

## 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

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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.

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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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## *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.<sup>1</sup> 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.<sup>2</sup> 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.)<sup>3</sup>

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*.<sup>4</sup> 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 look reveals dazzling music—proof of its quality craftsmanship for such an “insignificant” piece.<sup>5</sup> Clearly benefiting from its contemporary, *Le Nozze di Figaro*, reflects Mozart's increasing talent for buffo language, characterization and dramatic means of expression.<sup>6</sup> 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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<sup>1</sup> Daniel Heartz, *Mozart's Operas* (Berkeley: University of California Press, 1990), 65.

<sup>2</sup> Stanley Sadie, ed., *Mozart and his Operas* (London: Macmillan Reference Limited, 2000), 6; Thomas Bauman, *W.A. Mozart: “Die Entführung aus dem Serail”*, Cambridge Opera Series (Cambridge: Cambridge University Press, 1987), 5.

<sup>3</sup> William Mann, *The Operas of Mozart* (London: Cassell, Ltd., 1977), 345.

<sup>4</sup> János Liebner, *Mozart on the Stage* (Washington: Praeger Publishers, 1972), 95.

<sup>5</sup> Robert W. Gutman, *Mozart: A Cultural Biography* (New York: Harcourt Brace & Company, 1999), 653.

<sup>6</sup> Liebner, *Mozart on the Stage*, 95.

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!

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## *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.<sup>7</sup> 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."<sup>8</sup> 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.<sup>9</sup> 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*.<sup>10</sup> 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!<sup>11</sup> 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 hypocrisies 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.<sup>12</sup> 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.<sup>13</sup>

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

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<sup>7</sup> Gervase Hughes, *Composers of Operetta* (Westport: Greenwood Press, Publishers, 1974), 119.

<sup>8</sup> Stanley Sadie, ed., *The New Grove Dictionary of Music and Musicians*, vol. 24, *Johann Strauss*, by ? (New York: ?, 2001), ?-?.

<sup>9</sup> Egon Gartenberg, *Vienna: Its Musical Heritage* (University Park: The Pennsylvania State University Press, 1968), 156.

<sup>10</sup> Hans Fantel, *The Waltz Kings: Johann Strauss-Father & Son, and their Romantic Age* (New York: William Morrow & Co., Inc., 1972), 179.

<sup>11</sup> Gartenberg, *Vienna: Its Musical Heritage*, 141.

<sup>12</sup> Fantel, *The Waltz Kings: Johann Strauss-Father & Son, and their Romantic Age*, 180.

<sup>13</sup> Leon Plantinga *Romantic Music: A History of Musical Style in Nineteenth-Century Europe* (New York: W.W. Norton & Company, 1984), 343 and Gartenberg, 153.

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

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## *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 reunifying all the arts--music, poetry, dance along with architecture, sculpture and painting.<sup>14</sup> 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.<sup>15</sup> 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.<sup>16</sup> 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.<sup>17</sup> 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.<sup>18</sup> 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."<sup>19</sup>

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<sup>14</sup> *Art and Revolution* (1849), *The Art Work of the Future* (1849) and *Opera and Drama* (1850-51).

<sup>15</sup> Barry Millington, "Richard Wagner," in *Wagner and his Operas* ed Stanley Sadie (New York: St. Martin's Press, Inc., 2000), 10.

<sup>16</sup> William O. Cord, *An Introduction to Richard Wagner's "Der Ring des Nibelungen"* (Athens, Ohio: Ohio University Press, 1995), 4.

<sup>17</sup> Cord, *An Introduction to Richard Wagner's "Der Ring des Nibelungen,"* 4. Also Millington, 11.

<sup>18</sup> Rudolph Sabor, *Richard Wagner: "Der Ring des Nibelungen"* (New York: Phaidon Press, Inc., 1997), 41.

<sup>19</sup> Thomas May, *Decoding Wagner: An Invitation to his World of Music Drama* (Pompton Plains, New Jersey: Amadeus Pres, 2004), 197.

