1850s, Jacques Offenbach developed what would come to be known as opera bouffe or operetta. These short, lighthearted operatic-style works did not confine themselves to France, however, and soon Offenbach was having great success in Vienna.7 Uneasy with Offenbach’s dominance in Viennese theaters and the exorbitant cost of producing his works, they felt Johann Strauss II (1825-1899) was the one Viennese composer of international standing who could mount a “home-grown counter-attack.”8 The Viennese hated the fact that Paris should excel at or surpass Vienna at anything musical!

At this point the Singspiel, which had culminated in Mozart, had not yet found a place with the following generation of composers.9 Recruited from the dance hall, Strauss set about composing Viennese operettas. The German playwright Roderich Benedix originally wrote a play entitled Das Gefängnis, or The Jail. The Parisian writers Meilhac and Halévy later adapted it for the French stage as Le Réveillon. It was this adaptation that Strauss’ friend and Viennese publisher, Gustav Lewy, felt was suitable for an operetta.10 The libretto was then fashioned by Carl Haffner and Richard Genée.

The French had the can-can, the Bohemians— the polka, the Polish—the mazurka, but the Viennese, and Johann Strauss in particular, had the waltz!11 In addition to his gift for melody and creating atmosphere, Strauss added the Austrian dance rhythms of the waltz. Because of the witty dialog, beautiful melodies and infectious dance music, a special type of singer was also needed who could act, sing and even dance.

The subject matter reflected Viennese taste at the time. Domestic farces included minor hypocisies and marital infidelities that rang with moral undertones as well as topical references. Die Fledermaus’ Viennese setting, coupled with its flair and charm, presented a portrait of society late during the Empire of Franz Josef.12 The growing middle class, the new aristocracy of industrialists and financiers, saw themselves on the stage. They viewed life as theater and theater as life. But the music of this domestic farce appealed to everyone, resonating in the court, ballroom and inn. Strauss’ waltzes were patriotic folk songs that united the various levels of society in strong sentiments of patriotism.13

Full of “Pittsburghese,” with the Gypsy Strings Orchestra, the award winning Duquesne University Tamburitzans and an homage to the Steelers, Opera Theater of

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Pittsburgh’s new holiday production of Strauss’ *Die Fledermaus* uses an English translation and arrangement by Marcie Stapp.
Bibliography


The Ring Saga

The concept of the *Gesamtkunstwerk*, or total work of art, was hypothesized and refined by Richard Wagner (1813-1883) in his theoretical essays from 1849 to 1851. In *Die Kunst und die Revolution* (1849), *Das Kunstwerk der Zukunft* (1849) and *Oper und Drama* (1850-51) he hoped to reshape opera in a radically altered form by reuniting all the arts—music, poetry, dance along with architecture, sculpture and painting.  

He also aspired to use the example of Greek drama combined with Norse and Middle-High German mythology and epic poems to create his music drama *Der Ring des Nibelungen*. By completely submerging himself in every aspect of *Der Ring*, he incorporated his philosophical, aesthetic and political ideas into a totally new and unique operatic experience.

As an idealistic participant in the Dresden Revolution of 1849, Wagner believed that social and artistic reforms were attainable. He hoped that the role of the opera house would be enhanced in a reconstructed society. This desire sprang from belief that the arts were the highest form of human creative endeavor. Unfortunately the uprisings were crushed and the old order was reinforced. Frustrated with his revolutionary ideology, Wagner set about formulating his own concepts concerning opera and its place and purpose in society.

In Wagner’s various writings it is possible to see his evolving beliefs concerning the arts and, specifically, music and their complementary roles. He addressed the decline of art since the glorious era of Greek drama. Society had become culturally shackled. Only when art was liberated from capitalism and restored to its true communal spirit of Greek drama would humanity be emancipated. Wagner was coming to terms with a radically new concept: by restoring art its political and social relevance, an organic music drama could communicate with, and influence, society.

While discussing the development of opera, Wagner reiterated the importance of a reformed German society leading to artistic reform. Wagner’s *Gesamtkunstwerk* would also surpass Hellenic tragedy because it was created for and by the people. Artists would present a utopian society where humanity’s deepest truths were revealed thereby “transport[ing] the audience to a higher state of consciousness.”