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).<sup>20</sup> Jacob Grimm’s *Deutsche Mythologie* (1835) focused on pagan Germanic customs and beliefs.<sup>21</sup> Wilhelm’s *Deutsche Heldensage* (1829) traced the “history of German heroic sagas from the sixth to sixteenth centuries.”<sup>22</sup> The anonymous *Das Lied vom hürnen Seyfrid*, or the *Song of Seyfrid of the Horny Skin*, came from the early sixteenth century.<sup>23</sup> 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.<sup>24</sup> 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.<sup>25</sup> 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.<sup>26</sup> With a unique approach to tonality and harmonic ambiguousness, 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.<sup>27</sup> 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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<sup>20</sup> Sabor, *Richard Wagner: “Der Ring des Nibelungen,”* 85.

<sup>21</sup> *Ibid.*, 86.

<sup>22</sup> *Ibid.*

<sup>23</sup> *Ibid.*

<sup>24</sup> *Ibid.*, 85.

<sup>25</sup> Roger North, “‘The Rhinegold’-The Music,” in *The Rhinegold/Das Rheingold*, ed. Nicholas John (New York: Riverrun Press, 1985), 35.

<sup>26</sup> Jack M. Stein, *Richard Wagner and the Synthesis of the Arts* (Westport: Greenwood Press, Publishers, 1973), 97.

<sup>27</sup> Mike Ashmen, “Producing Wagner,” in *Wagner in Performance*, ed. Barry Millington and Stewart Spencer (New Haven: Yale University Press, 1992), 30 and 46.

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.<sup>28</sup>

The British composer Jonathan Dove, along with Graham Vick, adapted Wagner's monumental score in 1990 for the City of Birmingham Touring Opera.<sup>29</sup> The abridged English version whittled the nineteen hour performances down to around eleven hours. The orchestration for over a hundred instrumentals 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*?

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<sup>28</sup> Cord, 103.

<sup>29</sup> Barry Millington, "The *Ring* respected," *Opera* 42 (January 1991): 28.

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## *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?"<sup>30</sup> 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.<sup>31</sup> Puccini's *liriche da camera*, 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.<sup>32</sup> 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 allegramente 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,  
O quella che in rinuncie s'è assopita?  
È la semplicità timida e queta  
Che si tramanda come ammonimento  
Come un segreto di virtù segreta  
Perché ognuno raggiunga la sua mèta,  
O non piuttosto il vivo balenare  
Di sogni nuovi sovra sogni stanchi,  
E la pace travolta e l'inesausta fede d'avere per

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

sponda

### *Sun and Love*

The sun joyfully beats at your windows;  
Love very softly taps at your heart,  
Both of them calling you.  
The sun says: "Oh sleepy-head, let me see  
your beauty!"

The sun says: "Sister, with your first thought  
Think of him who loves you."  
To Paganini --- G. Puccini

### *To die?*

To die?...and who knows what is life!  
The life that starts bright and shiny and open  
To attractions, to loves, to hopes,  
Or that which has given up, half asleep?  
Is it that shy and clam simplicity  
Handed down like a warning,  
Like a secret of hidden virtues  
So that each reaches his own goal,  
Or is it rather the constant appearance  
Of new dreams over tired ones,  
And peace being swept away and the  
inexhaustible  
Belief in possessions only to desire?  
Frankly, I do not know the answer, but you who  
are

on the other bank,

<sup>30</sup> William Schoell, *The Opera of the 20<sup>th</sup> Century: A Passionate Art in Transition* (Jefferson, North Carolina: McFarland & Company, Inc., 2006), 24.

<sup>31</sup> William W. Austin, *Music in the 20<sup>th</sup> Century: from Debussy through Stravinsky* (New York: W.W. Norton & Company, 1966), 107.

<sup>32</sup> Ruth C. Lakeway and Robert C. White, *Italian Art Song* (Bloomington: Indiana University Press, 1989), 353.



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 sembri 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  
Inneggia 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.<sup>33</sup> But this admiration would not last. After his second visit to Bayreuth, Debussy detached himself from Wagner and became an outspoken critic of composer.<sup>34</sup> 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'élévement 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.