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14 Art and Revolution (1849), *The Art Work of the Future* (1849) and *Opera and Drama* (1850-51).
When Wagner began writing *Der Ring des Nibelungen*, he had been researching Norse and German mythology for quite some time. Various sources include *Das Nibelungenlied*, an anonymous epic poem written in Austria around 1200. This poem, since its rediscovery in 1785, had been hailed by the German Romantics as the “German national epic.” The famous brothers Grimm provided *Märchen, Fairy-Tales for Children and Home* (1812-15). Jacob Grimm’s *Deutsche Mythologie* (1835) focused on pagan Germanic customs and beliefs. Wilhelm’s *Deutsche Heldensage* (1829) traced the “history of German heroic sagas from the sixth to sixteenth centuries.” The anonymous *Das Lied vom hörnen Seyfrid*, or the *Song of Seyfrid of the Horny Skin*, came from the early sixteenth century. Karl Lachmann’s *Der Nibelunge Not* and *Zu den Nibelunge*, Franz Joseph Mone’s *Untersuchungen zur deutschen Heldensage* were also consulted. In scouring Scandinavian literature, Wagner hoped to somehow tie it to the German national past. The Norwegian prose narrative *Thidrek Saga af Bern*, written between 1260 and 1270, may have originated in northern Germany. Wagner liked the fact that it preserved a pre-Christian tone in its stories. However, the two of the most significant sources Wagner referred to were the *Poetic or Elder Edda* and the *Prose Edda*. Naturally, Wagner also consulted the writings Aeschylus (525 B.C.-456 B.C.) and Greek mythology.

Among Wagner’s many contributions to the *Gesamtkunstwerk* are the following musical and poetic concepts. Wagner rediscovered and developed *Stabreim* and its textual fabric. Convinced it would provide a more authentic text to *Der Ring*, he adapted the old German verse form to convey human emotions. The melodic element was subordinated to the poetic verse. (This, however, would change mid-way during the composition of the *Ring* because of Wagner’s eventual abandonment of his theory on equality in the arts.) Wagner also adhered to almost no simultaneous singing. With a unique approach to tonality and harmonic ambiguity, the orchestra achieved a higher level of emotional significance. Perhaps most important, Wagner employed the *Leitmotif*.

As production period for the *Ring* began at Bayreuth, Wagner involved in every detail of his project. By retaining overall control of the production, he set the standard for rehearsal conditions in European houses, as well as the role of producer. In composing *Der Ring des Nibelungen*, Wagner created a new type of music that required a new and enlarged orchestra with new instruments. Wagner also

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21 Ibid., 86.
22 Ibid.
23 Ibid.
24 Ibid., 85.
realized the need to put the orchestra out of sight. And out of Wagner’s music dramas emerged the Wagnerian singer and the “Bayreuth style” of singing.\(^{28}\)

The British composer Jonathan Dove, along with Graham Vick, adapted Wagner’s monumental score in 1990 for the City of Birmingham Touring Opera.\(^{29}\) The abridged English version whittled the nineteen hour performances down to around eleven hours. The orchestration for over a hundred instrumentalists was reduced down to eighteen. After viewing this version in England, Opera Theater of Pittsburgh’s artistic director, Jonathan Eaton, decided to bring the *Ring Saga* to America for its bi-coastal premiere in conjunction with Long Beach Opera. The expanded orchestra, now thirty-seven instrumentalists from the Pittsburgh Symphony Orchestra and the Long Beach Orchestra, were conducted by Sir Anthony Negus and Andreas Mitisek respectively. This abridged version of the *Ring* has allowed opera goers the opportunity to make the acquaintance of a mammoth work in a more audience friendly manner. What may have appeared intimidating or too long is now much more accessible to Wagner and opera novices. And perhaps there are even a few Wagnerites who welcome the condensed *Ring*?

\(^{28}\) Cord, 103.

Bibliography


The Influence of Richard Wagner upon Dramatic Vocal Music

As the end of the nineteenth century approached, the music and impact of Richard Wagner (1813-1883) had spread throughout Europe. In his wake, the next generation of composers could not help but be influenced, either directly or indirectly, by the creator of the Gesamtkunstwerk. Many musicians idolized and praised him, while others dared to protest and criticize his theories and body of work. Some composers may have felt far-removed and untouched by his cultural and musical aesthetic. But even these men and women can trace some aspect of their compositional style back to Wagner. A larger than life figure, he affected virtually all composers, not just in the nineteenth, but well into the twentieth and twenty-first centuries.

Puccini (1858-1924) said, "How can I write anything after Wagner?" Giacomo was one of "Papà" Wagner's many admirers. His harmonies owe much to Wagner and Puccini even used a loose type of leitmotif technique. Puccini's liriche da cameretta, or art songs for solo voice and piano, were confined primarily to his student days or to specific occasions. Sole e amore, for example, was written for the magazine entitled Paganini. The "operatic" composer, however, was never far away. Although the music appears simple, it is full of emotion and Puccini would later use these gems to augment his operas.

**Sole e amore (Puccini?)**

Il sole allegretamente batte ai tuoi vetri;  
Amor pian pian batte al tuo cuore  
E l'uno e l'altro chiama.  
Il sole dice: "O dormente mostrati che si bella!"

Dice l'amor: "Sorella, col tuo primo pensier  
Pensa a chi t'ama!"

Al Paganini   --- G. Puccini

**Morire? (Adami)**

Morire?...e chi lo sa qual è la vita!  
Questa che s'apre luminosa e schietta  
Ai fascini, agli amori, alle speranze,  
Q quella che in rinuncio s'è assopita?  
È la semplicità timida e sueta  
Che si tramanda come ammonimento  
Come un segreto di virtù segreta  
Perchè ognuno raggiunga la sua mèta,  
O non piuttosto il vivo balenare  
Di sogni nuovi sovra sogni stanchi,  
E la pace travolta e l'inesaurita fede d'avere per  

desiderare?  
Ecco io non lo so, ma voi che siete all'altra  
sponda

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Sulla riva immense ove fiorisce il fiore della vita
Son certo lo saprete.

Casa mia, casa mia (Puccini)
Casa mia, casa mia
Per piccina che tu sia,
Tu mi sembrì una Badia.

Canto d'anime (Illica)
Fuggon gli anni, gli inganni e le chimere
cadon recisi i fiori e le speranze.
In vane e tormentose disianze
Svaniscon le mie brevi primavere.

Ma vive e canta ancora forte e solo
Nelle notte del cuore un ideale
Siccome in alta notte siderale
Ineggia solitario l'usignolo.

Canta, canta ideal tu solo forte
E dalle brume audace eleva il vol lassù,
A sfidar l'oblio' l'odio, la morte
Dove non son tenèbre e tutto è sol!

On the boundless shore where the flower of life blossoms,
I'm certain you will know.

My home, my home
My home, my home
though you may be small,
You seem like an Abbey to me.

Song of Souls
The years, deceit and illusion all disappear;
Flowers and hopes are cut down.
In pointless tormented desires
My brief Springs vanish.

But an ideal still lives in the depth of my heart,
And it still sings out strong and alone
Like the solitary nightingale sings forth
In the depth of the starry night.

Sing, sing loudly, my one ideal,
And intrepidly soar above the mists
To defy oblivion, hate and death
To where there are no shadows, and everything
is Light!

The musical atmosphere in which Claude Debussy (1862-1918) grew up was largely enhanced by Wagner. Debussy recognized Wagner as the dominating figure of Romanticism and was a staunch Wagnerite. But this admiration would not last. After his second visit to Bayreuth, Debussy detached himself from Wagner and became an outspoken critic of composer. However, in Debussy’s early song cycle, Quatre Chansons de Jeunesse, one can hear his use of the Wagnerian technique of declamatory vocal lines. These songs were written for the high, agile voice of Mme. Blanche-Marie Vasnier.

Quatre Chansons de Jeunesse
Pantomime (Verlaine)
Pierrot, qui n’a rien d’un Clitandre,
Vide un flacon sans plus attendre,
Et, pratique, entame un pâté.

Cassandre, au fond de l’avenue,
Verse une larme méconnue
Sur son neveu déshérité.

Ce faquin d’Arlequin combine
L’élèvement de Colombine
Et pirouette quatre fois.

Pantomime
Pierrot, who is no Clitandre,
Gulps down a bottle without delay
And, being practical, stars on a pâté.

Cassandre, at the end of the avenue,
Sheds a misunderstood tear
For his disinherited nephew.

That rogue of a Harlequin plans
The abduction of Colombine
And pirouettes four times.

Colombine rêve, surprise
De sentir un coeur dans la brise
Et d’entendre en son coeur des voix.

Clair de lune (Verlaine)
Votre âme est un paysage choisi
Que vont charmant masques et bergamasques
Jouant du luth et dansant et quasi
Tristes sous leurs déguisements fantasques.