<sup>33</sup> Austin, *Music in the 20<sup>th</sup> Century: from Debussy through Stravinsky*, 30.

<sup>34</sup> Roy Pateman, *Chaos and Dancing Star: Wagner's Politics, Wagner's Legacy* (Lanham: University Press of America, Inc., 2002), 202.

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  
taste—

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,  
Cherishing 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 cueillaison 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.<sup>35</sup> Wagner's influence can be detected in Strauss' extreme harmonies, operatically inspired declamatory style, and richly textured accompaniments.<sup>36</sup> After composing *Elektra*, Strauss renounced the idea of following in Wagner's footsteps and returned to a more traditional romantic style of writing.<sup>37</sup> 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 wollt ein Sträusslein binden*

Ich wollt eign Sträusslein binden,  
Da kam die dunkle Nacht,  
Kein Blümlein war zu finden,  
Sonst hätt'ich dir's gebracht.

Da flossen von den Wangen  
Mir Tränen in den Klee.  
Ein Blümlein aufgegangen  
Ich nun im Garten seh'.

Das wollte ich dir brechen  
Wohl in dem dunklen Klee,  
Da fing es an zu sprechen:  
"Ach, tue mir nicht weh!"

Sei freundlich in dem Herzen,  
Betracht' dein eigen Leid,  
Und lasse mich in Schmerzen  
Nicht sterben vor der Zeit.

*I wanted to make a nosegay*

I wanted to make a nosegay,  
But dark night came,  
No flowers could I find,  
Else I'd have brought it to you.

Tears flowed from my cheeks  
Into the clover.  
And then I saw a little flower  
Which had sprung up in the garden.

I wanted to pick it for you  
There in the dark clover,  
When it began to speak:  
"Oh, do not harm me!"

See into your heart,  
Think of your own suffering,  
And do not let me die in pain  
Before my time has come.

<sup>35</sup> Austin, 137.

<sup>36</sup> Barry Millington, *The New Grove Wagner* (New York: Macmillan Publishing Limited, 2002), 44.

<sup>37</sup> Peter Burbridge and Richard Sutton, eds., *The Wagner Companion* (New York: Cambridge University Press, 1979), 551.

Und hätts nicht so gesprochen  
Im Garten ganz allein,  
So hätt' 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 schlafe,  
Bis ich wieder bei dir bin.

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

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

Dass an blauer Himmelsdecke  
Sterne er wie Blumen pflüct;  
flowers;  
Schlaf, trauma, 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 sweetheart 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 schlaue Kind.

Und die Hirtin hilft dem Kind  
Amor, Amor,  
Bös und blind.  
Hirtin, sieh, dein Herz entbrennet,  
Hast den Schelmen nicht gekennet.  
Hüt' dich, vor dem schlaunen 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 Albeniz and de Falla, Joaquin 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."<sup>38</sup> Turina's large number of songs is evidence of his love for the medium.<sup>39</sup> *Tres Poemas, Op. 81* contain highly emotional and intensely rhythmic lyrical melodies that showcase the sensitive text settings of G.A. Béquier.<sup>40</sup> 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 desertas y remotas,  
Envuelto onete 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 oscura  
¡Llevadme con vosotras!

Llevadme por piedad a donde el vertigo  
Con la razon 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!

<sup>38</sup> Suzanne Rhodes Collier, "Contemporary Spanish Song: Cycles for Soprano by Turina and Rodrigo" (D.M.A. diss., University of Maryland, 1987), 4.

<sup>39</sup> Jaqueline Cockburn and Richard Stokes, trans., *The Spanish Song Companion* (London: Victor Gollancz, Ltd., 1992), 122.

<sup>40</sup> Carol Kimball, *Song: A Guide to Style and Literature* (Redmond, Washington: Pst...Inc., 2000), 416.

II.

Tu pupila es azul, y cuando ries,  
Su claridad suave me recuerda  
El tremolo 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 goats 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 slevs ondas que jugando riza;  
El so 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 rio 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!

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