Tout en chantant sur le mode mineur
L’amour vainqueur et la vie opportune,
Ils n’ont pas l’air de croire à leur bonheur

Et leur chanson se mêle au clair de lune,
the

Au calme clair de lune triste et beau,
Qui fait rêver, les oiseaux dans les arbres
Et sangloter d’extase les jets d’eau,
rapture,
Les grands jets d’eau sveltes parmi les marbres.

Pierrot (de Banville)
Le bon Pierrot, que la foule contemple,

Ayant fini les noces d’Arlequin,
Suit en songeant le boulevard du Temple.

Une fillette au souple casaquin
En vain l’agace de son œil coquin ;

Et cependant mystérieuse et lisse
Faisant de lui sa plus chère délice,
La blanche lune aux cornes de taureaux
Jette un regard de son œil en coulisse
À son ami Jean Gaspard Debureau.

Apparition (Mallarmé)
La lune s’attristait. Des séraphins en pleurs
Rêvant, l’archet aux doigts, dans le calmes des fleurs

Vaporeuses, tiraient de mourantes violes
De blancs sanglots glissant sur l’azur des corolles.

—C’était le jour béni de ton premier baiser.

Ma songerie aimant à me martyriser
S’enivrait savamment du parfum de tristesse

Que même sans regret et sans déboire laisse

Colombine dreams, amazed
To sense a heart in the breeze
And hear voices in her heart.

Clair de lune
Your soul is a chosen landscape
Bewitched by masks and bergamaskers,
Playing the lute and dancing and almost
Sad beneath their fanciful disguises.

Singing as they go in a minor key
Of conquering love and life’s favours,
They do not seem to believe in their
fortune
And their song mingles with the light of

Moon,

In the calm light of the moon, sad and
Beautiful,
That sets the birds dreaming in the trees
And the fountains sobbing in their

Tall and svelte amid marble statues.

Pierrot
Good old Pierrot, whom the crowd
Contemplates,

Having done with Harlequin’s wedding,
Drifts dreamily along the boulevard du
Temple.

A girl in a supple gown
Vainly leads him on with her teasing
eyes ;
And meanwhile, mysterious and sleek,
Cerishing him above all else,
The white moon with horns like a bull
Throws a sideways glance
To its friend Jean Gaspard Debureau.

Apparition
The moon grew sad. Weeping seraphim,
Dreaming, bows in hand, in the calm
hazy
Flowers, plucked from dying viols
Whits sobs that glided over the corollas’

Blue.

—It was the blessed day of your first
kiss.
My dreaming, glad to torment me,
Grew skillfully drunk on the perfumed
Sadness
That—without regret or bitter after-
La cueillasson d’un rêve au cœur qui l’a cueilli,

heart.
J’errais donc, l’œil rivé sur le pavé vieilli.

the
Quand avec du soleil aux cheveux, dans la rue

street
Et dans le soir, tu m’es en riant apparue

laughing
Et j’ai cru voir la fée au chapeau de clarté

the
Qui jadis sur mes beaux sommeils d’enfant gâté

Passait, laissant toujours de ses mains mal fermées

hands
Neiger de blancs bouquets d’étoiles parfumées.
snow.

The harvest of a Dream leaves in the

Reaper’s

And so I wandered, my eyes fixed on

Aged pavement,

When with sun-flecked hair, in the

And in the evening, you appeared

Before me

And I thought I glimpsed the fairy with

Halo of light

Who long ago crossed my lovely spoilt

Child’s slumbers,

Always allowing from her half-closed

White bouquets of scented flowers to

Richard Strauss (1864-1949) was the heir apparent to Wagner and was dubbed “Richard II”
by the great Wagnerian conductor, Hans von Bülow.35 Wagner’s influence can be detected in Strauss’
extreme harmonies, operatically inspired declamatory style, and richly textured accompaniments.36
After composing Elektra, Strauss renounced the idea of following in Wagner’s footsteps and returned
to a more traditional romantic style of writing.37 The Brentano Lieder, Op. 68 possess wide-ranging,
soaring and sustained melodies with coloratura and dramatic vocal demands.

From the Brentano Lieder, Op. 68

Ich wollte ein Sträußlein binden

I wanted to make a nosegay
Ich wollte eign Sträußlein binden,

But dark night came,
Da kam die dunkle Nacht,

No flowers could I find,
Kein Blümlein war zu finden,
Else I’d have brought it to you.
Sonst hätt’ ich dir’s gebracht.

Tears flowed from my cheeks
Da flossen von den Wangen
Into the clover.
Mir Tränen in den Klee.
And then I saw a little flower
Ein Blümlein aufgegangen
Which had sprung up in the garden.
Ich nun im Garten sch’.

I wanted to pick it for you
Das wollte ich dir brechen
There in the dark clover,
Wohl in demm dunklen Klee,
When it began to speak:
Da fing es an zu sprechen:
“Oh, do not harm me!”
“Ach, tue mir nicht weh!”

See into your heart,
Sei freundlich in dem Herzen,
Think of your own suffering,
Betracht’ dein eigen Leid,
And do not let me die in pain
Und lasse mich in Schmerzen
Before my time has come.

Nicht sterben vor der Zeit.

35 Austin, 137.
Und hätts nicht so gesprochen
Im Garten ganz allein,
So hät’ ich dir’s gesprochen,
Nun aber darf’s nicht sien.

Mein Schatz ist ausgeblieben,
Ich bin so ganz allein.
Im Lieben wohnt Betrüben,
Un kann nicht anders sein.

*Säusle, liebe Myrte!
Säusle, liebe Myrte!
Wie still its’s in der Welt,
Der Mond, der Sternenhirte
Auf klarem Himmelsfeld,
Treibt schon die Wolkenschafe
Zum Born des Lichtes hin;
Schlaf, mein Freund, o schlaf,
Bis ich wieder bei dir bin.

Säusle, liebe Myrte,
Und träum’ im Sternenschein,
Die Turteltaube gießt
Auch ihre Brut schon ein,
Still ziehn die Wolkenschafe
Zum Born des Lichtes hin;
Schlaf, mein Freund, o schlaf,
Bis ich wieder bei dir bin.

Hörst du, wie die Brunnen rauschen?
splash?
Hörst du, wie die Grille zirpt?
Still, still, lass uns lauschen,
Selig, wer in Träumen stirbt!
Selig, wen die Wolken wiegen,
clouds,
Wenn der Monde in Schlaflied singt!
O, wie seelig kann der fliegen,
Den der Traum den Flügel schwingt,

Dass an blauer Himmelsdecke
Sterne er wie Blumen pflückt;
flowers;
Schlaf, traum, flieg, ich wecke
Bald dich auf und bin beglückt!

*Amor
An dem Feuer sass das Kind,
Amor, Amor,
Und war blind;
Mit den kleinen Flügeln fächelt

In die Flammen er und lächelt,
Fächelt, lächelt, schlaues Kind!

And if it had not spoken thus,
All alone in the garden,
I would have plucked it for you,
But now that cannot be.

My sweet heart has deserted me,
And I am so alone.
In love lies sadness,
And it can’t be otherwise.

*Whisper, dear myrtle!
Whisper, dear myrtle!
How quiet is the world,
The moon, shepherd of the stars
In the clear field of the heavens,
Is already driving the cloudy sheep
To the spring of light;
Sleep, my friend, oh sleep,
Until I am with you again.

Whisper, dear myrtle,
And dream in the light of the stars,
The turtledove
Is already cooing to its brood;
The cloudy sheep travel quietly
To the spring of light;
Sleep, my friend, oh sleep,
Until I am with you again.

Do you hear the how the fountains
Do you hear how the cricket chirps?
Quietly, quietly let us listen,
Blessed is he who dies while dreaming!
Blessed is he who is cradled by the

While the moon sings a lullaby!
Oh, how happily he can fly,
Who takes flight in a dream,

So that in heaven’s blue vault
He plucks stars as though the were

Sleep, dream, fly, for soon
I shall awaken you and be happy!

*Cupid
By the fireside sat a child,
Cupid, Cupid,
And was blind;
With his little wings he fans

The flames and smiles,
Fans and smile, the clever child!
Ach, der Flügel brennt dem Kind,
Amor, Amor,
Läuft geschwind!

O, wie ihn die Glut durchpeinet!
Flügelschlagend laut er weinet,
In der Hirtin schuss entrinnt
Hilfeschreiend das schlau Kind.

Und die Hirtin hilft dem Kind
Amor, Amor,
Bös und blind.
Hirtin, sieh, dein Herz entbrennt,
Hast den Schelmen nicht gekennet.
Hütt’ dich, vor dem schlaue Kind!

Alas, the child has burnt its wing,
Cupid, Cupid,
Runs quickly!

Oh, how the fire hurts him!
Beating his wings, he cries aloud,
Runs to the shepherdess’s lap
Crying for help, the clever child.

And the shepherdess helps the child
Cupid, Cupid,
Naughty and blind.
Look, shepherdess, your heart is on fire,
You did not recognize that rascal.
Beware of the clever child!

At the request of fellow composers Albéniz and de Falla, Joaquín Turina (1882-1949) sought inspiration in the folk and popular music of his native Spain. By combining Sevillian character and Andalusian elements with his Parisian education, Turina composed “musica española con vistas a Europa.” Turina’s large number of songs is evidence of his love for the medium. Tres Poemas, Op. 81 contain highly emotional and intensely rhythmic lyrical melodies that showcase the sensitive text settings of G.A. Béquier. Although not directly influenced by Wagner, Turina’s nationalist works mirror the same sentiment as Wagner.

Tres Poemas, Op. 81

I
Olas gigantes que os rompeis bramando
En las playas desiertas y remotas,
Envuelto onetra las sábana de espuma
¡Llevadme con vosotras!

Ráfagas de huracán que arrebastais
Del alto bosque las marchitas hojas,
Arrastrando en el ciego torbellino
¡Llevadme con vosotras!

Nubes de tempestad que rompe el rayo

Y en fuego ornais la desprendidas olas
Arrebatando entre la niebla obscura
¡Llevadme con vosotras!

Llevadme por picetad a donde el vertigo
Con la razón me arranque la memoria...
¡Por piedad! ¡Por piedad...
Tengo miedo de quedarme
Con mi dolor a solas.

Gigantic waves that smash themselves roaring
On the deserted and remote beaches,
Wrapped between the sheets of foam.
Take me away with you!

Wind gusts of the hurricane that carry off
The tall forest, the withered leaves
Are dragged along in the turbulent sky.
Take me away with you!

Clouds of the storm that force apart the
Beam of light
And in fire ornament the separated waves,
Are carried off in the obscure fog.
Take me away with you!

Take me away, for pity, to where the giddiness
Along with reason wrenches the memory...
For pity! For pity...
I am afraid to be left alone
With my pain!

II.
Tu pupila es azul, y cuando ríes,
Su claridad suave me recuerda
El tremol de fulgor de la mañana
Que en el mar se refleja;

Your eyes are blue, and when you laugh,
Their gentle brilliance reminds me of
The trembling light of the dawn
Reflected in the sea

Tu pupila es azul, u cuando lloras
Las transparentes lágrimas en ella
Se me figuran gotas de rocío
Sobre una violeta.

Your eyes are blue, and when you cry
The transparent tears in them
Seem to me like dewdrops
On a violet

Tu pupila es azul, y si en su fondo
Como un punto de luz radia una idea,
Me parece en el cielo de la tarde
¡una perdida estrella! Ah!

Your eyes are blue, and if in their depths
Like a point of light there gleams some fancy,
Lost in the evening sky
A lost star! Ah!

III.
Besa el aura que gime blandamente
La sleves ondas que jugando riza;
El sol besa a la nube en occidente
Y de púrpura y oro la matiza; ¡Ah!

Kissing the gentle breeze that whistles softly
The light waves that are playing, ripple;
The sun kisses the sky in the west
And of purple and gold the blending colors; Ah!

La llama en derredor del trono ardiente
Por besar a otra llama se desliza,
Y hasta el sauce, inclinándose a su peso,
Al río que le besa vuelve un beso. ¡Ah!

The blaze around the burning trunk
For to kiss the other flame slips away
And until the willow slants its weight,
To the river, that the kiss, returns a kiss. Ah!

A Final Note of Thanks

As graduation approaches, I have been reflecting upon my time spent at the University of Maryland. It has been a truly wonderful experience. I am not the same singer I was when I first began my studies here. But I realize this would not have been possible without the help, guidance and friendship of some very special people.

To my voice students- You have been such a joy to teach! You have told me that you have learned a lot from me, but I can guarantee that I have learned so much more from all of you!

To Tim- You are such a gifted musician. I can’t imagine collaborating with anyone else. Thank you for your friendship and consummate artistry.

To Linda- Words can not express my gratitude. Not only have you helped me to grow and improve as an artist, you inspire me to be the best musician and teacher I can be.

And finally to my parents...
For all those years of driving me to countless lessons
For waiting for me to finish rehearsals
For traveling all around the world to see me perform
For being an assistant, a dresser, a chauffeur, a travel agent or whatever I may have needed
But especially for seeing that little “something” in me that you encouraged, nurtured, supported and believed in...THANK YOU! I LOVE YOU!
BIBLIOGRAPHY


Bibliography


